

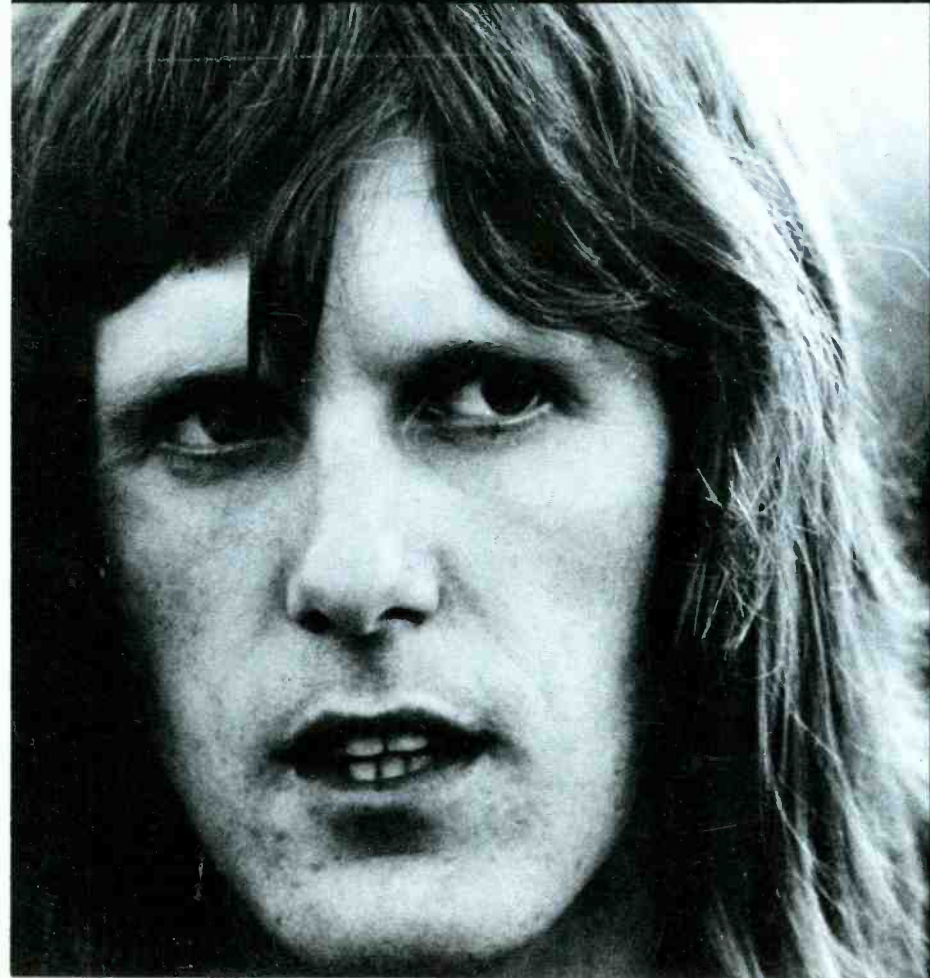
February 19, 1972

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# Cash Box

**Quality Control: How Bad Are The Goods? (Ed) ...  
Modest Indie 'Raids' For Exec Talent ... Stereo Di-  
mension Acquires Rights To 'Let's Pretend' Kiddie  
Line ... Iannucci Heads Playboy Entertainment Div ...  
Barter Named West Coast Director Of Cash Box ...**

ELP WANTED







**“Son of My Father,”** by Chicory, is England’s fastest breaking record this year. And it’s on Epic.

In just three weeks Chicory’s original hit single has skyrocketed from number 30 to 2 on the English charts.

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## Quality Control: How Bad Are The Goods?

With all the time, talent, effort and expense of recording, pressing and marketing a hit single, it's shocking to read all the complaints of poor record quality reported to **Cash Box**, and to suffer the gripes of distributors and one-stops over the phone saying the scattered deficiencies which traditionally show up in a shipment are getting more numerous. With all the sophisticated technology available to manufacturers today, the complainants are more than puzzled why the problem seems to grow instead of abate.

Chief among the deficiencies cited are: warpage, mislabeling, thin vinyl, poor start-in grooves, noise, and the one that takes the cake—off-center holes. Many labels, majors included, are being put to task for marketing "problem records." Some are even described as "chronic offenders." We bring this issue up here because there's one more complaint the wholesalers have—they claim letters and calls to offending labels are cheerfully

acknowledged and then virtually ignored.

There's no need to mention the numerous burdens poor pressings put on the distributors, one stops, stores, music operators, and, of course, labels themselves, in matters of double handling and shipping, when the bad goods have to be returned and replaced. But perhaps it is the music operator who suffers the most when he's called out on a midnight service call to find that the sensitive mechanism on his jukebox won't abide the eccentricities of a poorly-pressed single.

There's no doubt that the remedy exists, and that remedy is more conscientious quality control. In order for every "offending label" to know the faults of their goods for certain, every wholesaler and operator in the trade who has a sincere complaint should put it in writing and enclose a sample disk to demonstrate the problem to the production head at the label. If the goods are really all that bad, this is the surest way to get positive action.



February 19, 1972

1	LET'S STAY TOGETHER	Al Green-Hi 2202 (Dist: London)	1	2
2	PRECIOUS & FEW	Climax-Carousel 30055 (Dist: Bell)	4	7
3	WITHOUT YOU	Nilsson-RCA 0604	6	11
4	HURTING EACH OTHER	Carpenters-A&M 1322	7	9
5	NEVER BEEN TO SPAIN	Three Dog Night-Dunhill 4299	5	8
6	AMERICAN PIE	Don McLean-United Artists 50856	2	1
7	DOWN BY THE LAZY RIVER	Osmonds-MGM 14324	9	16
8	JOY	Apollo 100-Mega 0050	14	20
9	BLACK DOG	Led Zeppelin-Atlantic 2849	13	18
10	STAY WITH ME	Faces-Warner Bros. 7545	11	13
11	ANTICIPATION	Carly Simon-Elektra 45759	10	14
12	SWEET SEASONS	Carole King-Ode 66022 (Dist: A&M)	15	30
13	EVERYTHING I OWN	Bread-Elektra 45765	19	25
14	DAY AFTER DAY	Badfinger-Apple 1841	3	3
15	LION SLEEPS TONIGHT	Robert John-Atlantic 2846	23	31
16	SUGAR DADDY	Jackson Five-Motown 1194	8	6
17	FIRE AND WATER	Wilson Pickett-Atlantic 2852	18	23
18	HEART OF GOLD	Neil Young-Reprise 1065	39	63
19	THE WITCH QUEEN OF NEW ORLEANS	Redbone-Epic 10749	21	21
20	DON'T SAY YOU DON'T REMEMBER	Beverly Bremers-Scepter 12315	24	28
21	MY WORLD	Bee Gees-Atco 6871	27	34
22	FLOY JOY	Supremes-Motown 1195	35	40
23	KISS AN ANGEL GOOD MORNING	Charley Pride-RCA 0550	20	19
24	TOGETHER LET'S FIND LOVE	5th Dimension-Bell 170	26	29
25	THAT'S THE WAY I FEEL ABOUT CHA	Bobby Womack-U.A. 50847	22	24
26	BANG A GONG (Get It On)	T-Rex-Reprise 1032	31	39
27	WAY OF LOVE	Cher-Kapp 2158	32	37
28	COUNTRY WINE	Raiders-Columbia 45535	30	35
29	RING THE LIVING BELL	Melanie-Neighborhood 4202 (Dist: Paramount)	33	38
30	TALKING LOUD AND SAYING NOTHING	James Brown-Polydor 14109	43	53
31	THE NICKEL SONG	Melanie-Buddah 268	36	41
32	RUNNIN' AWAY	Sly & Family Stone-Epic 10829	45	64
33	MOTHER AND CHILD REUNION	Paul Simon-Columbia 45547	48	70

34	JUNGLE FEVER	The Chakachas-Polydor 15030	42	50
35	UNTIL IT'S TIME FOR YOU TO GO	Elvis Presley-RCA 0619	37	42
36	FEELING ALRIGHT	Joe Cocker-A&M 1063	38	47
37	AIN'T UNDERSTANDING MELLOW	Jerry Butler & Brenda Lee Eager-Mercury 73255	40	46
38	WE GOT TO GET IT ON AGAIN	Addressi Brothers-Columbia 45521	47	56
39	I CAN'T HELP MYSELF	Donnie Elbert-Avco 4587	49	68
40	NO ONE TO DEPEND ON	Santana-Columbia 45552	53	73
41	RUNAWAY/HAPPY TOGETHER	Dawn-Bell 175	44	48
42	SOFTLY WHISPERING I LOVE YOU	English Congregation-Atco 6865	51	60
43	YOU WANT IT, YOU GOT IT	Detroit Emeralds-Westbound 192	52	62
44	FOOTSTOMPIN' MUSIC	Grand Funk Railroad-Capitol 3255	46	51
45	ROCK AND ROLL LULLABY	B. J. Thomas-Scepter 12344	56	75
46	CLEAN UP WOMAN	Betty Wright-Alston (Dist: Atlantic)	12	4
47	BRAND NEW KEY	Melanie-Neighborhood 4201 (Dist: Famous)	17	12
48	SUNSHINE	Jonathan Edwards-Capricorn 8021 (Dist: Atlantic)	16	5
49	SLIPPIN INTO DARKNESS	War-United Artists 50867	50	54
50	I GOTCHA	Joe Aex-Dial 1010 (Dist: Mercury)	60	71
51	NOW RUN AND TELL THAT	Denise Lasalle-Westbound 201	63	67
52	YOU ARE EVERYTHING	Stylistics-Avco 4581	28	10
53	COLD IT BE FOREVER	David Cassidy-Bell 187	67	—
54	GLORY BOUND	Grass Roots-Dunhill 4302	65	—
55	DROWNING IN THE SEA OF LOVE	Joe Simon-Spring 120 (Dist: Polydor)	29	15
56	HANDBAGS & GLADRAGS	Rod Stewart-Mercury 73031	66	78
57	SON OF SHAFT	Barkay's Volt 4073	55	57
58	KEEP PLAYIN' THAT ROCK 'N' ROLL	Edgar Winter-Epic 10788	58	65
59	ROUNDAABOUT	Yes-Atlantic 2854	71	81
60	TOGETHER AGAIN	Bobby Sherman-Metromedia 241	72	—
61	DO THE FUNKY PENGUIN	Rufus Thomas-Stax 0112	64	69
62	GIMME SOME MORE	The JB's-People 602 (Dist: Polydor)	68	74
63	PUPPY LOVE	Donnie Osmond-MGM 14367	—	—
64	TELL 'EM WILLIE BOY 'S A' COMIN'	Tommy James-Roulette 7119	74	—
65	DIAMONDS ARE FOREVER	Shirley Bassey-United Artists 50845	70	77
66	TAURUS	Dennis Coffey-Sussex 233	85	—
67	LOVE ME, LOVE ME, LOVE	Frank Mills-Sunflower 118 (Dist: MGM)	81	85
68	MOVE 'EM OUT	Delaney & Bonnie-Atco 6866	75	79

69	DO YOUR THING	Isaac Hayes-Enterprise 9042 (Dist: Stax/Volt)	—	—
70	STANDING IN FOR JODY	Johnnie Taylor-Stax 114	76	83
71	EV'RY DAY OF MY LIFE	Bobby Vinton-Epic 10822	82	88
72	MISSING YOU	Luther Ingram-Koko 2110 (Dist: Stax)	77	84
73	A HORSE WITH NO NAME	America-Warner Bros. 7555	—	—
74	BRIAN'S SONG	Michel Legrand-Bell 171	80	91
75	IRON MAN	Black Sabbath-Warner Bros. 7530	97	100
76	MR. PENGUIN	Lunar Funk-Bell 172	83	87
77	LONESOME MARY	Chilliwick-A&M 1310	84	90
78	BETCHA BY GOLLY, WOW	Stylistics featuring Russell Thompkins Jr.-Avco 4591	—	—
79	A COWBOY'S WORK IS NEVER DONE	Sonny & Cher Kapp 2163	—	—
80	A SIMPLE GAME	4 Tops-Motown 1196	86	89
81	CRY	Lynn Anderson-Columbia 45529	87	92
82	TAKE A LOOK AROUND	Temptations-Gordy 7115	—	—
83	CRAZY MAMA	J. J. Cale-Shelter 7314 (Dist: Capitol)	—	—
84	WE'RE TOGETHER	Hillside Singers-Metromedia 241	88	—
85	THE DAY I FOUND MYSELF	Honey Cone-Hot Wax 7113 (Dist: Buddah)	—	—
86	GOOD FRIENDS?	Poppy Family-London 172	89	—
87	IN THE RAIN	Dramatics-Volt 4075	—	—
88	GOIN' DOWN (On The Road To L.A.)	Terry Black & Laurel Ward-Kama Sutra 540	90	93
89	SON OF MY FATHER	Giorgio-Dunhill 4304	—	—
90	BREAKING UP SOMEBODY'S HOME	Ann Peebles-Hi 2205 (Dist: London)	91	—
91	THAT'S WHAT LOVE WILL MAKE YOU DO	Little Milton-Stax 0111	93	—
92	WHITE LIES	Grin-Spindizzy 4005 (Dist: Epic)	94	—
93	WILLPOWER WEAK, TEMPTATION STRONG	Bullet-Big Tree 131 (Dist: Bell)	—	—
94	IN AND OUT OF MY LIFE	Martina & Vandellas-Gordy 7113 (Dist: Motown)	95	99
95	WAKING UP ALONE	Paul Williams-A&M 1325	99	—
96	HIS SONG SHALL BE SUNG	Lou Rawls-MGM 14349	—	—
97	DO WHAT YOU SET OUT TO DO	Bobby Bland-Duke 361	—	—
98	CHEER	Potliquoer-Janus 179	100	—
99	YOU AND ME TOGETHER	Freddie North-Mankind 12009	—	—
100	UP IN HEAH	Ike & Tina Turner-U.A. 50881	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Understanding Mellow (Butler—ASCAP)	37
Anticipation (Quackenbush—ASCAP)	11
American Pie (Yahveh/Mayday—ASCAP)	6
Bang A Gong (Tro-Essex—Int'l—ASCAP)	26
Betch By Golly, Wow (Bellboy & Assorted—BMI)	78
Black Dog (Supertone—ASCAP)	9
Brand New Key (Neighborhood—ASCAP)	47
Breaking Up Somebody's Home (South Memphis—BMI)	70
Brian's Song (Colgems—ASCAP)	74
Can't Help Myself (Jobete—BMI)	39
Cheer (Fly Paper—BMI)	98
Clean Up Woman (Sherlyn—BMI)	46
Could It Be Forever (Pocket Full of Tunes—BMI)	53
Country Wine (Daria—ASCAP)	28
Cowboy's Work Is Never Done (Chrimarc—BMI)	79
Crazy Mama (Moss Rose—BMI)	83
Cry (Shapiro, Bernstein—ASCAP)	81
Day After Day (Apple—ASCAP)	14
Day I Found Myself (Gold Forever—BMI)	85
Diamonds Are Forever (Unart—BMI)	65
Do What You Set (Don—BMI)	97
Don't Say You Don't (Sunbury—ASCAP)	69
Down By The Lazy (Kolob—BMI)	7
Drowning In The Sea (Assorted—BMI)	55

Everything I Own (Screen Gems—Columbia—BMI)	13
Ev'ry Day Of My Life (Miller—ASCAP)	71
Feeling Alright (Almo—ASCAP)	36
Fire & Water (Irving—BMI)	17
Floy Joy (Jobete—BMI)	22
Foot Stompin' Music (Storybook—BMI)	44
Gimme Some More (Dynatone—BMI)	62
Glory Bound (Wingate—ASCAP)	54
Goin' Down (Dick James—BMI)	88
Good Friends (Gone Fishin'—BMI)	86
Handbags & Gladrags (United Artists—ASCAP)	56
Heart Of Gold (W.B.—BMI)	18
His Song Shall Be Sung (Beresofski—BMI)	96
Horse With No Name (W.B.—ASCAP)	73
Hurting Each Other (Andrew Scott Andalusian—ASCAP)	4
I Gotcha (Tree—BMI)	50
In And Out Of My Life (Jobete—BMI)	94
In The Rain (Groovesville—BMI)	87
Iron Man (Tro/Andover—ASCAP)	75
Joy (Campbell-Connelly—ASCAP)	8
Jungle Fever (Intersong—ASCAP)	34
Keep Playin' That Rock (Hierophant—BMI)	58
Kiss An Angel (Playback—BMI)	23
Let's Stay Together (JEC—BMI)	1
Lion Sleeps Tonight (Folkways—BMI)	15

Lonesome Mary (Irving—BMI)	77
Love Me (North Country—BMI)	67
Missing You (Klondike—BMI)	72
Mother & Child Reunion (Charing Cross—BMI)	68
Move 'em Out (East Memphis—BMI)	68
Mr. Penguin (Tedrolee—ASCAP)	76
My World (Casserole, Warner, Tamerlane—BMI)	21
Never Been To Spain (Lady Jane—BMI)	5
Nickel Song (Kama Rippa/Amelanie—ASCAP)	31
No One To Depend On (Petra—BMI)	40
Now Run & Tell That (Ordena/Bridgeport)	2
Precious & Few (Caesar's—ASCAP)	63
Puppy Love (Spanka—BMI)	2
Ring The Living (Neighborhood—ASCAP)	29
Rock & Roll Lullaby (Summerhills/Screen Gems—BMI)	45
Roundabout (Cotillion—BMI)	59
Runaway/Happy Together (Vicki/Norma/Koppelman & Rubin—BMI)	41
Runnin' Away (Stone Flower—BMI)	30
Simple Game (Kenwood—BMI)	82
Slippen Into Darkness (Far Out—ASCAP)	49
Softly Whispering (Maribus—BMI)	42
Son Of My Father (Tuesdale—BMI)	89
Son Of Shaft (Allen Jones)	57
Standing In For Jody (Groovesville—BMI)	70
Stay With Me (W.B.—ASCAP)	10

Sugar Daddy (Jobete—BMI)	16
Sunshine (Castle Hill—ASCAP)	48
Sweet Seasons (Screen Gems—Columbia—BMI)	12
Take A Look Around (Jobete—BMI)	82
Talking Loud And Saying Nothing (Dynatone, Belinda, Unichappell—BMI)	30
Taurus (Interior—BMI)	66
Tell 'Em Willie Boy (Mandan—BMI)	64
That's The Way (Unart/Tracebob—BMI)	25
That's What Love (Trice—BMI)	91
Together Again (Famous—ASCAP)	60
Together Let's Find (5th Star—BMI)	24
Until It's Time (Gypsy Boy—ASCAP)	35
Up In Heah (Huh/Unart—BMI)	100
Waking Up Alone (Almo—ASCAP)	95
Way Of Love (Chappal—ASCAP)	27
We Got To Get (Blackwood—BMI)	38
We're Together (G&W—ASCAP)	84
White Lies (Hilmer—ASCAP)	92
Willpower Weak, Temptation Strong (MRC—BMI)	93
Witch Queen (Nova Lene—BMI)	19
Without You (Apple—ASCAP)	3
You & Me Together Forever (Jerry Wms./Jibaro—BMI)	99
You Are Everything (Bellboy/Assorted—BMI)	52
You Want It (Bridgeport—BMI)	43



*"But the days went by and the pain it grew.  
You must've known what I was going through.  
You know that I never ever heard a word from you.  
Is that what good friends do?"*

# GOOD FRIENDS?

the new single by

## The Poppy Family

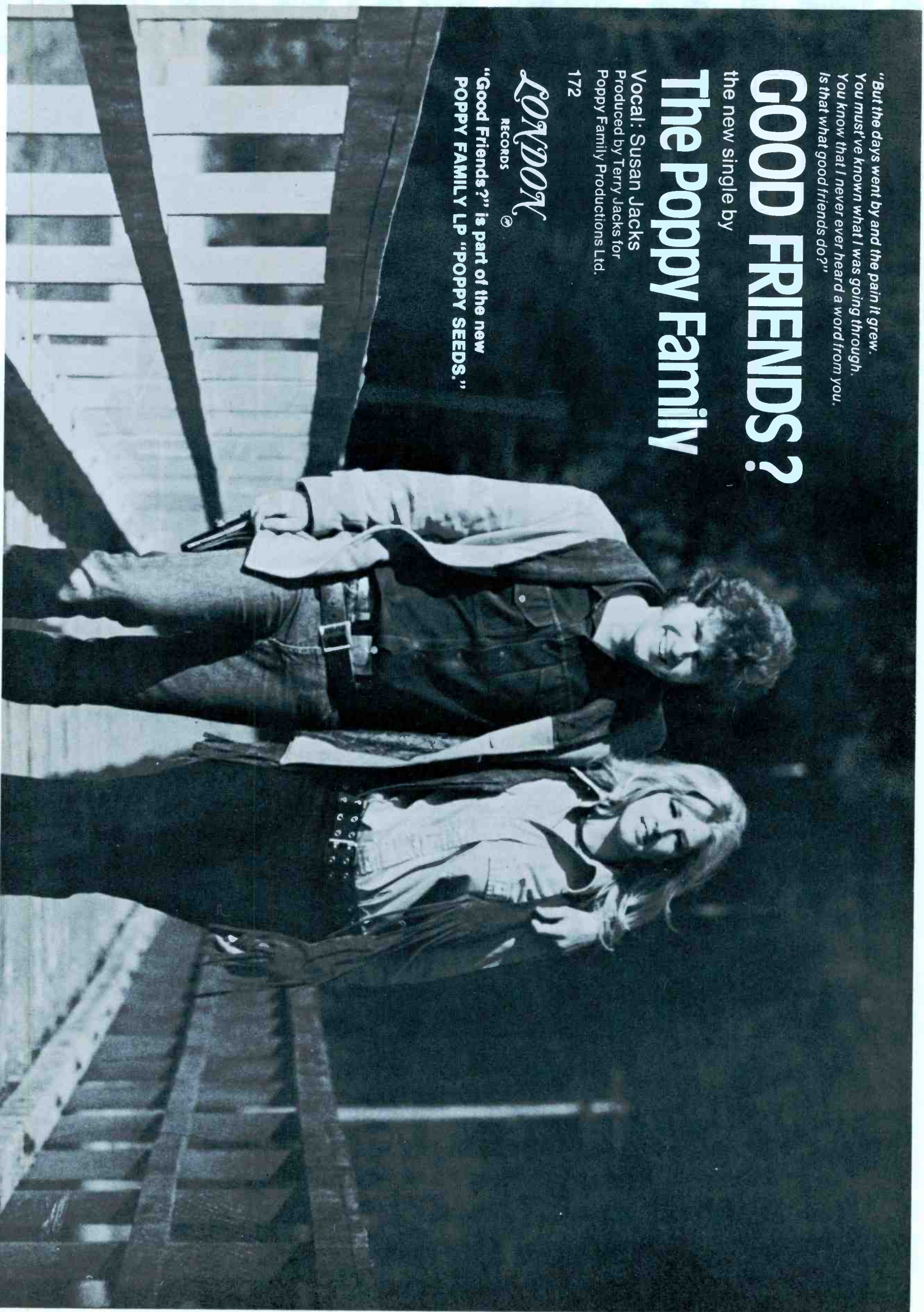
Vocal: Susan Jacks

Produced by Terry Jacks for  
Poppy Family Productions Ltd.

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RECORDS

"Good Friends?" is part of the new  
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clearly establishes them as

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**Produced by Steve Barri**

**ABC/DUNHILL RECORDS**





# Col Launches Three Month Rock Drive; \$5.98 3-LP Set

NEW YORK — Columbia Records has launched its fourth contemporary music campaign. This three month campaign, "The Music People", will run from Feb. through April and will concentrate primarily on new artist development.

## 40 Artist Package

"The Music People" campaign is spearheaded by a three record album with that title. The album, which will retail for the price of a single record, \$5.98, features 40 established and new artists such as Santana; Ten Years After; Blood, Sweat and Tears; Poco; Johnny Winter And; Kris Kristofferson and The New Riders of the Purple Sage as well as introducing new artists like Blue Oyster Cult, Pamela Polland, Jimmie Spheeris and Dr. Hook and the Medicine Show. The album contains "The Grand Coulee Dam" by Bob Dylan from the yet-unreleased Woody Guthrie Album.

"The Music People" campaign, although focusing on breaking new artists, will include the entire catalog of rock releases on Columbia and Epic/Columbia Custom Labels, records and tapes. Heavy advertising and sales

promo on local levels will implement the campaign, as will a specially-prepared series of half hour radio shows featuring music and interviews by Columbia and Epic/Columbia Custom Labels. Columbia launched its first contemporary music campaign in 1968.

## Warners Seeks 'Soul' Impact

### Move Brings Kelly To Co.

NEW YORK — With the signing of Paul Kelly to the Warner Bros. label, the Warner/Reprise family has entered into a new and strengthened position in the R&B market.

Kelly, who has enjoyed chart successes in both the pop and R&B fields, is making his Warner Bros. debut via the single entitled "Dirt" b/w "Poor But Proud." "Dirt" is also the title of his first Warner Bros. album produced by Buddy Killen. The LP includes a sampling of his previous hits on the Happy Tiger label, including "Stealing In The Name of The Lord" and "509." The "Dirt" album is scheduled to ship early in March.

Besides Kelly, other artists who are part of the R&B push include Charles Wright and the Watts Band, whose Warner Bros. "Greatest Hits" album and new single "High As Apple Pie" are on their way; Earth, Wind & Fire has a current Warner single, "I Think About Lovin' You," and album, "The

# Modest Indies 'Raid' Others In Quest For Top Exec Talent

NEW YORK — The modest indie label setups, lacking substantial financing and pressed to promote and merchandise artists they believe in, have been forced to "raid" other companies for top exec talent.

As one exec put it, "it's zoom, bang, they're in. We've got neither

the finances of the major companies nor the time to bring in inexperienced talent as part of a trainee program. We need veteran people who can move right in and prove themselves right away."

The same exec also points to the fact that there is even a limited supply of strong, professional exec talent around, lending an even more competitive spirit to the search for key administrative personnel. Since word travels quickly in the business—even on the level of firms who have had preliminary contact with possible appointees—not infrequent are calls from one chief exec to another—often, it must be stated, in good-humor—on the order of: "How can you do this to me?" Interestingly, one of the standard replies is: "But, aren't you trying to get so-and-so from my operation?"

Yet, beyond the humor is the serious matter of hot competition for a limited supply of veteran talent to run certain label sections according to the needs of today's industry. And whereby in the past indie labels proved a major source of emerging exec talent, these operations simply cannot afford to take youngsters in hand and give them the on-the-job training necessary to teach them the ropes. This leaves it up to the big boys to provide the training ground for future industry leaders.

## Kinney Name Change

NEW YORK — Warner Communications, Inc. is the new name of Kinney Services, Inc., effective last Fri. (11). New name is designed to declare the company's deep involvement in communications, including the Warner Bros., Elektra and Atlantic label operations. Company's new ticker symbol is WCI.

## Barter Named W. Coast Dir. Of Cash Box

HOLLYWOOD — George Albert, president and publisher of Cash Box, has announced the appointment of Christie Barter to the post of director of west coast operations, based at the company's Hollywood offices. Barter joined the staff as west coast editor last summer.

"This appointment," Albert said, "further strengthens the position of Cash Box as far as our effective representation here is concerned and will enable us to serve the important west coast industry more efficiently in all areas."

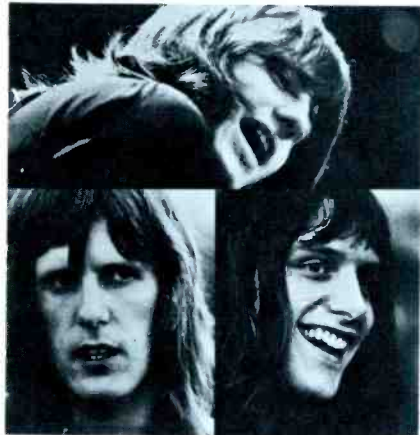
Barter came to Cash Box with years of qualifying experience in the record field and in many phases of the music business generally. He is widely known and recognized as both an editor and writer, and in the areas of press and public relations, nationally.

For most of his professional life a resident of New York City, Barter has made his home in Los Angeles for the past two years.



Barter

## FRONT COVER:



Having attained only moderate success with their former groups, Keith Emerson, Greg Lake and Carl Palmer decided to join forces. Their union resulted in the formation of one of the most progressive rock groups ever, with roots planted in the rock, classical and jazz fields. Having been hailed as a supergroup prior to their American album debut, ELP proved its worth by garnering three gold LP awards in succession, and by easily selling out concerts in every city they've visited. ELP's current chart product, "Pictures At An Exhibition," originally scheduled for release in England only, was forced out in this country based on FM airplay, and currently holds down the #6 position on the Cash Box charts.

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## RCA A&R Shift To W. Coast Under Burkheimer

NEW YORK — Don Burkheimer has returned to RCA Records as vice president of A&R on the west coast. Mort Hoffman, vice president of commercial operations, said the appointment is effective immediately. Burkheimer will supervise all of RCA's A&R activities from his headquarters on the west coast.

"Don Burkheimer's experience and knowledge of all facets of the record industry in general, and his intimate knowledge and experience in A&R in particular, qualify him as the ideal choice for this position," noted Hoffman.

"RCA Records' rate of expansion in all A&R product areas has been so rapid that this appointment is a logical outgrowth of these activities.

"Additionally," he continued, "... headquartering the A&R department on the west coast is indicative of RCA's growing commitment to the creativity and vitality that exists there."

In his new post, Burkheimer's responsibilities will encompass the contemporary, classical, pop, R&B, and country divisions of the record company.

(Cont'd on p. 26)

## Time For The Video Cartridge

NEW YORK — The video cartridge era has arrived in the consumer press, although the ad thrust is, admittedly, oriented toward the business and educational fields.

The Feb. 14 issue of Time, for instance, contains two ads. One is a four-page announcement of Sony's color video tape system, while Time-Life itself has a full-page ad heralding its lineup of pre-recorded video cassettes. No attempt in either ad is made to interest the purchase of the hardware or software by consumers for home entertainment. But, the video cartridge system ball is beginning to roll in the right direction.

Need For Love;" Little Richard contributor to the Quincy Jones "\$" soundtrack album on Reprise; Dionne Warwick, whose first Warner Bros. album "Dionne;" the newly signed Cool Sounds group on Warner Bros.; New Orleans legend Allen Toussaint, who is readying his first Reprise album "Life, Love and Faith;" instrumentalists the Meters, now working on their Reprise debut LP; vet singer Arthur Alexander with his first Warner Bros. album on the way; Labelle, attracting attention for their work with Laura Nyro and currently working on their second Warner album; the Stovall Sisters, whose first album was an earlier Reprise release; and Lorraine Ellison, who is scheduled to start recording again for Warners in Philadelphia.

Affiliate labels Capricorn and Pentagram both contribute important soul-oriented artists to the overall Warner/Reprise R&B effort. Capricorn's roster includes Johnny Jenkins; "Sweet Soul Music" man Arthur Conley, as well as Maxayn, a new group fronted by Paulette Parker, who toured with the Bobby Bland Show and is a former Ikette. Blues great Big Mama Thornton new records for the Warner-distributed (through Viva Records) Pentagram label.

## SD Acquires Rights To Line Of 'Let's Pretend'

NEW YORK — Stereo-Dimension Records has moved into the kiddie disk/tape field by acquiring exclusive world-wide selling rights to the "Let's Pretend" series of radio shows.

Deal, reports Loren Becker, president of Stereo Dimension, was made with TeleGeneral, which had previously acquired line from the Columbia Broadcasting System, which aired the series, on Saturday mornings, for many years.

The current line consists of 25 LP's containing two classic children's stories each. Becker says he can add another 25 LP's from existing material available to TeleGeneral, which retains radio programming rights to the series.

### New Dept. Created

In marketing the product, SD has created a special department for the line. It's headed by Joe Fechner, vet distributor exec. Becker says the line will sell at a price competitive with two leading kiddie labels, Golden and Disneyland.

(Cont'd on p. 26)

## Presley Tour Set In April

HOLLYWOOD—Elvis Presley, currently playing the International Hilton in Las Vegas, will tour eastern and Atlantic states, as well as the southwest in April, starting in Buffalo on April 5.

Subsequent dates on the 2-week tour, Cash Box has learned, are set for Detroit (6), Knoxville (8), Hampton Roads, Va. (9), Richmond (10), Roanoke (11), Indianapolis (12), Charlotte (13), Greensboro (14), Macon (15), Jacksonville (16), Little Rock (17), San Antonio (18) and Tulsa (19).



**THE UNDISPUTED  
KING OF THE POP BLUES**

**B.B. KING**

**has a new single record**

**SWEET SIXTEEN**

**ABC-11319**

**and a brand new album  
that is the definitive "slow" blues  
album of an illustrious career**



**L.A. Midnight ABCX-743**

**Stocking guide:  
Racks. College. Blues. R&B.  
Mom & Pop Stores: truly the  
album with the total merchant-  
ability!**

**B.B. KING—an exclusive artist with ABC/Dunhill Records**

**ABC/DUNHILL RECORDS**





## Company Financial Reports

### Non-Broadcast Activities Pace CBS Sales

NEW YORK — In a 1971 financial report, CBS said that 1971 was the first year in which a majority of revenues derived from non-broadcast activities. These include the record division, publishing and direct marketing.

The company, according to William S. Paley, chairman, and Dr. Frank Stanton, vice chairman, showed an earnings increase of 37% and sales increase of 9% over the 1970 period. CBS 1971 income before extraordinary items and an accounting change was \$63,792,000 on net sales of \$1,247,969,000. Comparable results for 1970 were \$61,246,000 and \$1,210,755,000, respectively. Per share earnings before the extraordinary items and accounting change (adjusted for 1971 stock dividend) were \$2.22 compared with \$2.14 earned in 1970.

Income before extraordinary items and accounting change for the fourth quarter of 1971 was \$22,593,000 on net sales of \$366,370,000. Comparable results for the fourth quarter of 1970 were \$16,506,000 and \$335,400,000, respectively.

Per share earnings before extraordinary items and accounting change for the fourth quarter of 1971 were 79¢ compared with 58¢ earned in the fourth quarter of 1970.

Extraordinary items had a net negative effect in 1971 of 12¢ per share. They include a charge for the previously announced phase-out of CBS's EVR cassette processing operations and an allowance for South American investments. These costs were considerably offset by an extraordinary gain from the sale of the majority of CBS's Canadian CATV interests.

The accounting change caused a one-time unfavorable adjustment in 1971 of 5¢ per share. Under the change, CBS has adopted a more conservative method of amortizing pre-publication costs at its Holt, Rinehart and Winston, Inc. subsidiary to better match costs with revenues.

Per share earnings in 1971 after extraordinary items and the accounting change were \$2.05 per share.

Commenting on these results, Paley and Dr. Stanton said: "1971 was a remarkable year for CBS, with the Company recording sales and ordinary earnings gains despite a first quarter which was severely depressed by the loss of cigarette advertising. Television rebounded strongly by the second quarter, but it was our non-broadcast businesses, especially recorded music publishing and direct marketing which enabled us to report improved results. In fact, 1971 was the first year in CBS history that the majority of our revenues derived from non-broadcast activities. We believe the Company is well postured to capitalize on the strong consumer demands for goods and services widely predicted for 1972 and beyond."

The CBS board of directors declared last week a cash dividend of 35¢ per share on CBS common stock payable March 10 to shareholders of record at the close of business on Feb. 25. The CBS directors also declared a cash dividend of 25¢ per share on CBS preference stock payable March 31 to shareholders of record at the close of business on Feb. 25.

### Ampex Records To Close Shop

NEW YORK—Ampex Records is being phased out. The label division of Ampex Corp., now in deep financial difficulty (see separate story), was formed several years ago. Jim Frey, who headed the label, has left the company, as have the label's other executives.

### CI Continues Income Decline

HOLLYWOOD — Capitol Industries, Inc., has reported sales of \$41,925,000 for the second quarter ended Dec. 31, 1971, compared to \$50,941,000 in the second quarter last year, reflecting the continuing adverse sales trend experienced during fiscal 1971. Net income was \$1,186,000, or 25 cents per share, compared to \$1,865,000, or 40 cents per share, during this period a year earlier.

For the first six months of fiscal 1972 sales were \$69,490,000, and net income before extraordinary items was \$1,262,000, or 27 cents per share. For the comparable period in fiscal 1971, sales were \$85,042,000, and net income was \$1,056,000, or 23 cents per share. There were 4,599,000 average shares outstanding this year versus 4,631,000 last year.

Although sales for the first six months of fiscal 1972 were lower by \$15,552,000 or 18% than the comparable period last year, net income before extraordinary items increased by \$206,000, or 20%, reflecting cost control measures taken over the last nine months.

The Capitol earnings report noted that, due to seasonal factors, sales and earnings for the first six months of the fiscal year are ordinarily greater than those of the second six months.

As the company announced in the first quarter, its year-to-date results included two "extraordinary" items. The sale of its investment in Pickwick International stock resulted in an after-tax gain of some \$7 million. A change to an alternatively acceptable accounting practice for product returned for exchange resulted in an after-tax extraordinary charge against earnings of \$4,639,000. The net of these extraordinary items is \$2,438,000, or \$.53 per share net income after taxes. This is in addition to the net income before extraordinary items of \$1,262,000, or 27 cents per share, reported above.

Despite the improvement in the company's earnings, in view of the severe loss suffered in the last fiscal year, the board of directors at its meeting last week decided that it was not in the best interests of the shareholders to resume the payment of dividends at this time.

Capitol Industries, Inc., headquartered here, is traded on the American and Pacific Coast stock exchanges.

### Ampex Says Music Div. Adds To Losses

NEW YORK — Ampex Corp. says its estimates of a loss of \$40 million for the fiscal year ended last April 29 would be "substantially" larger than reported.

The company pointed to a "Continuing investigation" of its music division, which had produced new evidence indicating that "reserves previously established for that division will prove to be inadequate and result in a loss for the corporation for the fiscal year . . . substantially in excess of the \$40 million . . ." reported on Jan. 11. A special audit of the music division by Touche, Ross & Co. is expected to give an account of the additional losses.

Don Hall recently left as head of the division, called Ampex Music. Also, on Feb. 2, William E. Roberts left as chairman and a director of Ampex. In addition, a class action suit has been filed in District Court in Philadelphia against the company alleging violation of Security Exchange Commission rules by concealing facts about the company's financial condition. Suit further contended that Roberts had benefited from inside information in the sale of his shares of Ampex stock. He had reduced his holding to 1000 shares on a personal level and an additional 1000 shares held indirectly.

## NMC Plans To Add 13 More W. Coast Outlets

NEW YORK — Stockholders attending the annual meeting of NMC Corp. last week (8) were told the company had achieved a "commanding" position in the rack jobbing of records and tapes on the west coast and would press for a stronger position among major retailers on the east coast.

Chairman Jesse Selter said NMC will be adding 13 more major west coast stores representing about \$2 million in rack jobbing revenues to a roster that already includes all 37 White Front units, Zody's, Sage's, Leonard's, Thearles', the Akron stores and the nine Wallichs Music City stores in California. Also scheduled to be added over the next four weeks, he said, are seven large stores in the Philadelphia area and some 25 outlets in and around Detroit.

The NMC chief exec noted that the company could service up to \$50 million in record and tape volume from existing warehousing facilities. These presently include warehouses in Oceanside, N.Y., Detroit and Gardena and Burlingame, California. "Our only additions," he said, "would be in terms of personnel."

### Capricorn Opens Office On West Coast

NEW YORK — Phil Walden, president and Frank Fenter, exec vice president of Capricorn Records, report the opening of the label's west coast office at 6515 Sunset Boulevard, Suite #301.

Tim Lane has been named director of west coast operations and will also act as liaison with Warner Bros. Records, which distributes Capricorn. The main office of Capricorn is in Macon, Georgia.

### CTI Branch Opens In LA

NEW YORK — CTI Records has set up its own branch in Los Angeles, according to Vic Chirumbolo, general manager and director of marketing for CTI. The company owned branch is located at 2720 West Pico Boulevard, Los Angeles 90006. The telephone number for the branch is (213) 735-1121.

The branch will handle all CTI and Kudu product exclusively and will also distribute any line of records that CTI will represent nationally in the future. The CTI Distributing Corp., which covers the entire area from north of San Francisco to Phoenix, Arizona, will be under the personal supervision of Bob Ursery, who is regional sales manager for CTI Distributing Corp.

Bob Buziak, stationed in San Francisco, who is the regional promo manager for both CTI and Kudu Records will be responsible for all record promo. In addition, Ursery and Buziak will cover the Seattle and Denver markets.

Dealers in the San Francisco area may order toll free by calling Enterprised 13496 in the San Francisco and Northern California area.

### ASCAP Coast Meet

NEW YORK—ASCAP's semi-annual west coast membership meeting will be held on Wednesday, Feb. 23 in the Grand Ballroom of the Beverly Hilton Hotel in Beverly Hills at 5 PM.

At this meeting, reports on ASCAP activities will be given to the members by Stanley Adams, president, and other officials of the Society.

For the fiscal year ended July 31, 1971, NMC's volume was \$14.5 million, up from \$9.3 million the previous year. The company earned \$.26 per share before extraordinary items compared with a loss of \$.285 in fiscal 1970. In the first quarter ended October 31, 1971, NMC's sales rose to \$5.2 million from about \$3.4 million in the earlier first quarter and operating income increased 600 per cent to \$.19 per share from \$.03 in the comparable period of the previous year.

#### Sales Projection

At the annual meeting, Selter reiterated a projection of \$23-\$24 million in sales for fiscal 1972 made earlier in the year by NMC administrative and financial vice president Tom White. This projection was based on business generated by existing retail outlets serviced by NMC and did not take into consideration any new outlets the company might add.

Selter said NMC's recent acquisition, through an affiliate, Lease & License Limited, of 72 retail record departments formerly operated by Interstate Stores Buying Corp. was working out well. He reported that LLL, which is operating the units under a 10 year lease, had done in excess of \$3 million in sales for Dec. and Jan. and expected to do a volume of \$15 million for the first year of operations. The agreement, which takes in 37 White Front stores in California serviced by NMC, "insures NMC's rack jobbing business on the west coast," Selter said. Also included are 35 Topps stores in the east and midwest which LLL is now operating. NMC also handles the record and tape rack jobbing for these units.

### Iannucci Heads Playboy Ent. Div.

HOLLYWOOD — Playboy's founder and president, Hugh Hefner, has named former Capitol Records president Sal Iannucci to a new post within the hierarchy of Playboy Enterprises, Inc. Iannucci joins the organization as vice president and director of entertainment.

Iannucci will be responsible for the administration of all facets of Playboy's entertainment division, including television, motion picture production, Playboy Records and Music, acquisition of new broadcast properties, and new presentation forms now under development for Pay-TV, CATV and other audio-visual home entertainment services.

Said Hefner: "With his background and experience, Iannucci is perfectly suited to administer Playboy Enterprises' extensive ventures in the entertainment field. His broad administrative experience in all facets of the entertainment world provides us with the ideal executive to implement our future programs."

Before joining Playboy Enterprises, Inc., Iannucci was president, Capitol Records, Inc., a post he assumed in July, 1969. Previously he served as vice president, administration, of National General Corporation and, before that, as vice president of business affairs for the CBS Television Network.

At National General, Iannucci was in charge of the company's acquisition activities in the leisure-time field and established a television and music operation.

At CBS Television, he was responsible for the business and financial administration of the network, including all talent, programming and motion picture and rights agreement.

Earlier in his career, he was a member of the legal departments of ABC and RCA.



## London Meets On Two 'High Priority' LP's

NEW YORK — Two special "high-priority" new LP releases were the focus Friday (11) of a one-day crash promo seminar at London Records, for which the company's entire national promo team of regional and branch staffers were flown to New York.

The meeting, also attended by London's entire sales, marketing and promo staff from the home office, incorporated intense planning sessions on exploitation for the brand new release by the Peruvian artist, Yma Sumac, titled, "Miracles," and the new rush-release Savoy Brown album, "Hellbound Train," released to tie in with the group's immediately upcoming American tour. The cross-country junket opens Friday (25) in San Diego and continues through the end of April.

Following the one-day huddle, the London promo team fanned out for a heavy push starting this week (14) focussing the effort on 21 key national markets. Supporting advertising includes underground and trade media, with the accent heavily on the audio side. That's to say that the bulk of the promo buys will be in direct, on-the-air spots on both FM and appropriate AM outlets.

The special meeting also dealt with the latest developments on four action albums released in Jan. These include the new Al Green LP, "Let's Stay Together;" Dave Edmunds' "Rock Pile;" "Crucifix in a Horseshoe," by Paul Jones; and the new action LP, "Movin' On," by the West Coast group, Buckwheat, from which a single, "Simple Song of Freedom," is out.

## Greer Is GM Of Sound Of Memphis Label

NEW YORK—Producer, writer and performer Dan Greer has been named general manager of the Sounds Of Memphis label, which is distributed by MGM Records. At the same time, Greer has employed Willie Bean as his director of sales, marketing and promo. Bean has been previously associated with the Hot Wax, Invictus, Capitol and Liberty labels. Greer has also named Ernestine Wilson, formerly of Stax, as coordinator of sales, marketing and promo. He will be reporting to Greer and Bean.

## Cooper To Recotape

MASPETH, N.Y.—Jack Silverman, president of International Recotape Corp., has announced that Perry Cooper has been appointed promotion director for the firm. Cooper will coordinate all promotion and publicity for N.Y., N.J. and Conn. from the firm's Maspeth, Queens office.

## Geller Exits CB

HOLLYWOOD — Harvey Geller, for the past six years serving in various capacities for Cash Box on the west coast (including coast editor, manager and ad exec), has announced his resignation, effective this week.

Prior to joining Cash Box he represented United Artists Music, T. M. Music and Korwin-Dominion Music here. His New York affiliations included Joy Music (as professional manager) and London Records (as national promotion manager). Geller has also composed a number of chart titles recorded by such artists as the Kingston Trio, the New Christy Minstrels, the Bros. Four and Jimmy Dean.

## Pic, TV Writers Sue On Rights

NEW YORK — Film and TV composers have gone to the courts to seek revision of standard writers contracts with film and TV production companies and the three networks.

## CBS Seeks Buy Of Steinway

NEW YORK — Harvey L. Schein, president of the CBS/Columbia Group, and Henry Z. Steinway, president of Steinway & Sons, are engaged in negotiations looking toward the acquisition by CBS of Steinway & Sons.

Under the proposed transaction, Steinway shareholders would receive 375,000 shares of CBS common stock in return for their shares of Steinway. The transaction is subject to execution of a definitive contract and approval by the boards of directors of both companies and by Steinway shareholders.

Steinway & Sons, the manufacturer of pianos, was established in New York in 1853 and is today managed by fourth generation Steinways. The Company's manufacturing facilities are located in Long Island City and Hamburg, Germany, its showrooms in New York, Hamburg and London.

Commenting on the proposed acquisition, Schein said, "The Steinway name invokes instantaneous recognition because of its century-old reputation for quality and craftsmanship. We are delighted at the prospect of an affiliation with this fine company under its present management. This continuity of management will insure that the Steinway traditions will be maintained in a period when musical tastes and the market for fine instruments are rapidly expanding."

CBS entered the musical instrument field in 1965 with the purchase of Fender Guitar Co. Its other buys since then include Rogers Drums, V. C. Squire, makers of strings, and Electro Music, manufacturer of speak systems for electric organs and guitars.

## Golden Crest Earnings Up

NEW YORK — Earnings of Golden Crest Records, Inc. rose to \$216,000, or 22¢ per common share, for the nine months ended Dec. 31, 1971, versus \$166,000, or 17¢ per share in the corresponding period a year ago. Sales for the latest period were \$2,375,000, compared with \$2,206,000 according to Clark F. Galehouse, president. Stock is traded Over-the-Counter.

Golden Crest produces records for its own and other labels, and edits and finishes films for TV commercials.



FINAL DECISION—Shown backstage at the "Upstairs at the Downstairs" signing exclusive pact with Bell Records are (left to right) Hod David, Marc Allen and Larry Uttal. Together less than six months, the boys have a broad show business background. Hod Davis has played and sung with jazz and folk groups while Marc Allen, who was discovered by Quincy Jones, has sung in several hit Broadway shows.

The composers, who claim they should have to give up, in perpetuity, rights to their music under "employee-for-hire" standard contracts, have filed a \$300 million suit in New York Federal Court against the three major networks, CBS, NBC, ABC, seven major film and TV companies, MGM, UA, 20th Century-Fox, Universal, Columbia, Walt Disney, Paramount, and the parent companies of three film firms, Gulf & Western (Paramount), Kinney (Warner Bros.) and Transamerica (UA). Also sued is the Association of Motion Picture and Television Producers.

Besides calling the standard contract monopolistic, the plaintiffs, over 70 writers who are making a class action, claim that their works are not adequately exploited by the defendants.

The action follows a strike call taken last Dec. by the Composers & Lyricists Guild of America. But, several weeks ago, the Guild authorized its members to return to work "persuaded to certain work rules we laid down," said guild president Elmer Bernstein, one of the plaintiffs in the action.

## Atlantic Acts Heat Up New York

NEW YORK — Thirteen recording artists from the Atlantic Family of recorded music will be performing in New York City this month.

It all started with a one week performance by the Asylum Records singer-songwriter, Jackson Browne, who debuted on Wednesday, Feb. 3, at the Bitter End. Simultaneously, jazzman Max Roach was appearing at the Public Theatre.

Atco recording artist Jonathan Edwards came next at the Ritz Theatre in Staten Island on Friday night (4) and will return for another concert on Feb. 25 at Fordham University.

Wilson Pickett picks up the baton on Thursday (10) with his premiere engagement which will include his 14-piece revue, The Midnight Movers, at the famed Copacabana. The Atlantic artist will play a three-week engagement. Opening the show at the Copa will be Atlantic artist Jackie Moore.

On Saturday (12) Atlantic's hit group King Crimson will appear at the Academy of Music, to be followed by The J. Geils Band on Feb. 18 and the English Yes group on the 19th and 23rd.

From February 16-22 Alston Records' hit songstress Betty Wright will appear at the Apollo Theatre.

Carnegie Hall will be welcoming back Asylum Records' Joni Mitchell on the 23rd, to be accompanied by Jackson Browne, and on February 29th, the Bitter End will be clearing its stage for the return of Atlantic's Batdorf and Rodney. The Modern Jazz Quartet will also begin to swing on the 29th at the Village Vanguard.

Finally, the Cafe Carlyle will celebrate the triumphal return engagement of Atlantic's Bobby Short on Feb. 29.

## Legrand Music To Chappell

NEW YORK — Composer Michel Legrand has signed an exclusive worldwide publishing agreement with Chappell Music, according to Jacques R. Chabrier, president of the international publishing firm.

Under the terms of the agreement, Chappell will handle all of Legrand's new compositions plus those which revert back to the composer. Separate operations will be set up in the United States, England and France with Chappell, Legrand and producer-manager Nat Shapiro, his rep, participating in the English-speaking countries. Chappell companies will have subpublishing rights in the rest of the world.

## Chapin LP Bow Keys Elektra Campaign

NEW YORK — The Elektra sales, promo and art departments have organized a massive merchandising campaign for Harry Chapin's debut album, "Heads and Tales," to ensure maximum exposure in stores, on radio and in print.

A special 3-dimensional stand-up display for in-store use has been designed. The display uses a photo of a taxi with a projecting insert photograph of Chapin, so that he appears to be leaning out of the cab. The top border which contains the album title overhangs the cutout, and the entire display is done in full color. Stores will also be provided with four color posters and two color banners. In addition, a mini-jacket sticker has been made for promotional distribution. Besides display materials, Elektra is planning an extensive print and radio ad campaign which will stress both the album and the single, "Taxi," which has already received wide interest from radio stations.

### New Glossies

For the print ads, a new concept in mini-glossies has been developed, which includes not only reproductions of the album cover and logos, but also contains headlines and quotes for print use. A complete slick book has been made up especially for the album for distribution to salesmen and accounts and includes a copy of the single. Finally, a special cover has been designed for the album by art director Robert Heimall which is geared for the greatest visual impact. The cover has a double gate-fold jacket with the front flap die-cut through both layers revealing two full color photographs (on both sides of the front cover) which are part of a six page full color lyric folio.

The extensive merchandising aids will be used to enhance already existing interest in Chapin, which developed due to his appearance at the Elektra national sales convention in Palm Springs last month. As a result of the impact he and his band made on dealers and salesmen, W-E-A branches are backing the LP with heavy pre-release orders.

## SG—Col Books On Soul, Sherman

NEW YORK—Screen Gems-Columbia Publications has just released two folio books.

One, "Soul Singles-Soul Stars," contains 30 recent hits along with photos of 18 popular disk acts from the soul field.

The other, "Bobby Sherman Souvenir Song and Picture" album includes 12 songs recorded and/or written by the hit songster. Also, the book contains a 11" by 17" four-color poster of Sherman, as well as many pages of photos, bio material and complete lyrics to all of the songs.

Featured artists in the soul book are Betty Wright, Al Green, the Chilites, Aretha Franklin, Denise LaSalle, Lou Rawls, Joe Simon, Johnny Taylor, Albert King and Roberta Flack & Donny Hathaway.

Both books retail at \$2.95.

## Salkin Exits MCA

NEW YORK—Marty Salkin has left MCA Records. Most recently heading the company's special products wing, he held a key management position at the company before its managerial shift to the west coast.



**Beginning this week,  
George Jones' track record  
meets Epic's track record:**

**"We Can Make It" is  
George Jones' first solo  
single on Epic.**



George Jones is one of the most consistent hit-makers, and one of the most respected artists in the country.

He's one of the few men ever voted No.1 Country Artist two years in a row.

And his first album and single with his wife, Tammy Wynette, are both currently among the Top-10 best-selling country music records.

Now, Epic proudly presents George Jones' first solo single on our label... produced by Billy Sherrill... the first in a long series of recordings headed straight for the top. (One week after its release it's No.69 with a bullet.)

**George Jones now exclusively on Epic Records.  
A great combination that's making  
country music history.**

5-10831 **"We Can Make It"/George Jones  
On Epic Records**



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## 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. A Horse With No Name—America—W.B.			46%	82%
2. Could It Be Forever—David Cassidy—Bell			43%	84%
3. Son Of My Father—Giorgio—Dunhill			42%	42%
4. Puppy Love—Donny Osmond—MGM			40%	40%
5. Jungle Fever—Chakachas—Polydor			37%	96%
6. Goin' Down (On The Road To L.A.)— Terry Black & Laurel Ward—Kama Sutra			35%	71%
7. I Gotcha—Joe Tex—Mercury			34%	34%
8. Cowboys Work Is Never Done— Sonny & Cher—Kapp			32%	44%
9. Cheer—Potliquot—Janus			29%	29%
10. Crazy Mama—J. J. Cale—Shelter			28%	56%
11. Handbags & Gladrags—Rod Stewart—Mercury			26%	82%
12. Willpower Weak—Bullet—Big Tree			23%	41%
13. Suavecito—Malo—W.B.			21%	21%
14. No One To Depend On—Santana—Columbia			20%	94%
15. Waking Up Alone—Paul Williams—A&M			18%	64%
16. Glory Bound—Grass Roots—Dunhill			17%	97%
17. Taurus—Dennis Coffey—Sussex			15%	35%
18. Ev'ry Day Of My Life—Bobby Vinton—Epic			14%	23%
19. The Day I Found Myself—Honey Cone— Hot Wax			12%	19%
20. Betcha By Golly, Wow—Stylistics—Avco			12%	12%
21. Love Me, Love Me, Love—Frank Mills— Sunflower			11%	99%
22. Brandy—Scott English—Janus			10%	10%
23. Runnin' Away—Sly & Family Stone—Epic			10%	98%
24. Diamonds Are Forever—Shirley Bassey—U.A.			9%	39%
25. Chantilly Lace—Jerry Lee Lewis—Mercury			8%	8%



## Radio-TV News Report

### Plan Major Radio Promo For Raspberries

HOLLYWOOD — Raspberries, whose debut on Capitol Records is scheduled this month, will benefit from a nationwide introduction that includes concert dates in eight major markets.

Appearances are part of an on-air promotion, "Win a Rock Concert," that kicked off in late January and ultimately will involve more than 3,100 commercial spots, as well as collateral merchandising, at a total cost estimated at more than \$400,000.

Prize in the promotion aimed at junior and senior high school students by the sponsors, Beechnut, Inc., is a free admission, two-hour show on every winning campus.

Raspberries is joining the Grass Roots, ABC/Dunhill artists, on the bill. Cities involved are Los Angeles, San Francisco, Philadelphia, Cleveland, Cincinnati, Dayton, Chicago and New York. Each show, emceed by an on-air personality from the participating radio station, will be open only to the student body and faculty members. The product being promoted is Care-Free Sugarless Gum.

Spots began airing in late last month over KHJ, Los Angeles; KYA, San Francisco; KROY, Sacramento; and WIBG, Philadelphia. They begin

Feb. 12 over WIXY, Cleveland; WSAI, Cincinnati; WING, Dayton; WCFL, Chicago; and WABC, New York. The concerts are planned for May.

Capitol Records is planning promotion both independent of and in harmony with the mass-market contest for Raspberries, produced on record by Jimmy Jenner of C.A.M.-U.S.A., Inc.



**HALL OF A GOOD TIME** — Mercury artist Tom T. Hall was the guest of KLAC radio at an autograph part held at the House of Sight And Sound in Van Nuys, Calif. Pictured, left to right, are KLAC jocks Bob Jackson, Harry Newman, Hall and Dick Michalski of the Van Nuys Sight and Sound store. Later that evening Hall performed at the KLAC sponsored show at the Palomino Club in North Hollywood.

### PRM Adds 2 Markets

LOS ANGELES — Martin Cerf, editor of Phonograph Record Magazine, announced the addition of WIXY-AM in Cleveland and WBBM-FM in Chicago to the list of stations currently affiliated with the publication.

Phonograph Record Magazine, launched in August, 1970, is published monthly by United Artists Records. The label currently distributes 40,000 issues, and radio outlets circulate another 42,000.

In each of the respective markets where PRM is associated with a station, the paper is promoted with station identification, and the station retains exclusive rights for distribution locally.

WIXY and WBBM join KDAY (Los Angeles) WABX (Detroit), KSHE (St. Louis), and WHMC (Washington, D.C.) Representatives wishing distribution information should contact Martin Cerf or Bill Roberts at 6920 Sunset Blvd., Hollywood, CA 90028.

### Short On WNET-TV

NEW YORK — Atlantic recording artist Bobby Short will star in WNET's premiere show of Vibrations, a music and dance series, debuting from New York on Channel 13/WNET at 9 P.M. on February 16 and at 8 P.M. on February 20. Short devotes the entirety of the program to Cole Porter's tunes, many of which are on his current Atlantic album, "Bobby Short Loves Cole Porter."



**A JOB WELL DONE**—A&M recording artists Mimi Farina and Tom Jans were the featured attraction on the weekly live concert series held by Ultra-Sonic Recording Studios, Hempstead, Long Island, and WLIR-FM. Following the concert, which was broadcast in stereo, the duo posed with some of the people who helped make the show a success. Left to right, Hank London, music director of WLIR-FM, Mimi Farina, Bill Stahl, president of Ultra-Sonic, Tom Jans and Mike Epstein, talent coordinator for the series which is aired every Tuesday night.



**CANNED HEAT JUST RECORDED THEIR  
FIRST NEW LP IN ALMOST TWO YEARS.**



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This time around, Canned Heat rocks 'n rolls in the select company of Little Richard, Harvey Mandel, Charles Lloyd and a few other of their celebrated friends.

Joel Scott Hill makes his debut as a permanent member of the group, singing and playing up a storm.

And the rest of the band has never played better.

The album is called HISTORICAL FIGURES AND ANCIENT HEADS.

It just goes to show you that when it comes to rock 'n roll music, you still can't beat the Heat.

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Produced By Jim And Skip Taylor.  
On United Artists Records And Tapes.



LP: UAS-5557

8-TRACK: U-8338 CASSETTE: K-0338



# 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**  
Lion Sleeps Tonight—Robert John—Atlantic  
Everything I Own—Bread—Elektra  
Sweet Seasons—Carole King—Ode  
Black Dog—Led Zeppelin—Atlantic  
No One To Depend On—Santana—Columbia

**WHB—KANSAS CITY**  
Nickel Song—Melanie—Buddah  
Floy Joy—Supremes—Motown  
A Cowboys Work Is Never Done—Sonny & Cher—Kapp  
Could It Be Forever—David Cassidy—Bell  
Mother & Child Reunion—Paul Simon—Columbia

**WMAK—NASHVILLE**  
A Horse With No Name—America—W.B.  
Heart Of Gold—Neil Young—Reprise  
Could It Be Forever—David Cassidy—Bell

**WFIL—PHILADELPHIA**  
We Got To Get It On—Addrisi Bros.—Columbia  
Could It Be Forever—David Cassidy—Bell  
Monkey Runner—Quincy Jones—A&M  
Tiny Dancer—Elton John—Uni  
Cheer—Potliquoer—Janus  
In The Rain—Dramatics—Stax

**WMEX—BOSTON**  
Heart Broken—Guess Who—RCA  
Taxi—Harry Chapin  
Laugh & Sing—Family—U.A.

**WOKY—MILWAUKEE**  
Puppy Love—Donny Osmond—MGM  
Chantilly Lace—Jerry Lee Lewis—Mercury  
Black Dog—Led Zeppelin—Atlantic  
A Man Who Sings—Richard Landers—ABC  
Diamonds Are Forever—Shirley Bassey—U.A.  
Taurus—Dennis Coffey—Sussex  
Hammer Song—Mike Curb Cong.—MGM  
A Horse With No Name—America—W.B.

**WIXY—CLEVELAND**  
Puppy Love—Donny Osmond—MGM  
Roundabout—Yes—Atlantic  
Crazy Mama—J. J. Cale—Shelter  
No One To Depend On—Santana—Columbia  
Handbags & Gladrag—Rod Stewart—Mercury  
A Horse With No Name—America—W.B.  
Glory Bound—Grass Roots—Dunhill

**WTIX—NEW ORLEANS**  
I Can't Help Myself—Donny Elbert—Avco  
Son Of My Father—Giorgio—Dunhill  
Lion Sleeps Tonight—Robert John—Atlantic

**WKLO—LOUISVILLE**  
Slippin Into Darkness—War—U.A.  
Now Run & Tell That—Denise LaSalle—Westbound  
Taurus—Dennis Coffey—Sussex  
A Horse With No Name—America—W.B.  
Ring The Living Bell—Melanie—Neighborhood  
T.L.C.—PJ'S

**KXOK—ST. LOUIS**  
Until It's Time—Elvis Presley—RCA  
No One To Depend On—Santana—Columbia  
Softly Whispering—English Cong.—Atco

**CKLW—DETROIT**  
Together Let's Find Love—5th Dimension—Bell  
Nice To Be With You—Gallery—Sussex  
Way Of Love—Cher—Kapp  
Jungle Fever—Chakachas—Polydor  
Everything I Own—Bread—Elektra

**WCAO—BALTIMORE**  
A Horse With No Name—America—W.B.  
Good Friends—Poppy Family—London  
Could It Be Forever—David Cassidy—Bell  
Crazy Mama—J. J. Cale—Shelter  
No One To Depend On—Santana—Columbia

**KQV—PITTSBURGH**  
Everything I Own—Bread—Elektra  
Betcha By Golly, Wow—Stylistics—Avco  
Ready Or Not—Al Greenaway—Segue  
A Horse With No Name—America—W.B.

**KNDE—SACRAMENTO**  
Living Without You—Manfred Mann—Polydor  
Brandy—Scott English—Janus  
A Horse With No Name—America—W.B.  
Goin' Down—Black & Ward—Kama Sutra  
Suavecito—Malo—W.B.  
Glory Bound—Grass Roots—Dunhill

**KGB—SAN DIEGO**  
Louisiana—Mike Kennedy—ABC  
A Cowboys Work Is Never Done—Sonny & Cher—Kapp  
Jungle Fever—Chakachas—Polydor

**WSAI—CINCINNATI**  
Country Wine—Raiders—Columbia  
Everything I Own—Bread—Elektra  
Jungle Fever—Chakachas—Polydor

**WMPS—MEMPHIS**  
Heart Of Gold—Neil Young—Reprise  
Mother & Child Reunion—Paul Simon—Columbia  
Willpower Weak—Bullet—Big Tree  
Softly Whispering—English Cong.—Atco  
Roundabout—Yes—Atlantic

**WDGY—MINNEAPOLIS**  
Love Me, Love Me, Love—Frank Mills—Sunflower  
Sugaree—Jerry Garcia—W.B.  
Slippin Into Darkness—War—U.A.  
Bridge Over Troubled Water, You've Got A Friend—Hamilton Joe, Frank & Reynolds—Dunhill

**WCAR—DETROIT**  
Rock & Roll Lullaby—B. J. Thomas—Scepter  
Waking Up Alone—Paul Williams—A&M  
His Song Shall Be Sung—Lou Rawls—MGM  
Son Of My Father—Giorgio—Dunhill  
Softly Whispering—English Cong.—Atco

**WQAM—MIAMI**  
Could It Be Forever—David Cassidy—Bell  
Ring The Living Bell—Melanie—Neighborhood  
Nickel Song—Melanie—Buddah  
Puppy Love—Donny Osmond—MGM  
Runnin Away—Sly & Family Stone—Epic  
Heart Of Gold—Neil Young—W.B.  
Ev'ry Day Of My Life—Bobby Vinton—Epic

**WCFL—CHICAGO**  
Ev'ry Day Of My Life—Bobby Vinton—Epic  
Crazy Mama—J. J. Cale—Shelter  
A Horse With No Name—America—W.B.  
Puppy Love—Donny Osmond—MGM  
Diamonds Are Forever—Shirley Bassey—U.A.  
Chantilly Lace—Jerry Lee Lewis—Mercury  
Miss Judy's Farm—Faces—W.B.  
Leaving It's Over—Hudson—Playboy  
L.P. Cut Medley Of Bridge Over Troubled Water & You've Got A Friend—Hamilton, Joe Frank & Reynolds—Dunhill

**WAYS—CHARLOTTE**  
Heart Of Gold—Neil Young—Reprise

**KILT—HOUSTON**  
A Cowboys Work Is Never Done—Sonny & Cher—Kapp  
Ring The Living Bell—Melanie—Neighborhood  
I Gotcha—Joe Tex—Mercury  
Son Of My Father—Giorgio—Dunhill  
Floy Joy—Supremes—Motown  
Once You Understand—Think—Laurie

## THE BIG THREE

1. A Horse With No Name—America—W.B.
2. Could It Be Forever—David Cassidy—Bell
3. Son Of My Father—Giorgio—Dunhill

**WRIT—MILWAUKEE**  
Could It Be Forever—David Cassidy—Bell  
Willpower Weak—Bullet—Big Tree  
Need You—David Rogers—Columbia  
A Horse With No Name—America—W.B.  
Up In Heah—Ike & Tina Turner—U.A.  
Glory Bound—Grass Roots—Dunhill  
We Got To Get It On—Addrisi Bros.—Columbia  
You Are The One—Sugar Bears—Bell

**WLS—CHICAGO**  
Way Of Love—Cher—Kapp  
Don't Say You Don't—Beverly Bremers—Scepter  
I Gotcha—Joe Tex—Mercury  
Ring The Living Bell—Melanie—Neighborhood

**WKNR—DETROIT**  
Goin' Down—Black & Ward—Kama Sutra  
Hurting Each Other—Carpenters—A&M  
We Got To Get It On—Addrisi Bros.—Columbia  
Everything I Own—Bread—Elektra  
Rock & Roll Lullaby—B. J. Thomas—Scepter  
Son Of My Father—Giorgio—Dunhill  
Taxi—Harry Chapin—Elektra

**KLIF—DALLAS**  
Son Of My Father—Giorgio—Dunhill  
Heartbroken Bopper—Guess Who—RCA  
Cheer—Potliquoer—Janus  
Mother & Child Reunion—Paul Simon—Columbia  
What It Is—Undisputed Truth—Gordy  
Floy Joy—Supremes—Motown  
Puppy Love—Donny Osmond—MGM  
It's Not Fault—Steel Water—Lecam  
Chantilly Lace—Jerry Lee Lewis—Mercury  
A Horse With No Name—America—W.B.

**WIBG—PHILADELPHIA**  
Tiny Dancer—Elton John—Uni  
Brandy—Scott English—Janus  
Until It's Time—Elvis Presley—RCA  
Betcha By Golly, Wow—Stylistics—Avco

**WKBW—BUFFALO**  
A Man Who Sings—Richard Landers—Dunhill  
Rock & Roll Lullaby—B. J. Thomas—Scepter  
I Can't Help Myself—Donny Elbert—Avco  
Born Too Late—Crimson & Clover—Order

**KYA—SAN FRANCISCO**  
Floy Joy—Supremes—Motown  
Bang A Gong—T.Rex—W.B.  
Ring The Living Bell—Melanie—Neighborhood  
I Can't Help Myself—Donny Elbert—Avco

# MAHALIA



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**DOCTOR'S PRESCRIPTION**—Dr. Hook and the Medicine Show while in town to promote their first Columbia album, stopped in at Cash Box. L-R, they are: (back row) George Cummings, Rik Elswit, Jay David, Cash Box's Christie Barter and George Albert, Ray Sawyer and Columbia Record's Michael Ochs. (Front row) Robert Jance Garfat, Dennis Locorriere and Billy Francis. Dr. Hook's album is being released this week.





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by Mike Post



**BELL RECORDS**

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# Additions To Radio Playlists

## Secondary Markets

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

**KIOA—DES MOINES**  
Mother & Child Reunion—Paul Simon—Columbia  
Way Of Love—Cher—Kapp  
Lion Sleeps Tonight—Robert John—Atlantic  
Heart Of Gold—Neil Young—Reprise  
Everything I Own—Bread—Elektra

**WPOP—HARTFORD**  
Crazy Mama—J. J. Cale—Shelter  
Waking Up Alone—Paul Williams—A&M  
Softly Whispering I Love You—English Congregation—Atco  
Buavecion—Malo—WB  
Puppy Love—Donny Osmond—MGM

**WPRO—PROVIDENCE**  
Handbags & Gladraggs—Rod Stewart—Mercury  
Covered Wagon—Cowsills—London  
No One To Depend On—Santana—Columbia  
Way Of Love—Cher—Kapp  
Runnin' Away—Sly/Family Stone—Epic

**KLEO—WICHITA**  
Ax Horse With No Name—America—WB  
Sweet Seasons—Carole King—A&M  
Waking Up Alone—Paul Williams—A&M  
A Cowboy's Work—Sonny & Cher—Kapp (Hitbounds)  
Heart Of Gold—Neil Young—WB  
Rock & Roll Lullaby—B. J. Thomas—Scepter  
Goin Down The Road To L.A.—Black & Ward—Kama Sutra  
One Way Sunday—Mark Almond—Blue Thumb

**WING—DAYTON**  
Way Of Love—Cher—Kapp  
Runnin' Away—Sly/Family Stone—Epic  
Ring The Living Bell—Melanie—Neighborhood (Hitbounds)  
Sophisticated Lady—REO Speedwagon—Epic  
Rock & Roll Lullaby—B. J. Thomas—Scepter  
Love Me, Love Me Love—Frank Mills—MGM  
Glory Bound—Grass Roots—Dunhill  
A Horse With No Name—America—Warner Bros

**WGSN—BIRMINGHAM**  
Could It Be Forever—David Cassidy—Bell  
Puppy Love—Donny Osmond—MGM  
Jungle Fever—Chakachas—Polydor  
Do Your Thing—Isaac Hayes—Enterprise  
Tiny Dancer—Elton John—Uni  
Mother & Child Reunion—Paul Simon—Columbia

**WBAM—MONTGOMERY**  
Heart Of Gold—Neil Young—Reprise  
Living Without You—Manfred Mann—Polydor  
Willpower Weak—Bullet—Big Tree  
No One To Depend On—Santana—Columbia  
Glory Bound—Grass Roots—Dunhill  
Mother & Child Reunion—Paul Simon—Columbia

**WKWK—WHEELING**  
Jungle Fever—Chakachas—Polydor  
Ain't Understanding—Jerry Butler—Mercury  
Runnin' Away—Sly & Family Stone—Epic  
Rock & Roll Lullaby—B. J. Thomas—Scepter  
No One To Depend On—Santana—Columbia  
Taurus—Dennis Coffey—Sussex  
Roundabout—Yes—Atlantic  
I Gotcha—Joe Tex—Mercury  
Could It Be Forever—David Cassidy—Bell  
Brandy—Scott English—Janus

**WJET—ERIE**  
The Day I Found Myself—Honey Cone—Hot Wax  
Handbags & Gladraggs—Rod Stewart—Mercury

**WDRG—HARTFORD**  
Down By The Lazy River—Osmond Bros.—MGM  
No One To Depend On—Santana—Columbia  
A Horse With No Name—America—W.B.  
Eve—Jim Capaldi—Island

**WIFE—INDIANAPOLIS**  
Glory Bound—Grass Roots—Dunhill  
Lion Sleeps Tonight—Robert John—Atlantic  
I Gotcha—Joe Tex—Mercury  
Mother & Child Reunion—Paul Simon—Columbia  
Softly Whispering—English Cong.—Atco  
Puppy Love—Donny Osmond—MGM

**WLOF—ORLANDO**  
Heart Of Gold—Neil Young—W.B.  
I Gotcha—Joe Tex—Mercury  
Quiet Man—John Prince  
Rainbow Road—Mike Stephenson—GMP  
Son Of My Father—Giorgio—Dunhill

**WLAV—GRAND RAPIDS**  
I Can't Help Myself—Donny Elbert—Avco  
Puppy Love—Donny Osmond—MGM  
Sweet Seasons—Carole King—A&M  
Jungle Fever—Chakachas—Polydor  
Goin Down—Black & Ward—Kama Sutra

**KTLK—DENVER**  
We Got To Get It On—Addrisi Bros.—Columbia  
Ring The Living Bell—Melanie—Neighborhood

**WAVZ—NEW HAVEN**  
His Song Shall Be Sung—Lou Rawls—MGM  
Willpower Weak—Bullet—Big Tree  
Song Of My Father—Giorgio—Dunhill  
Betcha By Golly Wow—Stylistics—Avco  
If We Only Had Love—Dionne Warwick—W.B.

**WGII—BABYLON**  
Son Of My Father—Giorgio—Dunhill  
Glory Bound—Grass Roots—Dunhill  
Goin' Down—Black & Ward—Kama Sutra



**IT'S IN THE WORKS**—Discussing plans for release of the soundtrack album from the new film, "Living Free," are (from left) the film's producer Paul Radin; Sol Kaplan, who wrote and conducted the soundtrack; Mel Ilberman, director of business and talent affairs for RCA Records; and Manny Kellm, RCA Records' director of popular music. The soundtrack will be released on RCA's Victor label. The Columbia Pictures Carl Foreman presentation will be released for Easter.

## Daybreak Deal With Hansen

**HOLLYWOOD** — Daybreak Music, associate firm of Daybreak Records, just concluded an agreement with Hansen Publications whereby the print rights to Daybreak copyrights will be handled by Hansen in the USA, Canada, Great Britain and the Republic of Eire, it was confirmed today by Daybreak president Sonny Burke.

Following negotiations between Hansen executives Murray Bass and Goldie Goldmark by Bobby Weiss, executive vice-president and general manager of Daybreak, an agreement was finalized for the Daybreak (AS-CAP) sheet music and folio rights. Daybreak Music features copyrights of Frank Sinatra, Jr., Larry Groce, Paul Francis Webster, Denny Guy, Les Brown, Sonny Burke, etc., with the present catalogue of titles consisting of more than 50 recorded works.

**WCLO—COLUMBUS**  
Until It's Time—Elvis Presley—RCA  
Could It Be Forever—David Cassidy—Bell  
Jungle Fever—Chakachas—Polydor  
Won't You Take—Susan Taylor—JMI  
A Horse With No Name—America—W.B.  
No One To Depend On—Santana—Columbia  
Sophisticated Lady—REO Speedwagon—Epic

**KRUX—PHOENIX**  
Jungle Fever—Chakachas—Polydor  
Heart Of Gold—Neil Young—Reprise  
Cheer—Potliquoer—Janus  
Sweet Seasons—Carole King—Ode

**KAKC—TULSA**  
Son Of My Father—Giorgio—Dunhill  
A Horse With No Name—America—W.B.

**WLEE—RICHMOND**  
Don't Say You Don't—Beverly Bremers—Scepter  
Stay With Me—Faces—W.B.

**WBBO—AUGUSTA**  
Goin' Down—Black & Ward—Kama Sutra  
Do Your Thing—Isaac Hayes—Enterprise  
A Horse With No Name—America—W.B.  
A Cowboy's Work Is Never Done—Sonny & Cher—Kapp  
Handbags & Gladraggs—Rod Stewart—Mercury

**KEYN—WICHITA**  
The First Time I Saw Her Face—Roberta Flack—Atlantic  
We Got To Get It On Again—Addrisi Bros.—Columbia  
Waking Up Alone—Paul Williams—A&M  
Glory Bound—Grass Roots—Dunhill  
Rockin' Robin—Michael Jackson—Motown  
The Day I Found Myself—Honey Cone—Hot Wax  
Brian's Song—Peter Nero—Columbia  
One Way Sunday—Mark Almond—Blue Thumb  
Da Do Run Run—Jo Jo Gun—Asylum  
Tokoloshe Man—John Kongos—Elektra  
LP Cut: Lonely/Billy Goat—White Duck—UNI  
Weave Me The Sunshine/Big City—Peter Yarrow—WB

## 2 Acts Join Just Sunshine

**NEW YORK** — Tony Martell, president of Famous Music Corp., and Michael Lang, president of Just Sunshine Records have announced the signing of two new artists to the Just Sunshine label, marketed and distributed by Famous Music Corp. Both artists. The Fabulous Rhinestones and Calvin Keane, have just completed LP's to be released later this month.

The first release will be from the Fabulous Rhinestones, which is a five-man hard rock group whose bass player is Harvey Brooks known for his work on several Bob Dylan albums and formerly a member of the Electric Flag rock group. Lead singer Kal David was formerly a member of the Illinois Speed Press. A full promo campaign of window displays, radio and print advertising and massive promotional effort is being planned by Famous Music to kick off the Rhinestone's first release and first nationwide tour coming up soon.

The second release on Just Sunshine is Calvin Keane a singer/songwriter whose musical styles range from rock and roll to funky blues and jazz. Calvin plays bass, piano, organ and electric and acoustic guitar. Gary Legon is the producer of Calvin's album.

Just Sunshine was started by Lang, best known as the promoter of the Woodstock Festival, and Marv Grafton.

## Holly Songs, 13 Yrs After Fatal Crash

**NEW YORK** — Thirteen years ago, on Feb. 3, 1959, 21 year old rock star Buddy Holly was killed in a plane crash. Today Holly's music is receiving fresh attention by many major artists.

A million selling single when first released by Holly, "Every Day" is the new John Denver single, recently culled from his latest Gold RCA LP "Aerie." The Grateful Dead recorded Holly's "Not Fade Away" on their latest gold album and, the Don McLean smash "American Pie" single refers to Holly's death as "the day the music died." McLean's "American Pie" LP is dedicated to Holly.

The Buddy Holly catalogue is published by the Peer-Southern Organization.

## PUBLISHING CATALOGUE FOR SALE

Potential Gold Mine. About 40 songs. Several of these songs have been recorded by major artists. The writers of these songs have been responsible for many Top 10 Hits.

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Produced By  
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**YOU'LL BE SEEING MORE OF NO. 1 IN '72.**





# cash box/talent on stage

## Lighthouse Dion

CARNEGIE HALL, NYC — Lighthouse made its break-through to the New York audience last week, firmly establishing itself as a top drawer act and totally turning the tables on the frigid reception the group got on the same Carnegie stage two years ago.

Two years ago, Lighthouse had only been together for one performance before the group was rushed into Carnegie without even having time for a proper sound check. The results were gloomy, and since that day, Skip Prokop's 11-piece big band has looked at New York as its toughest nut to crack.

But now, it's two years, two best-selling albums, one hit single and one record label later. Especially the record label. When Lighthouse switched to Stereo Dimension/Evolution Records, they received a concentrated drive to capture the potential audience they held in the U.S. and Canada. Since the group is based in Toronto, they didn't have much trouble in Canada and were even presented a gold maple leaf when their "Thoughts Of Movin' On" LP was declared in-

stant gold.

And things had changed in New York when Lighthouse returned last week. Instead of hostile strangers, the eleven Canadians faced a full house of fans, clapping in time and shouting for their favorite songs. The energy that once resisted the group was now plugged in, giving Lighthouse its brightest moment. Delivering a set that ranged from the driving "What Gives You The Right" to a gentle "You And Me," the group closed with "One Fine Morning" and then returned for a sustained encore that included a Canadian version of "Eight Miles High."

Dion has a large stockyard of hits to rest upon, both in his current folk image ("Abraham, Martin And John") and from his earlier years as a rock & roller ("The Wanderer," "Runaround Sue"). But because he is a creative individual, Dion has refused to rest on his laurels and continues to grow. His new "Sanctuary" LP on Warner Bros. was the focus of his Carnegie set, which contained both new and old material. **m.p.**

## Sammy Davis, Jr.

GROVE LOS ANGELES — Practically every entertainer extant could take a crash course on Sammy Davis, Jr. He breaks a lot of rules (opening with the perennial closer, "Impossible Dream," for example—then closing with the durable opener, "For Once in My Life." He also sports a Brooks Bros. no-no, black tie and button down shirt). Still, for showmanship, Junior has no senior. Brilliant, versatile, magnetic—there is no one word to describe the show or the man currently on exhibition at the Grove.

Except maybe "fibber" for his open-night opening remarks. "It's going to be a laid-back affair," he cautions, "there ain't but two 'wows' left in me." He then proceeds to tear the room apart with a performance that would vanquish five lesser men. It's unquestionably the most remarkable show seen in these parts since Sammy last played the room.

For those interested in repertoire, he offers several medleys—Beatles, Blood, Sweat and Tears, Newly-Bricusse, recent Oscar award titles, along with "You're Nobody etc. etc.," "John, the Baptist" (a show-stopper), "Birth of the Blues," "Bojangles" (another show-stopper). He also lip synchs and struts to the Preston Foster tape of "Ya Got Trouble" (from "Music Man"), vocalizes band instrument riffs—and half a dozen more songs we never got around to noting—we were too busy cheering. But we did record that "Once in a Lifetime" includes the line, "I feel like a giant." Maybe that's the word we were looking for.

Along the way he's abetted by the Claude Thompson dancers and vet Black Cadet Records comic Timmie (Oh Yeah!) Rogers who gets laughs with rapid fire lines about soul brothers, inflation, gay liberationists and college campuses. George Rhodes conducts the most compelling house band on the coast, contributing mightily to what could be Davis' finest hour and forty minutes.

(Sammy's next MGM single, we hear, will be "Shaft," the odds-on Oscar favorite—with new lyrics).

**h.g.**

## Kenny Young

ENROUTE TO OCEANSIDE, NY — Talk about being a captive audience—albeit a grateful one from several standpoints! A limo at your disposal with the only obligation to be alone so, as the invite stated, to "give your undivided attention" to a tape recording. A chance to get a luxurious life home on a cold wintry night in New York. OK, I'll bite. My disembodied companion was Warner Bros.

## Legendary Masters

WHISKY A GO GO, L.A. — The "Legendary Masters Party" given by United Artists Records here last week turned out to be a kind of a legend in its own right, although not exactly in the way anticipated by label brass.

The event, at the Whisky a Go Go, was held to commemorate the issuance of the latest in a series of reissue albums by the label. Guests were to witness a "sock hop" and live show featuring performances by the Fleetwoods, Ventures, Bobby Vee, Jan & Dean, Del Shannon and Freddie Cannon. All except Cannon contributed to the label's success in the 50's and 60's; Cannon is now with the company as a promotion man.

The festivities proceeded as planned, with disk jockey Jim Pewter playing records from the era, and dancers, many in 50's costume, on the floor. At shortly past 9:00, however, the event took a turn out of schedule.

Power lines outside the club, apparently in bad repair and perhaps overloaded, burst, leaving the club in darkness relieved only by candles and portable lighting supplied by camera crews there to cover the event.

Undaunted, guests and participants attempted to keep the festivities rolling. Audience members and members of the Nitty Gritty Dirt Band at various times sang acapella versions of 50's songs, and the sax section of the pickup band hired for the occasion supplied memorable versions of "Honky Tonk" and "Tequila," among other tunes. At approximately 11:00, UA creative services department representative Martin Robert Cerf called the evening to a halt, explaining that the Department of Water and Power would be unable to repair the damage that evening.

The next day, nearby Tower Records carried a marquee sign reading "Power Zaps UA at Whisky; Legendary Masters on Sale Here." Label executives reported an upswing of sales for the albums; a second try at the party was promised for the indeterminate future. Despite the inconvenience, few complaints were voiced by part guests. **t.e.**

singer-writer Kenny Young, pleasing of voice, melodic of composition and steeped in what passes for poetry, rock-style. And what's wrong with hearing about "honeysuckle summers" while passing through freshly-plowed Queens Blvd? After a short stop at Waldbaum's in Oceanside to pick up some marshmallows for my son—they only had tiny ones, not fit for toasting—straight home. Glad to have met you, Kenny. And thanks for the lift. **i.l.**

## Charles Mingus

PHILHARMONIC HALL, NYC — A triumph for jazz and for Charlie Mingus . . . That's what transpired the night of Feb. 4 at Lincoln Center's Philharmonic Hall as both vintage and new Mingus works were given inspired treatment by Mingus and his entourage of gifted musicians.

Emceed by ardent jazz buff Bill Cosby, the evening's offerings were kicked off in a light vein with "Honeysuckle Rose." Cosby "conducted" the band strictly for laffs, and the tone for most of the night was set—relaxed, informal and swinging.

Luminaries of this happy musical occasion included these: Gene Ammons, whose blues-playing that night will long be cherished; bassist Milt Hinton, whose rhythm bass lines gave the band a rock-firm foundation; alto great Lee Konitz; Bobby Jones, tenor man, who absolutely wailed all night long; the peerless baritone sax artistry of Gerry Mulligan. (Gerry was obviously digging the whole scene and looked about as relaxed as a cat can get) and pianist John Foster, whose funky and powerful piano swung mightily throughout the proceedings. In all, over 20 musicians comprised the orchestra.

An added treat: stopping by to say a most welcome musical hello were Dizzy Gillespie, James Moody and Randy Weston. Dizzy was engaging as he and Cosby had fun trading vocal choruses on a bop number. Moody blew everyone's mind with an up-tempo, multi-noted solo on flute, and Randy Weston shone also in a brief but customarily distinctive piano

outing. (Singer Honey Gordon appeared several times during the evening. She has a pleasant and very musical voice, but her style and choice of selections were very dated. Her singing was something to be tolerated while waiting for the band to resume playing.)

A good portion of new Mingus which was presented in the latter half of the program is available on his new Columbia lp, "Let My Children Hear Music." Of special interest here was a concerto for sax and trumpet. Taking center stage on this number were "Jug" Ammons and 18-year-old trumpeter, John Faddis. (Faddis filled in for ailing trumpet great, Roy Eldridge, for whom Mingus had originally written the piece.) Young Faddis essayed the challenging music generally with skill and power, but his youth and Philharmonic Hall may have had something to do with some mishandled notes and traces of uncertainty Faddis evidenced. He has, however, obvious talent and is particularly impressive in the upper register. The trumpet section, for the record, was superfine all night, sounding as crisp, tight and together as the best of Maynard Ferguson's old groups. Ammons, enjoying himself immensely, knocked everybody out with his blues choruses. Mingus was his usual powerful presence, and Teo Macero's contagious enthusiasm while conducting was evident. In all, the concert was one of the most exciting and satisfying musical events in this fan's memory. The hip and enthralled audience loved it all. Let's have more! **d.l.**

## Billy Joel Ballinjack

TROUBADOUR, L.A. — Billy Joel may well be the first big discovery of 1972. The singer, formerly with New York group the Hassles, has stepped out on his own and shows a tremendous amount of talent and realized potential.

Coming on like a New York street-punk, with jeans, a leather jacket, paratrooper boots, a stocky build and curly hair, Joel steps to the pianop warms up with a few tinkly bars of "Hooray for Hollywood," and you know you're seeing something special.

As a pianist, Joel is technically excellent, versatile and fully in command. As a singer, he wavers somewhere between Elton John and Don McLean. As a lyricist he's erudite and clever. But the whole is clearly greater than the sum of the parts, because it's as a performer that he's tops. From pleasant ballads like "Got To Begin Again" to socially-aware songs like "Captain Jack Will Get You High," Joel shines through (sample lyric: "You look so Rod Stewart . . . but you still pick your nose"). He talks to the audience, he does impressions—and something else. He is, for one song, Joe Cocker. It's so good that what he does transcends mimicry. Singing and playing "The Letter" Joel is Joe Cocker and Leon Russell and probably the whole Mad Dogs troupe.

Fantastic. You must see him. Joel records for Family.

Top-billed was Ballinjack, a jazzy r&b group from Seattle. Consisting of a trombonist, a man doubling on reeds and woodwinds, a drummer, guitarist, and lead vocalist doubling bass, the group shows tremendous musicianship that is largely wasted on a set of pedestrian original material. They bear some idiological resemblance to the Buddy Miles-helmed Electric Flag, but even that group went outside for some songs. Ballinjack could well consider the same course. They record for Columbia. **t.e.**

## Dawson Boys

DR. GENEROSITY, NYC — Since James Taylor has become a superstar, a lot of folks are going to Carolina in their minds. When they get there, they'll find the Dawson Boys gone to Carolina since the day they were born, singing and picking back-north folk music just as nice as could be.

But since most people who go to Carolina in their minds don't bother to bring their bodies with them, the Dawson Boys trucked up to New York City from their farm in Charlotte, North Carolina so that they could play for record companies and other interesting New York-type audiences. Their set at Dr. Generosity was a pleasant reminder to city folk that there are still a few places left where everything hasn't been either paved or plasticized.

Ed, the older brother, plays acoustic six-string guitar and five-string banjo. Bob plays acoustic 12-string guitar and keyboards. Ed does most of the songwriting and lead singing while Bob handles mostly harmonies and the lead guitar-piano work. But both boys know how to switch off to back each other, and are especially fine at blending their voices. Their harmonies grew up together.

The Dawsons write the kind of songs that will never become dated by their style or topics; they will refine and mellow with age. Ed and Bob grew up in a world where both country and rock are their roots, and their songs original show it. "The Only Game In Town" could be done straight country & western by Waylon Jennings, it could receive a country-rock arrangement from the Everly Bros. or could be given full rock treatment by Creedence Clearwater Revival. "My Compadre" could have been done by Hank Williams or John Sebastian. When Ed dons his banjo for a bluegrass version of the Beatles' "Hard Days' Night," it sums up the best of two worlds; country and rock as seen from a Carolina back-porch. **m.p.**



*"So what it comes down to  
you gotta have your friends around you" \**

Everybody's making friends  
with "Friends & Family"  
b/w... "Julianna" (L-3224)  
the new single

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Produced by Dallas Smith for Renaissance Productions

from the new album  
"Coming Of Age" (LRS-1101)  
by the Five Man  
Electrical Band

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# cashbox/singles reviews

## Picks of the Week

**JAMES BROWN** (Polydor 14116)

**King Heroin** (3:56) (Dynatone/Belinda, BMI—J. Brown, D. Matthews, M. Rosen)  
Narrative is most eloquent anti-drug message ever waxed, and totally a one-to-one experience. Deserving of play on all formats, James is all the more King for this. Flip: "Theme From King Heroin" (2:56) (same—J. Brown, D. Matthews)

**DONNY OSMOND** (MGM 14367)

**Puppy Love** (2:58) (Spanka, BMI—P. Anka)

Paul Anka tune gets an honest-to-pre-teen reading from the youthful heart-throb. The right material for the right talent, and a Top 10 item for sure. Flip: "Let My People Go" (3:09) (Checkmate, BMI—K. & H. Lewis)

**THE TEMPTATIONS** (Gordy 7115)

**Take A Look Around** (2:59) (Jobete, BMI—N. Whitfield, B. Strong)

"Solid Rock" LP anti-drug song re-done for maximum AM effect. Tom Baird's orchestration is as stirring as Wagner's "Ride Of The Valkyries" and the Tempts sound stronger than ever. Flip: no info. available.

**THE GUESS WHO** (RCA 74-0659)

**Heartbroken Bopper** (3:15) (Dunbar/Walrus-Moore/Expressions/Cirrus/Sunspot, BMI—B. Cummings, G. Winter)

Their hardest since "American Woman" should be solid Top 40/FM programming and sales item, far surpassing "Sour Suite." Flip: "Arrivederci Girl" (2:31) (Dunbar/Cirrus/Expressions, BMI—B. Cummings)

**B. B. KING** (ABC 11319)

**Sweet Sixteen** (3:26) (Modern, BMI—B. B. King, J. Josea)

BB revisits his own classic, shooting at a #1 r&b spot once again, this time coupled with strong pop action. Soulful sweet at any age. Flip: no info. available.

**SONNY CHARLES** (RCA 74-0645)

**It's Alright In The City** (2:47) (Colgems, ASCAP—D. Dunn, T. McCashen)

Former Checkmates lead delivers his most potent ever. Top 40 and r&b programmers will be simultaneously excited as will their audiences. Flip: "Nicasio" (3:03) (Black Pearl, BMI—S. Charles, M. Jarrett)

**FERRANTE & TEICHER** (UA 50895)

**The Godfather** (3:17) (Famous, ASCAP—N. Rota)

Combine a blockbusting film, the stirring twin pianos of F&T and the composing genius of "Romeo & Juliet" Rota and you have the first recording of what should be one of the biggest instrumentals of the year. Flip: "There's A New Day Coming" (3:13) (Fresco, ASCAP—Ferrante, Teicher)

## Newcomer Picks

**GIORGIO** (Dunhill 4304)

**CHICORY** (Epic 10837)

**Son Of My Father** (3:46) (Trousdale, BMI—Moroder, Bellotte, Holm)

Two strong continental versions of a hit in any land, and the battle will be interesting to watch. Both feature the best moog use on a Top 40 item to date but each has its own fine points, so let the buyer decide.

**JIM CAPALDI** (Island 1204)

**Eve** (3:43) (Freedom, ASCAP—J. Capaldi)

Pronounced "Evie," song carefully aimed at the Top 40 market should see Traffic vocalist reach new audiences with strong HJF&R-type solo production. From Muscle Shoals with hit-love. Flip: "Going Down Slow All The Way" (3:10) (same credits)

**THE LEE HOLDRIDGE ORCHESTRA** (Paramount 0149)

**Victory Is Peace** (Olympic Flame) (2:07) (Cherry Lane, ASCAP—J. Denver, B. Dannoff, T. Nivert, R. Riger)

John Denver/Fat City winter Olympic theme is getting the TV exposure that spells success. Should slalom up the charts. Flip: "Snow Frolic" (2:02) (Famous, ASCAP—F. Lai)

**TONY CHRISTIE** (Kapp 2161)

**(Is This The Way To) Amarillo** (3:12) (Don Kirshner, BMI—Sedaka, Greenfield)

International pop hit should come home to roost high on Top 100. You don't have to be Texan to hear "hit." Flip: "Love Is A Friend Of Mine" (2:35) (Intune, BMI—M. Murray, P. Callander)

**LOOKING GLASS** featuring Tasha Thomas (Epic 10834)

**Don't It Make You Feel Good** (2:48) (Evie, ASCAP—E. Lurie)

Let your body listen and be prepared to work up a sweat. Herculean effort straddles styles of Stones, Leon Russell and Chase. High energy Top 40. Flip: no info. available.

**MIKE McDONALD** (Bell 182)

**I Think I Love You Again** (3:23) (Pocket Full Of Tunes, BMI—T. Wine, I. Levine)

Listen to this one; then forget the all-too-easily made Elton John comparison and listen again. A totally talented singer/songwriter/pianist has arrived. Flip: "Dear Me" (4:12) (Uncle Josh's Song Emporium, ASCAP—M. McDonald)

**RASPBERRIES** (Capitol 3280)

**Don't Want To Say Goodbye** (3:48) (CAM-USA, BMI—W. Bryson, E. Carmen)

Lighthouse producer Jimmy Ienner blazes a ballad trail, setting new Cleveland quartet in a fine light of its own. Tune should appeal to Top 40 and MORs. Flip: no info. available.

## Choice Programming

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

**HARRY CHAPIN** (Elektra 45770)

**Taxi** (6:40) (Story Songs, ASCAP—Chapin) Folk-rock epic in the tradition of "American Pie" and "Alice's Restaurant" is a lengthy item 'cause rightful epics don't typically come in small packages. Much talk about singer's merits is about. Flip: no info. available

**STAMPEDERS** (Bell 188)

**Monday Morning Choo-Choo** (2:13) (Corral, BMI—R. Dodson) They're back in the softshoe groove. Success like "Sweet City Woman" brought them could shuffle back in their direction. Flip: "Then Came The White Man" (3:46) (same—R. King)

**LITTLE JOHNNY TAYLOR** (Ronn 59)

**There Is Something On Your Mind** (2:25) (Mercedes, BMI—C. J. McNeely) Bobby Marchan classic boogies as a fine sequel for this singer's "Good Thing" hit. Powerful r&b. Flip: "It's My Fault Darling" (2:55) (Respect, BMI—M. Grayson, L. Horton)

**Z. Z. HILL** (Mankind 12007)

**Hold Back (One Man At A Time)** (Four Star, BMI—D. Monda, R. Burns) Slightly reminiscent of "Glory Of Love," Z. Z.'s firm control backed by a fine production should see it to its own r&b glory soon. Flip: no info. available

**FREDERICK KNIGHT** (Stax 0117)

**I've Been Lonely For So Long** (3:11) (East/Memphis, Lowery, BMI—P. Knight & J. Weaver) Falsetto lead backed by unique-sounding group imparts ballad equivalent of "Israelites" of a few years back. Intriguing r&b debut with pop potential. Flip: "Lean On Me" (2:53) (East/Memphis, Roffignac, BMI—P. Knight, A. Varnell)

**MEGAN McDONOUGH** (Wooden Nickel 299)

**Pocketful** (3:53) (Wooden Nickel, ASCAP—M. McDonough) She's got a beautiful instrument in her voice and it's bound to be recognized by MOR and Top 40 programmers on her debut disk. Flip: no info. available

**MALO** (Warner Bros. 7559)

**Suavecito** (3:25) (Canterbury, ASCAP—R. Bean, A. Zarate, P. Tellez) Jorge Santana-led group smoothes out a ballad with a hot Latin iron. From their charted LP. Flip: no info. available

**JOHNNY MAESTRO** (Buddah 289)

**Snow** (3:07) (Jitters, BMI—Vincent, Leverett) Legend in his own time solos a seasonal love song in sleek shimmering manner. Flip: no info. available

**THE ORIGINALS** (Soul 35093)

**I'm Someone Who Cares** (2:47) (Jobete, BMI—J. Bristol, S. Bowden, J. Chambers) Material the 4 Tops could just as easily have handled is strong rhythm ballad from Motor City, looking for airplay and subsequent sales. Flip: no info. available

**BLACK IVORY** (Today 1508)

**You And I** (2:45) (Patrick Bradley, BMI—S. Bascombe, L. Burgess) Group could rank with Chi-Lites and Stylistics after this r&b powerhouse gets its share of pop play. Flip: "Our Future?" (3:57) (same—P. Adams, T. Phillips)

**PETER LEMONGELLO** (Mark V 2321)

**Contemplation** (3:20) (Wind Fall, BMI—M. Lefevre) Well-produced folk-rocker for edibly-named performer could appear equally tasty to MOR and Top 40 programmers. Flip: "18 Karat Friend" (2:50) (Noma, BMI—B. Woodley)

**PAPA JOHN CREACH** (Grunt 0501)

**The Janitor Drives A Cadillac** (2:44) (Hot Buns, BMI—Covington) Fiddlin' and foamin' with Papa and Grace Slick. From his charted LP and already an FM favorite. Flip: "Over The Rainbow" (3:26) (Leo Feist, ASCAP—Arlen, Harburg)

**LETTERMEN** (Capitol 3285)

**Oh My Love** (2:30) (Maclen, BMI—J. Lennon, Y. Ono) Group again takes on a Lennon number, continuing to update the MOR image. A distinctive ballad with Top 100 possibilities. Flip: no info available

**KRIS KRISTOFFERSON** (Monument 8536)

**Josie** (3:12) (Resaca, BMI—K. Kristofferson) Overdubbings make his voice unusually mellow and sweet, bringing a new dimension to his unquestionably powerful presence. Flip: no info. available

**THE NEW BIRTH** (RCA 74-0657)

**Two Kinds Of People (I Am)** (3:06) (Dunbar, BMI—Bullock) Group has youthful, distinctive harmonies and could score as heavily as they did recently with "It's Impossible" here. Flip: "Unh Song" (3:10) (Same—Bullock, Fuqua)

**SANDY DENNY** (A&M 1331)

**Crazy Lady Blues** (3:21) (UFO, BMI—S. Denny) Strangely haunting tune from top British singer in Melody Maker poll. Disk will help you understand her popularity. Flip: no info. available

**OLIVIA NEWTON-JOHN** (Uni 55317)

**What Is Life** (3:22) (Harrisons, BMI—G. Harrison) Continuing her Harrison song cycle, English lovely tackles another hefty hunk quite successfully for the MOR/Top 40 market. Flip: "I'm A Small And Lonely Light" (2:50) (Blue Gum, ASCAP—Farrar & Best)

**BARBARA & THE BROWNS** (MGM/Sounds of Memphis SM 705)

**You Don't Love Me** (2:29) (Katrina, BMI—W. Cobbs) This r&b standard gets a fantastic workout by a group that deserves to be on top of the Memphis r&b scene. Could happen pop too. Flip: "If I Can't Run To You I'll Crawl" (2:39) (Beckie, BMI—D. Culver)

**STEEL WATER** (Le Cam 647)

**It's Not My Fault** (3:22) (Softcharay, BMI—D. Rowlett) Steel Water runs deep into the heart of a Bee Gees-type ballad. Another Major Bill Smith find. Flip: "Life Has Taught Me" (2:43) (same—D. Candena)

**THE PATTERSON SINGERS** (Atco 6877)

**My World Tumbles Down** (3:07) (Muscle Shoals, BMI—G. Soule, T. Woodford) Gospel songstresses go secular and the result is not far from the Supremes in style. Flip: no info. available

**GROPUS CACKUS** (Bell 162)

**Rhyme And Reason** (2:45) (Now Or Later, BMI—W. Duncan) Quasi-mystical Top 40 effort can weave its spell over listeners given half a chance. Strong material. Flip: "Love, Love, Love" (2:10) (Paradox/Happiedayle, BMI—B. Sgarini)

**LOVE SALVATION** (Bell 166)

**Spread A Little Love Around** (2:25) (Green Apple, BMI—C. Carmichael) Female dynamos churn it up and out in powerful r&b action with pop possibilities. Flip: "Carry Me Thru" (3:27) (Jude-Anne, ASCAP—C. Carmichael)

**STEVE MARTIN** (Buddah 219)

**Two By Two (I'm Losing You)** (3:02) (Kama Sutra/Apricot, BMI—M. Brown) Singer and tune bears stamp of '72 McCartney and with airplay, could become a substantial seller. Flip: no info available



# **“Lookin’”**<sup>ZS7 8534</sup> **is Boots Randolph’s contribution to the instrumental revival.**

Suddenly, instrumentals are scoring into the Top 100 again.

And to celebrate the occasion, Boots Randolph has come up with a solid, new instrumental hit: “Lookin’.”

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Performed to be a hit by Boots. (With his sax all the way up front, like in the old days. And a solid, Memphis beat behind.)

“Lookin’” is already a jukebox favorite.

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**The new Boots Randolph single,  
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**O**nce upon a time (just a few months back),  
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has also grown into a sensational album...




Freddie Hart happened at Capitol,  
where every month is Country music month.





# CashBox Top 100 Albums

1	<b>AMERICAN PIE</b> DON McLEAN (United Artists UAS 5535)	1	33	<b>SUMMER OF '42</b> PETER NERO (Columbia C 31105) (CA 31105) (CT 31105)	33	67	<b>MASS</b> LEONARD BERNSTEIN (Columbia M2 31008)	46
2	<b>THE CONCERT FOR BANGLA DESH</b> VARIOUS ARTISTS (Apple STCX 3385) (CAX 31230) (ZTX 31230)	2	34	<b>JESUS CHRIST SUPERSTAR</b> (Decca SXSA 7206) (6-6000) (73-6000)	36	68	<b>ELECTRIC WARRIOR</b> T. REX (Reprise 6466) (8-6466) (5-6466)	79
3	<b>MUSIC</b> CAROLE KING (Ode 77013) (8T) (7013) (CS77013)	3	35	<b>HARMONY</b> THREE DOG NIGHT (Dunhill DSX 50108) (8-50108) (4-50108)	35	69	<b>GONNA TAKE A MIRACLE</b> LAURA NYRO (Columbia KC 30987) (CA 30987) (CE 30987)	54
4	<b>HOT ROCKS 1964-1971</b> ROLLING STONES (London 2 PS 606/7)	4	36	<b>ALL DAY MUSIC</b> WAR (United Artists UAS 5546)	37	70	<b>WEIRD SCENES INSIDE THE GOLD MINE</b> DOORS (Elektra 8E 6001) (8T 6001) (5 6001)	83
5	 <b>LED ZEPPELIN</b> (Atlantic SD 7208) (TP 7208) (CS 7208)	5	37	<b>ALL IN THE FAMILY</b> (Atlantic SD 7210) (TP 7210) (CS 7210)	23	71	<b>GETS NEXT TO YOU</b> AL GREEN (Hi SHL 33062)	56
6	<b>PICTURES AT AN EXHIBITION</b> Emerson, Lake & Palmer (Cotillion ELP 66666) (TP 66666) (CS 66666)	7	38	<b>PAUL SIMON</b> (Columbia KC 30750) (CA 30750) (CT 30750)	—	72	<b>SUNFIGHTER</b> PAUL KANTNER, GRACE SLICK (Grunt FTR 1002) (PBFT 1002) (JKFT 1002)	60
7	<b>TEASER AND THE FIRE CAT</b> CAT STEVENS (A&M SP 4313) (8T 4313) (CS 4313)	6	39	<b>SHAFT</b> ORIGINAL SOUNDTRACK (Enterprise & MGM) (EN 2-5002) (EN 25002) (ENC 25002)	41	73	<b>TEA FOR THE TILLERMAN</b> CAT STEVENS (A&M SP 4280) (8T 4280) (CT 4280)	74
8	<b>A NOD IS AS GOOD AS A WINK TO A BLIND HORSE</b> FACES (Warner Bros. 2574)	8	40	<b>SOLID ROCK</b> TEMPTATIONS (Gordy)	51	74	<b>STANDING OVATION</b> GLADYS KNIGHT & THE PIPS (Soul S 736 L) (SB 1736) (S75 736)	64
9	<b>CHICAGO AT CARNEGIE HALL</b> (Columbia C4X 30865) (GA 30863/4) (GT 30863/4)	9	41	<b>FLOWERS OF EVIL</b> MOUNTAIN (Windfall 55001) (8-5501) (5-5501)	38	75	<b>CLOCKWORK ORANGE</b> ORIGINAL SOUNDTRACK (Warner Bros. BS 2573) (8-2573) (5-2573)	89
10	<b>MADMAN ACROSS THE WATER</b> ELTON JOHN (Uni 93120)	10	42	<b>WHATCHA SEE IS WHATCHA GET</b> DRAMATICS (Volt 6081)	55	76	<b>SOULFUL TAPESTRY</b> HONEY CONE (Hot Wax HA 707)	73
11	<b>JACKSON 5 GREATEST HITS</b> (Motown M 741 L) (M8 1741) (M75 741)	11	43	<b>MY BOY</b> RICHARD HARRIS (Dunhill DSX 50116) (8 50116) (4 50116)	42	77	<b>YES ALBUM</b> Atlantic (SD 8283) (TP 8283) (OS 7283)	75
12	<b>E PLURIBUS FUNK</b> GRAND FUNK RAILROAD (Capitol SW 853) (8XT 853) (4T 853)	13	44	<b>LET'S STAY TOGETHER</b> AL GREEN (Hi SHL 32070)	76	78	<b>ASYLUM CHOIR II</b> LEON RUSSELL & MARC BENNO (Shelter SW 8910) (8XT 8910) (4XT 8910)	70
13	<b>WILD LIFE</b> WINGS (Apple SW 3385) (8XT 3386) (4XT 3386)	12	45	<b>EVERY PICTURE TELLS A STORY</b> ROD STEWART (Mercury SRM 1-609) (MC 1-609) (MCR4 1-609)	31	79	<b>CHER</b> (KAPP KS 3649)	72
14	<b>KILLER</b> ALICE COOPER (Warner Bros. 2567) (8-2567) (5-2567)	14	46	<b>GOT TO BE THERE</b> MICHAEL JACKSON (Motown M 747L) (M8 1747L) (M75 747L)	58	80	<b>THOUGHTS OF MOVIN' ON</b> LIGHTHOUSE (Evolution 3010)	84
15	<b>FRAGILE</b> YES (Atlantic SD 7211) (TP 7211) (CS 7211)	25	47	<b>CHERISH</b> DAVID CASSIDY (Bell 6070) (8 6070) (5 6070)	67	81	<b>MARK ALMOND II</b> BLUE THUMB (BTS 32)	95
16	<b>GATHER ME</b> MELANIE (Neighborhood NRS 47001) (Dist: Famous)	15	48	<b>FIDDLER ON THE ROOF</b> ORIGINAL SOUNDTRACK (United Artists UAS 10900) (U 5013) (K5013)	49	82	<b>I'VE BEEN HERE ALL THE TIME</b> LUTHER INGRAHAM (Stax)	87
17	<b>CHEECH &amp; CHONG</b> (Ode 77010) (8XT 77010) (CS 77010)	20	49	<b>GARCIA</b> JERRY GARCIA Warner Bros. (BS 2582) (8-2582) (5-2582)	61	83	<b>DIAMONDS ARE FOREVER</b> ORIGINAL SOUNDTRACK (United Artists UAS 5220)	96
18	<b>TAPESTRY</b> CAROLE KING (Ode 77009)	16	50	<b>DIONNE</b> DIONNE WARWICKE (Warner Bros. BS 2585) (8-2585) (5-2585)	65	84	<b>OZONE</b> COMMANDER CODY (Paramount PAS 6017)	90
19	<b>STRAIGHT UP</b> BADFINGER (Apple ST 3387) (8T 3387) (4XT 3387)	26	51	<b>REVOLUTION OF THE MIND</b> JAMES BROWN (Polydor UD 3003)	40	85	<b>MALO</b> Warner Bros. (BS 2584) (8-2584) (5-2584)	97
20	<b>THE LOW SPARK OF HIGH HEELED BOYS</b> TRAFFIC (Island SW 9306) (8XT 9306) (4XT 9306)	22	52	<b>JAMMING WITH EDWARD</b> VARIOUS ARTISTS (Rolling Stones COC 39100)	69	86	<b>VERY YOUNG AND EARLY SONGS</b> CAT STEVENS (Deram DES 18061)	88
21	<b>THE STYLISTICS</b> (Avco AV 33023)	21	53	<b>INNER CITY BLUES</b> GROVER WASHINGTON JR. (Kudu 03)	57	87	<b>AMERICA</b> (Reprise RS 2576) (8 2576) (5 2576)	110
22	<b>BLACK MOSES</b> ISAAC HAYES (Enterprise ENS 2-5003) (EN 25003) (EA 25003)	18	54	<b>WE'D LIKE TO TEACH THE WORLD TO SING</b> NEW SEEKERS (Elektra EKS 74115) (8T-4115) (5-5115)	44	88	<b>DON'T KNOCK MY LOVE</b> WILSON PICKETT (Atlantic SD 8300) (TP 8300) (CS 8300)	86
23	<b>BABY I'M A WANT YOU</b> BREAD (Elektra EKS 75015) (8T 5014) (5-5014)	43	55	<b>CARPENTERS</b> (A&M SP 3502) (8T 3502) (CS 3502)	45	89	<b>I'D LIKE TO TEACH THE WORLD TO SING</b> HILLSIDE SINGERS (Metromedia)	91
24	<b>RARE EARTH IN CONCERT</b> (Rare Earth R 534L) (R8 1534) (R75 534)	27	56	<b>JONATHAN EDWARDS</b> (Capricorn SD 862) (TP 862) (CS 862)	28	90	<b>ISLANDS</b> KING CRIMSON (Atlantic SD 7212) (TP 7212) (CS 7212)	103
25	<b>PHASE III</b> OSMONDS (MGM)	29	57	<b>SOUND MAGAZINE</b> PARTRIDGE FAMILY (Bell 6064) (8-6064) (5-6064)	63	91	<b>CHARLEY PRIDE SINGS HEART SONGS</b> (RCA LSP 4617) (P8S 1848) (PK 1848)	82
26	<b>NILSSON SCHMILSSON</b> (RCA LSP 4515) (P8S 1734) (PK 1734)	39	58	<b>ENGELBERT HUMPERDINCK LIVE AT THE RIVIERA, LAS VEGAS</b> (Parrot XPAS 71051)	47	92	<b>WOYAYA</b> OSIBISA (Decca 7-5327) (6-5327) (73 5327)	—
27	<b>BOB DYLAN'S GREATEST HITS VOL. II</b> (Columbia KG 31120) (GA 31120) (GT 31120)	17	59	<b>IMAGINE</b> JOHN LENNON (Apple SMAS 3379) (8XT 3379) (4XT 3379)	48	93	<b>WHO'S NEXT</b> THE WHO (Decca DL 79182) (6-79182) (73-79182)	81
28	<b>THE NEW SANTANA</b> (Columbia KC 30595) (CA 30595) (ST 30595)	19	60	<b>TO YOU WITH LOVE</b> DONNY OSMOND (MGM SE 4797)	62	94	<b>SONNY &amp; CHER LIVE</b> (Kapp KS 3654)	98
29	<b>THERE'S A RIOT GOIN' ON</b> SLY & THE FAMILY STONE (Epic KE 30986) (ET 30986) (EA 30986)	24	61	<b>EVOLUTION</b> DENNIS COFFEY (Sussex SXBS 7004)	52	95	<b>MESSAGE FROM A DRUM</b> REDBONE (Epic KE 30815)	117
30	<b>QUIET FIRE</b> ROBERTA FLACK (Atlantic SD 1594) (TP 1594) (CS 1594)	30	62	<b>MEATY BEATY BIG AND BOUNCY</b> THE WHO (Decca DL 7984) (6-9184) (C73-9184)	53	96	<b>TUPELO HONEY</b> VAN MORRISON (Warner Bros. 1950) (8-1950) (5-1950)	80
31	<b>ANTICIPATION</b> CARLY SIMON (Elektra EKS 75016) (8T 5016) (5-5016)	33	63	<b>COMMUNICATION</b> BOBBY WOMACK (United Artists UAS 5539)	59	97	<b>AERIE</b> JOHN DENVER (RCA LSP 4607) (P8S 1834) (PK 1834)	85
32	<b>STONES</b> NEIL DIAMOND (Uni 93106) (6 93106) (C73 93106)	34	64	<b>YOUNG, GIFTED AND BLACK</b> ARETHA FRANKLIN (Atlantic SD 7213) (TP 7213) (CS 7213)	—	98	<b>EVERY GOOD BOY DESERVES FAVOUR</b> MOODY BLUES (Threshold THS5)	94
			65	<b>WOMEN'S LOVE RIGHTS</b> LAURA LEE (Hot Wax 708)	68	99	<b>PAPA JOHN CREACH</b> (Grunt FTR 1003)	101
			66	<b>MUSWELL HILLBILLIES</b> KINKS (RCA LSP 4644) (P8S 1878) (PK 1878)	50	100	<b>BIG SCREEN—LITTLE SCREEN</b> HENRY MANCINI (RCA LSP 4630) (P8S 1864) (PK 1864)	106





# TOP 100 Albums

101 TO 150

- |   |   |  |
|---|---|--|
| <p><b>101</b> I'D LIKE TO TEACH THE WORLD TO SING<br/>RAY CONIFF (Columbia KC 31220) (CA 31220) (CT 31220) —</p> <p><b>102</b> JOHNNY MATHIS IN PERSON<br/>(Columbia KG 30979) (CA 30979) (CT 30979) 104</p> <p><b>103</b> CHER<br/>(United Artists UXS 88) 102</p> <p><b>104</b> ELVIS NOW<br/>ELVIS PRESLEY (RCA LSP 4671) (P85 1898) (PK 1898) —</p> <p><b>105</b> UP TO DATE<br/>PARTRIDGE FAMILY (Bell 6059) (8-6059) (5-6059) 108</p> <p><b>106</b> YOU WANT IT, YOU GOT IT<br/>DETROIT EMERALDS (Westbound WB 2013) 125</p> <p><b>107</b> FACE TO FACE WITH THE TRUTH<br/>UNDISPUTED TRUTH (Gordy G 959 L) (G8 1959L) (G75 959L) —</p> <p><b>108</b> ROOTS<br/>CURTOS MAYFIELD (Curton CRS 8009) 109</p> <p><b>109</b> NATURALLY<br/>J. J. CALE (Shelter SW 8908) (8XT 8908) (4XT 8908) —</p> <p><b>110</b> THE ALLMAN BROTHERS BAND AT FILLMORE EAST<br/>(Capricorn SD 2-802) 112</p> <p><b>111</b> LIVING<br/>JUDY COLLINS (Elektra EKS 75014) (8T 5014) (5-5014) 66</p> <p><b>112</b> TAPESTRY<br/>DON McLEAN (United Artists UAS 5522) —</p> <p><b>113</b> MUD SLIDE SLIM<br/>JAMES TAYLOR (Warner Bros. WS 2561) (8-2561) (5-2561) 107</p> <p><b>114</b> LIVE EVIL<br/>MILES DAVIS (Columbia G 30954) (CA 30954) (CT 30954) 118</p> <p><b>115</b> FRISCO MABLE JOY<br/>MICKEY NEWBURY (Elektra 74107) (8T 4107) (4107) 105</p> <p><b>116</b> THE PARTRIDGE FAMILY ALBUM<br/>ORIGINAL TV CAST (Bell 6050) (8-6050) (5-6050) 111</p> <p><b>117</b> KEEP THE FAITH<br/>BLACK OAK ARKANSAS (Atco SD 33-381) (TP 33-381) (CS 33-381) 139</p> | <p><b>118</b> ROUGH AND READY<br/>JEFF BECK GROUP (Epic KE 30973) (CA 30973) (CT 30973) 120</p> <p><b>119</b> RAM<br/>PAUL &amp; LINDA McARTNEY (Apple SMAS 3375) (8XT 3375) (4XT 3375) 115</p> <p><b>120</b> WHAT'S GOING ON<br/>MARVIN GAYE (Tamla TS 310) (T8 1310) (M75 310) 123</p> <p><b>121</b> SMACKWATER JACK<br/>QUINCY JONES (A&amp;M SP 3037) (8T 3037) (CT 3037) 129</p> <p><b>122</b> JESUS CHRIST SUPERSTAR<br/>ORIGINAL BROADWAY CAST (Decca DL 1503) 71</p> <p><b>123</b> MASTER OF REALITY<br/>BLACK SABBATH (Warner Bros. WS 2562) (8-2562) (5-2562) 100</p> <p><b>124</b> DETROIT<br/>(Paramount PAS 6010) (P&amp;S 6010) (PAS 6010) 128</p> <p><b>125</b> SECRET CORNER SYMPHONY<br/>PERSUASIONS (Capitol ST 872) (8XT 872) (4XT 872) —</p> <p><b>126</b> JUST AN OLD FASHIONED LOVE SONG<br/>PAUL WILLIAMS (A&amp;M SP 4327) 130</p> <p><b>127</b> RICHARD NIXON SUPERSTAR<br/>DAVID FRYE (Buddah BDS 5097) 113</p> <p><b>128</b> ROCKIN' THE FILLMORE<br/>HUMBLE PIE (A&amp;M SP 3506) (8T 3506) (CS 3506) 78</p> <p><b>129</b> SHAKE OFF THE DEMON<br/>BREWER &amp; SHIPLEY (Kama Sutra KSBS 2039) 135</p> <p><b>130</b> BARBRA JOAN STREISAND<br/>(Columbia KC 30792) (CA 30792) (CT 30792) 131</p> <p><b>131</b> DESIDERATA<br/>LES CRANE (Warner Bros. BS 2570) (8-2570) (5-2570) 77</p> <p><b>132</b> THE 5TH DIMENSION LIVE<br/>(Beh 9000) (8-9000) (5-9000) 121</p> <p><b>133</b> SUMMER OF '42<br/>ORIGINAL SOUNDTRACK (Warner Bros. WS1925) (8 1925) (5 1925) 132</p> | <p><b>134</b> LOSING THEIR HEADS<br/>HUDSON &amp; LANDRY (Dore 326) 92</p> <p><b>135</b> THE MORNING AFTER<br/>J. GEILS BAND (Atlantic SD 8297) (TP 8297) (CS 8297) 93</p> <p><b>136</b> GOIN' BACK TO INDIANA<br/>JACKSON 5 (Motown M-742L) (M8 1742) (M75 742) 124</p> <p><b>137</b> STICKY FINGERS<br/>ROLLING STONES (Rolling Stones COC 59100) (TP 5910) (CS 5910) 133</p> <p><b>138</b> TRAPPED BY A THING CALLED LOVE<br/>DENISE LaSALLE (Westbound WB 2012) 141</p> <p><b>139</b> I'VE FOUND SOMEONE OF MY OWN<br/>FREE MOVEMENT (Columbia KC 31136) (CA 31136) (CT 31136) 144</p> <p><b>140</b> BLESSED ARE<br/>JOAN BAEZ (Vanguard 5670/1) 122</p> <p><b>141</b> AQUALUNG<br/>JETHRO TULL (Reprise MS 2035) (8-2035) (5-2035) 99</p> <p><b>142</b> 1 + 1<br/>GRIN (Spindizzy Z 31038) (ZA 31038) (ZT 31038) 140</p> <p><b>143</b> GREENHOUSE<br/>LEO KOTTKE (Capitol ST 11000) (8XT 11000) (4XT 11000) 143</p> <p><b>144</b> THE NEED OF LOVE<br/>EARTH, WIND &amp; FIRE (Warner Bros. WS 1958) (8 1958) (5 1958) 148</p> <p><b>145</b> MANFRED MANN'S EARTH BAND<br/>(Polydor 5015) —</p> <p><b>146</b> GARDEN IN THE CITY<br/>MELANIE (Buddah BDS 5095) 127</p> <p><b>147</b> ARETHA'S GREATEST HITS<br/>ARETHA FRANKLIN (Atlantic SR 8295) (TP 8295) (CS 8295) 134</p> <p><b>148</b> THE DIONNE WARWICKE STORY<br/>(Scepter SPS 2-596) 146</p> <p><b>149</b> THE BEST OF SONNY &amp; CHER<br/>(Atco SD 33-219) (TP 219) (CS 219) 138</p> <p><b>150</b> BIG BAD BEAUTIFUL DAY<br/>IT'S A BEAUTIFUL DAY (Columbia KC 30734) (CA 30734) (CT 30734) 136</p> |
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## R & B TOP 60

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|---|---|---|---|
| <p><b>1</b> LET'S STAY TOGETHER<br/>Al Green (Hi 2202—Dist. London) 1</p> <p><b>2</b> THAT'S THE WAY I FEEL ABOUT CHA<br/>Bobby Womack (U.A. 50847) 2</p> <p><b>3</b> FIRE &amp; WATER<br/>Wilson Pickett (Atlantic 2852) 3</p> <p><b>4</b> AIN'T UNDERSTANDING MELLOW<br/>Jerry Butler &amp; Brenda Lee Eager (Mercury 73255) 4</p> <p><b>5</b> TALKING LOUD AND SAYING NOTHING<br/>James Brown (Polydor 14109) 9</p> <p><b>6</b> FLOY JOY<br/>Supremes (Motown 1195) 8</p> <p><b>7</b> JUNGLE FEVER<br/>Chakachas (Polydor 15030) 7</p> <p><b>8</b> YOU WANT IT, YOU GOT IT<br/>Detroit Emeralds (Westbound 192) 10</p> <p><b>9</b> RUNNIN' AWAY<br/>Sly &amp; The Family Stone (Epic 10829) 12</p> <p><b>10</b> MAKE ME THE WOMAN THAT YOU GO HOME TO<br/>Gladys Knight &amp; Pips (Soul 35091) 6</p> <p><b>11</b> MR. PENGUIN, PT. 1<br/>Lunar Funk (Bell 172) 16</p> <p><b>12</b> SLIPPIN' INTO DARKNESS<br/>War (U.A. 50867) 11</p> <p><b>13</b> I CAN'T HELP MYSELF<br/>Donnie Elbert (Avco 4587) 19</p> <p><b>14</b> SUGAR DADDY<br/>Jackson 5 (Motown 1194) 5</p> <p><b>15</b> I GOTCHA<br/>Joe Tex (Dial 1010) 20</p> | <p><b>16</b> WILL YOU STILL LOVE ME TOMORROW<br/>Roberta Flack (Atlantic 2851) 13</p> <p><b>17</b> NOW RUN AND TELL THAT<br/>Denise LaSalle (Westbound 201) 25</p> <p><b>18</b> GIMME SOME MORE<br/>The JB's (People 602) 24</p> <p><b>19</b> STANDING IN FOR JODY<br/>Johnnie Taylor (Stax 0114) 18</p> <p><b>20</b> DROWNING IN THE SEA OF LOVE<br/>Joe Simon (Spring 120) 14</p> <p><b>21</b> SHOW ME HOW<br/>Emotions (Volt 4066) 17</p> <p><b>22</b> CLEAN UP WOMAN<br/>Betty Wright (Alston 4601) 15</p> <p><b>23</b> IT'S ALL UP TO YOU<br/>The Dells (Cadet 5689) 27</p> <p><b>24</b> YOU AND ME TOGETHER FOREVER<br/>Freddie North (Mankind 12009) 32</p> <p><b>25</b> DO THE FUNKY PENGUIN (Part 1)<br/>Rufus Thomas (Stax 0112) 22</p> <p><b>26</b> IN AND OUT OF MY LIFE<br/>Martha Reeves &amp; The Vandellas (Gordy 7113) 38</p> <p><b>27</b> SON OF SHAFT<br/>Barkays (Volt 4073) 23</p> <p><b>28</b> CAN'T HELP BUT LOVE YOU<br/>Whispers (Janus 174) 28</p> <p><b>29</b> DO WHAT YOU SET OUT TO DO<br/>Bobby Bland (Duke 472) 34</p> <p><b>30</b> TOGETHER LET'S FIND LOVE<br/>5th Dimension (Bell 170) 33</p> | <p><b>31</b> THE DAY I FOUND MYSELF<br/>Honey Cone (Hot Wax 7113) 44</p> <p><b>32</b> RAINBOW ROAD<br/>Percy Sledge (Atlantic 2848) 35</p> <p><b>33</b> YOU ARE EVERYTHING<br/>Stylistics (Avco 4581) 21</p> <p><b>34</b> HIS SONG SHALL BE SUNG<br/>Lou Rawls (MGM 14349) 47</p> <p><b>35</b> ONE MONKEY DON'T STOP NO SHOW (Part 1)<br/>Honey Cone (Hot Wax 7110) 26</p> <p><b>36</b> DO YOUR THING<br/>Isaac Hayes (Enterprise 9042) —</p> <p><b>37</b> LOVE GONNA PACK UP (AND WALK OUT)<br/>Persuaders (Win or Lose 220) 40</p> <p><b>38</b> TRADE WINDS<br/>The Three Degrees (Roulette 7117) 41</p> <p><b>39</b> THAT'S WHAT LOVE WILL MAKE YOU DO<br/>Little Milton (Stax 0111) 50</p> <p><b>40</b> BETCHA BY GOLLY, WOW<br/>Stylistics (Avco 4591) —</p> <p><b>41</b> I LOVE YOU—STOP<br/>Stairsteps (Buddah 277) 42</p> <p><b>42</b> BREAKING UP SOMEBODY'S HOME<br/>Anne Peebles (Hi 2205) 45</p> <p><b>43</b> I WROTE A SIMPLE SONG<br/>Billy Preston (A&amp;M 1320) 54</p> <p><b>44</b> WE GOT TO HAVE PEACE<br/>Curtis Mayfield (Curton 1968) 49</p> <p><b>45</b> TAKE A LOOK AROUND<br/>Temptations (Gordy 7115) —</p> | <p><b>46</b> ONLY THE LONELY KNOWS<br/>Ted Taylor (Ron 57) 52</p> <p><b>47</b> TAURUS<br/>Dennis Coffey (Sussex 233) —</p> <p><b>48</b> KEEP ON DOIN' WHAT YOU'RE DOIN'<br/>Bobby Byrd (Brownstone 4205) —</p> <p><b>49</b> A SIMPLE GAME<br/>4 Tops (Motown 1196) —</p> <p><b>50</b> GET YOUR BUSINESS STRAIGHT<br/>Albert Collins (Tumbleweed 1002) 60</p> <p><b>51</b> YOUR LOVE<br/>Persians (Capitol 3230) 51</p> <p><b>52</b> MISSING YOU<br/>Luther Ingram (Koko 2110) 56</p> <p><b>53</b> UP IN HEAH<br/>Ike &amp; Tina Turner (U.A. 50881) —</p> <p><b>54</b> WHAT IT IS<br/>Undisputed Truth (Gordy 7114) —</p> <p><b>55</b> I'M A ONE MAN WOMAN<br/>Barbara Lynn (Atlantic 2853) 46</p> <p><b>56</b> LOVE ME, LOVE THE LIFE I LEAD<br/>Fantastics (Bell 45157) 59</p> <p><b>57</b> THE HARDER I TRY<br/>Free Movement (Columbia 45512) 55</p> <p><b>58</b> I CAN'T SHARE YOU<br/>Naturals (C&amp;W 181) 48</p> <p><b>59</b> DARLING BABY<br/>Jackie Moore (Atlantic 2861) —</p> <p><b>60</b> AFRO-STRUT<br/>Nite Liters (RCA 0591) —</p> |
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# THE MESSAGE THAT ROCK MUSIC IS STILL LOOKING FOR

You get it in the streets where people are looking for freedom. You hear it in tiny churches and one-room meeting halls where people are looking for truth. You find it at demonstrations where people are looking for peace and justice through equality. And you discover it in yourself if you have any kind of sense at all. "Beatitude, Respect Yourself" is the new Staple Singers album. It picks up where the good book leaves off.

## BEATITUDE: RESPECT YOURSELF STS 3002 THE STAPLE SINGERS

Stax Records, A Division Of The Stax Organization, Memphis U.S.A.





## Backer Named Impulse Director

LOS ANGELES—Steve Backer has been named national promotion director for the Impulse label, as announced by Jay Lasker, president of ABC/Dunhill Records. Backer, who will be based in Boston, will use the Greater Boston area as a pilot locale for various Impulse projects "to garnish Impulse the attention the product so richly deserves."

Backer believes the importance of the Boston market should not be overlooked: "With over a quarter of a million college students concentrated in a fairly defined area, the full development of Impulse jazz product will be a reality."

"There appears to be a new interest in jazz or free form music with widespread youth appeal. But our aim is to bring Impulse product to those existing fans and to those who have yet to experience our artists."

Backer's first projects will include intensive promotion on new Impulse product for 1972: Cliff Coulter's "Do It Now, Worry 'Bout It Later," John Klemmer's "Constant Throb," Alice Coltrane's "World Galaxy," Michael White's "Spirit Dance" and Ahmad Jamal's "Freeflight." Soon to be released will be "Black Unity," the latest offering by Pharoah Sanders.

Previously Backer was a regional promo man for Elektra.

## Medlin Joins Polydor Promo

NEW YORK—Polydor Inc. announces the appointment of Joe Medlin to the post of national promotion man in charge of r & b product. Medlin, a veteran of twelve years in the business, was formerly general manager in charge of sales and promotion for Gamble and Huff Productions, and was instrumental in developing such Gamble and Huff acts as The Ebonys.

Medlin has also been with Decca Records as r & b promotion director, and was national promotion director for Atlantic Records.

Tommy Smalls continues with the company and will be active in the marketing area. Medlin reports directly to Mike Becce, director of promotion.

## Silverman To Candy Stripe

ISLAND PARK, NY—Allen Silverman has been named general manager in charge of the tape division of Candy Stripe Records, the wholesaler, according to Bernard Keil, president. He was previously with Stratford Distributors in Jamaica, L.I., and Tom Hall One Stop in Brooklyn. He'll be attending the NARM convention in Miami next month.

## RCA & A&R Shift

(Cont'd from p. 7)

Before re-joining RCA, Burkheimer was with Famous Music. He joined that company in Sept. of 1970, as east coast director of A&R. In less than a year, he was promoted to national director of A&R, responsible for all recording activity in the Paramount/Dot family of labels.

Prior to his position with Paramount/Dot, Burkheimer was with RCA for 17 years, the last six of which he spent in various managerial capacities within RCA Records' A&R department.

Before that, Burkheimer was involved in all creative phases of the record company's operations. He held key positions working in advertising, promo, merchandising and sales.

## O'Gilvie To Atlantic Artists Rel.

NEW YORK—Jerry Greenberg, senior vice president and general manager of Atlantic Records, reports that Victor O'Gilvie has been promoted to the firm's artist relations department.

O'Gilvie, formerly national director of jazz promo and assistant to Joel Dorn, joined the company in 1970. In his new post he will be responsible for overseeing artist relations, tour activities, coordination of concert and television appearances and maintaining close liaison with artists, managers and booking agencies. He will also supervise company functions and special events.

Working with O'Gilvie in artist relations will be Barbara J. Harris. Miss Harris has worked in Atlantic's promo department for the past two years.

Succeeding O'Gilvie in jazz promotion will be Clarence "C.B." Bullard. He has been with Atlantic for the past five years, working in the Atlantic Recording Studios. Before joining Atlantic he was an A & R man and produced three albums for Vanguard. He has also hosted a jazz show over stations WLIB and WBNX. He will work closely with Dorn.

Before joining Atlantic O'Gilvie was a concert producer and managed many noted artists including Roberta Flack, Les McCann, Willie Bobo and Walter Wanderley.

Miss Harris joined Atlantic in 1968, and previously worked with the Queens Booking Agency and before then, in various public relations posts in the fashion industry.

Bullard's previous experience includes 15 years in record retailing, culminating as general manager for the Record Shack.

## Griffith To Col.

HOLLYWOOD—One of television's top stars, Andy Griffith, is reentering the record business via a contract with Columbia Records, just signed. The artist and his manager, Dick Linke, will fly to Nashville early next month to cut an album of gospel songs for Columbia producer Billy Sherrill. The LP is as yet untitled.

## Messineo Gemini Sales Manager

Last week's story on the appointment of Tom Messineo to national sales manager of Gemini Rising, Inc. incorrectly stated in the headline that Steve Werner, president, had assumed the post.

## SD: Let's Pretend

(Cont'd from p. 7)

SD's rights, for which it pays TG a royalty, extends to retailers, distributors, racks, clubs, mail-order, Armed Forces sale and premiums. Foreign licensees are not being contacted. Also, discussions are underway with GRT Corp., which handles SD's tapes, for tape releases.

In addition to all SD distributors, the line will be marketed through leading racks and major chains. Fechner, along with SD execs, will be on hand at the upcoming NARM meet in order to introduce SD's tie-in with "Let's Pretend."

For existing inventory, a sticker on each LP will note the new association with SD. Later, SD will prepare its own pressings and cover art.

TeleGeneral has been marketing the line, with success, on a limited basis. It sought regular recording company channels to extend the scope of marketing.

## cash box/film reviews

### 'Imagine' Five by John & Yoko

GULF & WESTERN PLAZA, NYC—Imagine five films by John Lennon and Yoko Ono. Two by John, two by Yoko and one by John & Yoko. Altogether it spells Joko, the name of John & Yoko's film production company. Joko's newest film, "Imagine," was previewed last week at a screening coordinated by May Pang, John & Yoko's assistant and production aide. The show, which included Yoko's "Fly," and John's "Erection" was a varied format of abstract concept presentation, ranging in structure from Haiku cinema to evolved still-life portraits.

John Lennon uses the film media as canvas more than as celluloid. He matches color hues and intensities with the mood and direction of the music. For this reason, it seems as though Lennon will eventually get into the color-sound mixing and fading possible with videotape equipment.

"Imagine" (the film) revolves around the "Imagine" LP that John put out on Apple Records last year. Soundtrack albums are usually made with the film in mind, but in this case, the film was made with the album in mind, and many scenes tie in directly to the songs. At one point, Lennon is facing backwards in a row-boat, unsuccessfully trying to push the boat away from the shore with an oar. In the midst of his struggle, on comes "How can I go forward if I don't know which way I'm facing?" As the following lines of "How" unfold, however, John finally gets his bearings and rows downstream with Yoko.

There are also portions of "Imagine" that are total digressions into fantasy and dreams, among them a brilliant animated sequence of a flying Rorschach inkblot by Carmen Davino. "Imagine" employs Rene Margritte-

style images in a number of sequences, the most obvious one concerning the green apple that sits in Lennon's mansion and on his Apple Records label.

#### Ono-Vision

The Yoko Ono visual sets a general mood for which the sound serves as finer tuning. "Fly" depicts a nude Virginia Lust asleep on a bed with a fly crawling on her, exploring every hairy nook and cranny. May Pang explained that the flies were gassed with Carbon Dioxide so that they wouldn't fly away. All this while Yoko is chanting her version of a fly's mating call.

The two "Freedom" films are each about a minute long, and like Haiku poetry, make brief but effective statements.

"Erection" by John, is a still-life, but of a building that is being built from the ground up. The still photos were shot over a period of 18 months by Ian Macmillan and were then edited together to give a time elapse sequence as a motion picture. The London International Hotel shimmers in Max Ernst surrealism, not moving but going through small transformations as it grows and takes shape from start to finish. Again, it seems as though Lennon intended this to be a painting rather than a film. He used the cinema media to give his still-life the gift of change.

Judging from their five films, movie-making is a very personal thing for the Lennons. They appear to be primarily concerned with depicting their life as art, rather than channelling their energies into the technique of cinematography. John Lennon leads a life that many others dream of—he has placed his dreams on film to enhance your imagination.

m.p.

### Pete Seeger: A Song & A Stone

NEW YORK—This is more than a documentary of a folksinger. It traces the evolution of non-violence from dogma to a more realistic state where self-defense is often its logical outgrowth rather than its closet skeleton.

Pete Seeger has been a fighter all along. His Columbia recordings have been honest and personal reflections, not folk-rock wave-surfers looking for that perfect trend. Years before the word "ecology" was commonly used, he quietly recorded an LP entitled "God Bless The Grass" which deserves much of the credit for the entire "respect nature" movement. Now he has placed himself in front of documentary film cameras and is free to discuss in prose what often cannot be said in music without becoming pedantic. What emerges is thoroughly compelling, if not "entertaining" in the traditional sense.

Pete's relationship with Johnny Cash is subtly captured as only cinema verite can, and the short scene in which Don McLean appears singing at a friendly gathering in the Seegers' home is a lot more realistic than the "American Pie" myth which is sprouting up all around the Seeger protege. There are comments in the film which will become as familiar as "Turn, Turn, Turn," "Waist Deep In The Big Muddy" or "Where Have All The Flowers Gone" which are featured among other of his "hits."

Perhaps the idea of a legend such as Seeger "posing" as even a documentary film star will upset the purist in you. The delicacy, honesty and sensibility of the way the project was handled forces you to abandon any such misconception.

r.a.

### Cabaret

ZIEGFELD THEATRE, NYC — Here's a movie that's more like the book than the stage play. There are new additions to the Broadway score and many deletions, arising from the role changes in major characterizations and the overriding idea that the film should be a drama with music rather than a musical.

The transitions will irk Broadway fans no doubt, but much of what has been altered displays the highest cinematic regard behind it. The musical numbers now stem from the Cabaret itself and so we are no longer worried about street people suddenly bursting into song in an otherwise staid/decadent environment. Germans only sing in night clubs or beer halls: realism which doesn't bow to theatricality.

The movie version is most notable for the musical triumphs of Liza Minnelli; the ABC/Dunhill soundtrack album will be one of the few recordings on which her talents are truly captured for what they are. Joel Grey recreates his Broadway role as the Cabaret host and though he has recorded before, the impact of the caster will bring his voice to a wider audience than ever. And one of the new numbers, "Maybe This Time" should step out as a future Oscar candidate, with many cover version no doubt in the offing.

The movie, to quote the screenplay, is "devine decadence." The music captures the drama without dominating the pre-WWII German Weltanschauung.

r.a.



# **We don't make records but we do publish record-making songs.**

## **Final NARAS Grammy Nominations for 1971**

### **RECORD OF THE YEAR**

**It's Too Late**

Carole King (Ode)

Written by Carole King & Toni Stern

**You've Got A Friend**

James Taylor (Warner Brothers)

Written by Carole King

### **ALBUM OF THE YEAR**

**Tapestry**

Carole King (Ode)

Songs Written by Carole King,

Gerry Goffin, Toni Stern & Jerry Wexler

### **SONG OF THE YEAR**

**You've Got A Friend**

Written by Carole King

### **BEST FEMALE POP, ROCK & FOLK VOCAL PERFORMANCE**

**Tapestry (Entire Album)**

Carole King (Ode)

Songs Written by Carole King,

Gerry Goffin, Toni Stern & Jerry Wexler

### **BEST MALE POP, ROCK & FOLK VOCAL PERFORMANCE**

**You've Got A Friend**

James Taylor (Warner Brothers)

Written by Carole King

### **BEST POP, ROCK & FOLK INSTRUMENTAL PERFORMANCE**

**Smackwater Jack**

Quincy Jones (A&M)

Written by Carole King & Gerry Goffin

### **BEST RHYTHM & BLUES PERFORMANCE**

#### **BY A DUO OR GROUP, VOCAL OR INSTRUMENTAL**

**You've Got A Friend**

Roberta Flack & Donny Hathaway (Atlantic)

Written by Carole King

### **BEST INSTRUMENTAL COMPOSITION**

**Hill Where The Lord Hides**

Written by Chuck Mangione

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**Bless The Beasts And Children**

Written by Barry De Vorzon

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**Congratulations to everyone connected  
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 **Screen Gems/Columbia Music, Inc.**



# cashbox/talents on stage

## B. B. King Freddie King

WHISKY A GO GO, L.A. — It could have been a battle of the Kings, I suppose, as these two veteran bluessters appeared together for one night at the Whisky, but anybody familiar with the combatants could have predicted the "winner" easily, far in advance.

Freddie is a highly competent performer, and certainly an adequate guitarist. For his set of material including "Five Long Years," an Elmore James tune or two and, of course, his own "The Stumble," he pulled out all stops to get the packed house off their feet. And they did, as he jumped, twitched, played his guitar behind his back, and otherwise resorted to several fairly standard blues performer tricks. He worked well in the club, and he and his excellent band got a traditionally apathetic crowd to give him a well-deserved ovation. Certainly a headliner any other night of the week.

But this was B. B. King's night, and he's not called the King of the Blues for nothing. Taking the crowd that Freddie had readied, he proceeded to turn the house upside down. Riffs that his predecessor had played minutes before, B. B. would repeat, only with so much more finesse, you'd wonder what had caused all that reaction to the earlier set. The program included most of the numbers King has been playing live for the last couple of years at least—"How Blue Can You Get," and so on, plus some of his more recent hits. Everything came out fine; everything came out B. B. King. What a set! What a night!

t.o.

## Carol Hall

MCCARTER THEATRE, PRINCETON, N.J.—The air was chill in this college town and bundled people hurried along the snowy footpaths. But inside the McCarter it was warm and loose. And on stage doing that much more to make it warmer and looser was Carol Hall, the young singer/songwriter/pianist from Abilene, Texas, whose second album has just been released on the Elektra label.

Carol looked so relaxed and assured behind her piano that we could as easily have been watching her in her study at home. Her songs too, with their frequent personal touches, did much to enhance this informal mood. For example, "Uncle Malcolm," off the new album, is a tale of a country girl who has gone to the city and later comes home to see the family she left behind. It is autobiography of a sort, yet so artfully crafted by Carol that it takes on a wider meaning too.

Her set showed her off on uptempo numbers as well as ballads. Among the finest of the fast-pacers was "Thank You Babe," which is slated to be released as a single in the near future. Quiet and loving was "Jenny Rebecca," her pastel-shaded poem to a young little girl.

It's rare that a gifted songwriter emerges into a polished performer but this is the case with Carol. Her compositions are direct and yet elusive; specific, yet mysterious. When she sings them, she adds new elements—a voice which is marvelously expressive and a piano accompaniment which is all-present though never intrusive.

Headlining the evening was United Artists' Don McLean, whose Carnegie Hall concert will be reviewed here in two weeks.

e.k.

## Barbara Eden Frankie Avalon

THE LANDMARK, LAS VEGAS — That gorgeous genie with the light blonde hair is co-headlining a three week engagement here with Frankie Avalon, a former Philly resident and one of the West Coast's more proficient golfers. His opener, "For Once in My Life," is a straight down the middle tee shot. And there's nary a slice or hook in the rest of his songbag.

His approach to such evergreens as "You Are My Sunshine," "At Long Last, Love," "Doodlin' Song" and Bobby Darin's "As Long As I'm Singin'" is on target, and he manages several more contemporary tunes ("You've Got a Friend," "I Believe in Music") with equal assurance. Soft shoe, finger snaps, special material all add up to a bright, welcome and enjoyable (if somewhat abbreviated) stint. Good patter in between, including a sham phone call from one of his five children, set a warm, ingratiating mood. Avalon may be a ten-handicap golfer. But he's a scratch singer.

Eden has obviously worked hard on her bottom half of the show. Lots of extra special material (on such as "Everything's Alright," "You're the Top" and "Smack Dab in the Middle") are well conceived. Standouts include a medley of old fashioned songs dating back to Alice Faye and Betty Grable flicks, "Being Green," that instant new standard from Sesame St., and a volcanic version of "Come Back to Me." Along the way, she dances just a bit (we'd welcome more) and moves with the dexterity and bewitching grace of which dreams are made.

It's Eden's third starring engagement in this town. Based on her opening night performance, she should be a twice yearly SRO attraction.

t.e.

## Morgana King

RAINBOW GRILL, NYC—Morgana King walked onto the Rainbow Grill stage, her profile strong but her stride uncertain. Over the years, Miss King has garnered a strong reputation as an innovative and striking song stylist, but her only recent return to the stage did not at first allow her total confidence.

However, the beauty of the set we caught was that this confidence gradually developed as Morgana realized that the audience was there for her, and that she could relax and be informal. Watching the transition of her delivery from nervous probing to self-assured improvisation gave further insight into the style and finesse that Morgana King had to master to harness the soaring vocal dynamics she has trademarked.

Backed by guitarist Joe Puma, bassist Mike Moore and drummer Ed Cacavelli, Miss King showcased her voice in many different settings, ranging from standards to newer pop tunes such as Leon Russell's "Song For You" and Lennon-McCartney's "Eleanor Rigby." The latter tune received a new meaning in her haunting arrangement, which captured feelings of isolation and alienation in depth. Miss King took special delight in re-filling a request for her Portuguese rendition of "Corcovada."

Morgana King is a landmark among jazz vocalists. But the taller the landmark, the greater the necessity that it sway with the breeze to prevent its toppling from over-rigidity. Morgana King has let her style bend with winds of change and still stands tall.

m.p.

## Wilson Pickett Jackie Moore

COPACABANA, N.Y.—We knew the moment we saw the three bus loads of mid-western tourists fill the upper tier of the Copa floor that this could never work. These people probably would have flipped for a Lawrence Welk type show. But since most come from areas where there are no soul stations, everything that Wilson Pickett was doing they must have been hearing for the very first time. We'd bet that 95% of them never heard of Wilson Pickett before they walked into the Copa. Add to this the beautiful Copa timing of having your steak arrive just as Pickett hits the stage, (you get the feeling you're eating against a deadline) and you end up with a handicap that's almost insurmountable. But Wilson gave it his all in his silver sequin suit. He sang his heart out. "Fire & Water," a whisker-throated soul version of "Never My Love," great screams and excitement in "Don't Knock My Love." But the people just didn't understand. And since Wilson does ten times as well when he's turned on by an audience, we saw less than the best of Wilson Pickett. At one point Bill Cosby walked out to the mike and put the audience down for not getting with it, but nothing could have helped.

Even Jackie Moore, who has one of the most exciting soul voices to come thru in recent years, and sounded absolutely great opening night, couldn't really cut thru the movement of waiters and the serving of appetizers.

I'd love to see this Pickett Revue again in a better setting. Maybe the Copa, with its present day tour audiences, isn't yet ready for "real" soul music.

m.o.

## Elton John

"Madman Across the Water" in the form of Elton John returned to London's Royal Festival Hall for his second "In Concert" date on Saturday, February 5th with his usual verve—both musically and satorially

Resplendent in a dazzling silver shirt, boots to match and contrasting plus fours he was backed in the first half by Nigel Ollson, Dee Murray and Dave Johnston, and elegant in white tie and tails he joined the London Philharmonic Orchestra conducted by Paul Buckmaster. Musically, the packed house got value for money as he played through his repertoire of past hits such as "Border Song", "Friends", "Your Song" etc. culminating with tracks from "Madman Across the Water"—his current and most brilliant album to date, segueing into his new album "Honky Chateau".

As usual he signed off with "Burn Down The Mission" in which the audience was delighted to join and finished the evening with an encore of "Goodbye". Technically, however, the orchestra was a little unbalanced with the bass and rhythm sections drowning the flowing strings, a fault eliminated in the recording studio which makes songs like "Madman" and "Indian Sunset" on his DJM album perfect listening.

k.f.

## Joshua

WHISKY A GO GO, L.A. — To avoid any confusion, this is the "Joshua" that was founded something like 11 months ago in Los Angeles, and not the group from Seattle.

This Joshua is led by Dick Dodd, once with the Standells. Other members of the group play bass, drums, guitar and keyboards, while Dodd sings lead and plays miscellaneous percussion.

Dodd has a slightly raspy voice and is a strong lead singer. The group members are all solid musicians, incorporating jazzy breaks into an otherwise "heavy" rock format. The ma-

## Ed Ames

PERSIAN ROOM, PLAZA HOTEL, N.Y.—Ed Ames still has one of the best romantic voices in the industry. "Love Story," "It's Impossible," "Raindrops," and "Alfie" tell you that right at the start of his new act. But then things fall apart when he goes into an ecology bit singing "Oh Beautiful For Spacious Skies (America)" and then does an ecological folk number you might expect from a long-haired folk singer in jeans. Somehow it didn't work with the primarily over-40 Persian Room crowd.

But Ed is pro enough to recover rapidly and did so with "Try To Remember" which he sings without a mike. It's still his best stage bit. He also got a strong reception for "My Cup Runneth Over."

The high point of his performance was his "Man of La Mancha" trilogy. Having played the role in summer stock, Ed dresses up on stage with thick eyebrows, a bushy gray wig, a mustache and the Don Quixote beard and with his resonant voice offers the dialogue that leads up to the title song, then "Dulcinea" and finally "The Impossible Dream." The whole segment works beautifully.

During a bit of reminiscing when he refers to the Ames Bros. and sings one line of "You, You, You," and "Naughty Lady of Shady Lane" one could sense an audience response. And although Ed brushes by this era of his career, you get the definite feeling that the Persian Room audience would have loved to hear those songs in their entirety. Strong show by the RCA balladeer.

m.o.

terial, mostly original, incorporates a good sense of dynamics, varying within songs as well as building their set to a climax.

In moving from the relatively small dance clubs where they've been playing to larger halls, Joshua could pay a bit more attention to the visual aspect of their act—personal grooming and costumes, as well as staging. Potentially, they're a big band.

t.e.

## Dion Mancini & Fox

CASTAWAYS, NYC—Dion's an old friend who never wears his welcome thin. His forever smile, his ability to make the audience feel living-room homey and his mellowblues music all combine to make for an enjoyable evening wherever he's playing. The Warners artist shines with material by Leonard Cohen, Dylan or tunes of his own composition: whatever the case, he's always composed inwardly and outwardly. The title tune from his latest LP, "Sanctuary" is one of the finest recent additions to his repertoire which will still reach back for a Chuck Berry "Too Much Monkey Business" or an even more personal oldie like "The Wanderer" for variety. But mostly, he's got both feet in the present and it's only his music which puts you in the clouds.

Mancini & Fox represent the trendless but endlessly energetic state of rock '72, fusing Latin, brass, flute jazz and gospel with the singer-songwriter tradition and good old basic boogie. Their Polydor-distributed Event LP only scratched the surface of their abilities, a common case of studio jitters no doubt which they have obviously outgrown. This was their first major gig, and it won't be their last. Any piano/flute and guitar/sax duo which can, with the addition of a congam and drummer successfully convey the same music-in-motion as the best of the present more-than-rock groups (Traffic comes to mind especially as an able comparison in some respects) is bound to see a hefty booking schedule in their future.

r.a.





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## Alouette Drive On Catalog Of Geld & Udell

NEW YORK — With the success of the recording of "Hurting Each Other" by the Carpenters, as written by Gary Geld and Peter Udell, Kelli Ross, of Alouette Productions, has announced plans to do an exhaustive exploitation of the Alouette-held Andalusian Music Co., which purchased Geld-Udell Music Corp. some time ago. The catalog consists of only Geld-Udell copyrights many of which were chart or top ten records when Geld and Udell were producing and writing for the market. More currently they've moved into the Broadway and film areas and were successful with their first show "Purlie." Ms. Ross says, "We will present the unrecorded as well as the prior hit material and we feel we can be successful with both, as in the case of "Hurting Each Other."

Alouette's other major project is singer/composer/producer Richard Landis whose debut album "Natural Causes" has just been released by Dunhill Records, as well as a simultaneously released single, "A Man Who Sings." The concentration here will take two directions: record promo and exploitation of the Landis material, since Alouette participates in production and publishing.

Landis is currently on a nationwide tour promoting his album and Alouette is actively exploiting this material with other artists.

Bruce Rothstein, formerly of the Albert Grossman office, has been retained to exploit all material as part of the overall plan. Alouette held publishing companies have had such recent hits as "Hallelujah" by Sweathog and "Come On Over to My House" by Layng Martine, Jr. As always, Alouette functions as administrator for many firms and has recently added the publishing firms of Tommy Kaye, Brooks Arthur, Gary Legon, and Mort Ross. Ms. Ross reiterates the open door policy of Alouette.

## Well's Firm To Handle Banner

ROCHELLE PARK, NJ — New York Record & Tape Distributors has obtained exclusive national distribution of Banner Records, according to Manny Wells, president of the wholesaler. In addition to the label's LP catalog, five titles on 8-track and cassette tapes are available, with more titles to come soon. Banner is also preparing, for rush release, a stereo LP of a Passover service conducted by the Malavsky family.

## Rev. Coleman's Rock Gospel Time

NEW YORK — Reverend C. Coleman, a former deejay, is featured on an LP, "Rock Gospel Time/The Rock Ministry." Set contains music and narrative on subjects of social concern. A single from the set, "The Dope Song" and "Share It," has also been released. Brunswick Records handles the disks. While the set retails for \$4.95, it's being sold to black church groups for \$3.95.

## Petratia Is Franchi Rep

NEW YORK — Singer Sergio Franchi has named Joe Petratria his record promo rep. Petratria is currently working on Franchi's new Metromedia LP, "Sergio Franchi," and will leave for the west coast on Feb. 22 to do advance work for the artist's upcoming appearances at Harrah's in Reno, the Grove in L.A., the Flamingo in Vegas and the Circle Star Theatre in San Carlos.



ALL ABOARD—(l to r): Warner Bros. Records vice president and director of creative services, Stan Cornyn, makes a point to Discount Records manager Art Grobart, Mrs. Grobart, W-E-A distributing president Joel Friedman and Murry Gitlin, Warner Records comptroller and W-E-A vice president. Scene was the Los Angeles area Warner/Reprise "It's Better In Burbank" dealer meeting held on board the Queen Mary anchored in Long Beach harbor.

## Gershman, Karmic Guardians Start Upstate NY Music Co.

NEW YORK—Publicist-manager Mike Gershman, founder and former head of the Gershman, Gibson & Stromberg PR firm, has merged his publishing, production and management interests with Len Kaufman and Fran Fava, owners of Karmic Guardians Studios in Saugerties, New York.

The principals will operate within the framework of a holding company to be named later. Wholly owned subsidiaries of the holding company include Balloon Management, a personal management firm; Blue Mountain Music, a music production company; Evie Music, an ASCAP affiliated music publishing firm, and Karmic Guardians Studios, a musical talent development complex. Balloon, Blue Mountain and Evie each represent Looking Glass, a rock quartet signed to Epic last fall.

Gershman left his publicity firm last July to manage CBS' Looking Glass. After production arrangements with several well known producers did not work out, the band and Gershman undertook production themselves. The first Looking Glass single, "Don't It Make You Feel Good", was just released. The first album will be released the first week in March.

Looking Glass consists of guitarist Elliot Lurie, bassist Pieter Sweval, drummer Jeff Grob, and keyboard man Larry Gonsky. Lurie and Sweval write all of Looking Glass' material.

Pre-production work on the Looking Glass album began at Karmic Guardians four track studio in Nov. All nine tunes on the album were prepared there before master recording was undertaken at Regent Sound Studios in New York with production help from owner Bob Liftin.

Karmic Guardians began operations in November 1970 as talent scouts for

Karana Productions, Michael Jeffrey's production firm. During their brief association with Jeffrey, they were responsible for the discovery and/or development of Holy Moses, signed to RCA Victor, Banchee, signed to Polydor, and Jimmy and Vella Cameron, signed to Atlantic by Ahmet Ertegun.

Kaufman, who was responsible for internal security at the Woodstock Music and Art Fair, was formerly a club and coffeehouse manager in Greenwich Village. He met Fava in Woodstock early in 1969 and the two decided to establish a new environment for developing musical talent. During their former association with Jeffrey, the two equipped a former quarrymen's lodge in Saugerties, New York with a four-track recording studio and living facilities for visiting artists.

Karmic Guardian's staff is headed by Studio Manager Larry Goldsmith, a member of Van Morrison's Street Choir and formerly Morrison's road manager. Chief Engineer of the studio is Larry Rebhun, who designed and constructed the existing facilities. He is aided by assistant engineer Barbara Kneppfle, who holds a degree in engineering from the University of Cincinnati. Also on staff is producer musician Neil Linden, formerly a member of John Herald's Green Briar Boys.

After assigning licensing of Evie Music copyrights to ASCAP, Gershman, Kaufman, and Fava assigned mechanical licensing of their productions to ARMA. The trio's legal representative is Kenneth Berkman, of Rowe, Common, Berkman, and Berkman. Advising on business management and accounting is Robert Goldberg, of Goldberg and Rosen.



GATHERED—Celebrating their signing with RCA Records, the Sidewinders, a New England rock 'n' roll band, with their producer Lenny Kaye, surround RCA Records' division vice president, contemporary music, Dennis Katz. They are (left to right) Eric Rosenfeld, Andy Paley, Katz & Nipper, Kaye, Mike Reed, Leigh Lisowski and Henry Stern.

## Major Bell Push On 'Brian' Album

NEW YORK—Bell Records is rush-releasing the "Brian's Song" album by Michel Legrand on the basis of the success of the Legrand single. "Brian's Song" was written, produced and recorded by Legrand for a film which became the highest-rated made-for-TV movie in history and is now in theatrical release.

Bell is backing the "Brian's Song" LP with a nation-wide print and radio advertising program, full-scale promo activities and a concentrated publicity campaign. Bell says it's received an "unusually" large number of advance orders for the album.

"Brian's Song" drew an unprecedented 48% audience TV share estimated at 50 million viewers and has been shown theatrically in Chicago, Detroit and Philadelphia prior to national distribution. The story is based on the deep friendship between two Chicago Bears football players, black Gayle Sayres and white Brian Piccolo, who died of cancer in 1970 at the age of 26.

## McNeely's New Rep

HOLLYWOOD — Capitol recording artist Larry McNeely has signed with agent Phil Gottfredson for exclusive booking representation on all personals. McNeely, who is regularly featured on "The Glen Campbell Show" each week on CBS-TV, now in his third season, has been appearing at colleges and coffee houses during the past year and recently completed an engagement at the famed Ash Grove in Los Angeles.

Between Campbell show tapings for the remainder of the season, McNeely is being set for a series of west coast appearances that began with a three day stint at the Golden Bear in Huntington Beach on Feb. 3. Also set is a five day booking at the Student Union Coffee House at USC starting Feb. 29. He recently taped an hour-long show for KPFK-FM on which he was interviewed and he also performed live. The station received so many requests that it had to be repeated within a week of its original airing. The program is entitled "Folk Scene."

## Three Dog Night Breaks Records

HOLLYWOOD — Three Dog Night has broken all existing house records in its first three concert appearances of the year, in Duluth, Minn., Winnipeg, Canada and Knoxville, Tenn., grossing a total \$145,773 on total attendance of 30,724 for the Feb. 4-5-6 dates.

Standing room was sold at the Duluth Arena, where the group, topped record holder Neil Diamond by pulling 7,784 and a \$43,173 gross. A Monkees record fell at the Winnipeg Arena, again with standing room sold, as Three Dog Night attracted 10,570 people, who paid \$53,283. At the U. of Tennessee Athletic Center in Knoxville, the Dogs played to an attendance of 12,370, grossing \$49,317, some \$10,000 more than previous record-holder James Taylor.

Tickets for all three concerts were scaled from \$4-6. There was a student discount factor working at the university. Three Dog Night presently ranks as America's largest-grossing live rock attraction. The ABC/Dunhill Records artists earned more than \$5½-million on the road last year.

## Fuhrman's Mother Dies

NEW YORK — Yvette Fuhrman, 69, mother of Mel Fuhrman of A&M Records in New York, died here two weeks ago of cancer.

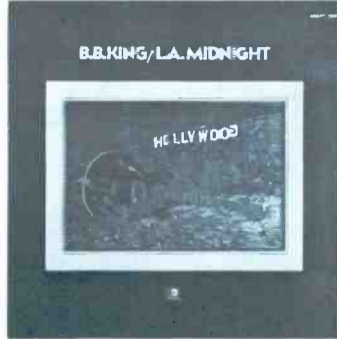


# cash box/album reviews

## Pop Picks

### ALL I EVER NEED IS YOU—Sonny & Cher—Kapp KS 3660

The dynamic duo returns with another sparkling set highlighted by their high flying single of the same name. Couple's newest hit, "A Cowboy's Work Is Never Done," is here too and for something of a surprise there's a new version of "You'd Better Sit Down Kids," only this time by Sonny. Also worthy of a special mention are "Here Comes That Rainy Day Feeling," "More Today Than Yesterday" and "United We Stand." Sonny & Cher have never been hotter than they are right now and this album will only turn the flame that much higher.



### L.A. MIDNIGHT—B. B. KING—ABC ABCX-743

Blues, blues and more blues. That's the order of the day as B.B. and Lucille return for another incredible set. B.B. wins you over right away (as if he had to) with "I Got Some Help I Don't Need," a tune in which the narrator is cuckolded by everyone from the traditional iceman to the insurance salesman. Artist's recent singles, "Help The Poor" and "Sweet Sixteen" are included, along with four other selections—all as fine. Jesse Davis, Mel Brown and Taj Mahal are just three of the talented musicians who pitch in for some blowing. Should be another smash for Mr. King.

### HISTORICAL FIGURES AND ANCIENT HEADS—Canned Heat—United Artists

Cooking is what Canned Heat does the best and here is another helping of their sizzling type of boogie-ing rock and roll. Band puts their brand on eight tunes, many of them written by members of the group. On the song "Rocking With The King," who do you think shows up on piano? If you guessed Little Richard, you get a star for your forehead. If you guessed that this will be another chart album for the Heat, you can't go wrong. It will delight their legions.



### HEADKEEPER—Dave Mason—Blue Thumb—BTS 34

It's been a long time between albums for Dave Mason. But alas, Headkeeper has arrived. Album is part live and part studio, but Mason's capabilities as both singer and songwriter shine through despite the problems that can arise when recording live. This time around, Mason puts a bit more emphasis on melody. His songs seem to live even after the album is over. Most interesting studio tracks are "Here We Go Again," "A Heartache, A Shadow, A Lifetime," and "To Be Free." The live side is highlighted by "Pearly Queen," "World In Changes," and "Feelin' Alright."

### DEAR FRIENDS—The Firesign Theatre—Columbia KG 31099

For the past six years the comedy of the Firesign Theatre has been heard on some of the more liberated radio stations. This two record set consists of highlights of their broadcast antics. Twenty-nine skits in all and the titles are an indicator of the madness which is contained here: "Freezing Mr. Foster," "A Funny Thing Happened On The Way To The Inquisition," "The Small Animal Administration" etc. Nothing is sacred to the Firesign Theatre and their treatments of contemporary topics are consistently hilarious. Should be another chart item for these merry madcaps.

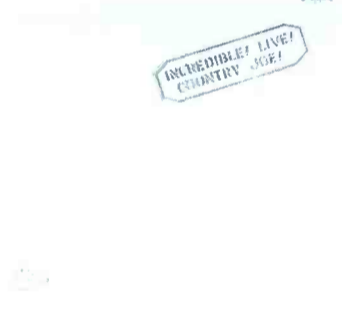


### DONNY HATHAWAY LIVE—Atco SD 33-386

Anyone fortunate enough to have seen Donny Hathaway in person will have been saying for some time that a live album would be just the thing. This is that live album and it is just the thing. Donny is one of those rare artists—essentially a jazz singer, he still has what it takes for wide pop appeal. Side one, featuring "What's Goin' On," "The Ghetto," "Hey Girl" and "You've Got A Friend"—the last with a singalong audience—was recorded at the Troubadour. Other side, equally powerful, is from a Bitter end performance. Listen and believe!

### INCREDIBLE! LIVE!—County Joe—Vanguard VSD 79316

The label says sex, drugs, politics, science fiction and ecology. And the record touches on these entitles and even a few others. Country Joe, sans Fish, recorded this informal record at New York's Bitter End much to the delight of the audience. Whether he's just rapping as on "You Know What I Mean" or singing a hand-clapper like "Entertainment Is My Business," Joe aims to please, to astound, to amuse, to involve, to jolt. He's a unique performer and "Incredible! Live!" captures him at his most incredible and liveliest yet.



### DAVID BROMBERG—Columbia C31104

Although this is David Bromberg's first album, he is hardly a newcomer. His studio work, his association with Bob Dylan and others, and his scattered appearances at New York folk clubs have already won for him an enthusiastic audience. Now he makes his formal debut with an assortment of original urban blues songs, plus a few traditional numbers such as the super mellow "Mississippi Blues." Bound to be of special interest in "The Holdup," a rough and ready romper co-authored with George Harrison. Bromberg's voice is an unusual one—nasal, occasionally crackly—but it is curiously appropriate to his choice of material. And his guitar playing is superb. A treat from start to finish.

## Newcomer Picks

### NATURAL CAUSES—Richard Landis—ABC/Dunhill 50115

We often hear the title phrase used in connection with death, but this album is truly a musical affirmation of life. A singer and songwriter who seems at ease with Charlie Calello's orchestrations, the LP thus attempts to straddle the FM and MOR markets, and it does so quite successfully. His single, "A Man Who Sings" and several other tunes were co-written by Joan Meltzer, a lyricist who strikes that "ah, yes" mental chord so often that were she a speech writer, her candidate could easily be the next anything. Landis' voice and piano can be cuddly, sharp or philosophical as the occasion merits, but at all times they harbor a striking uniqueness of approach that should become a well-known trademark for him. Triumphant debut disk.



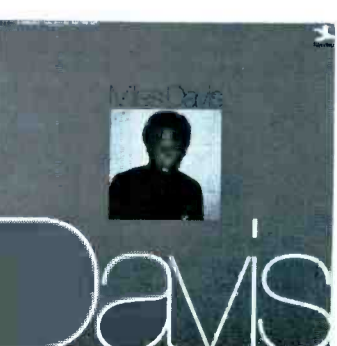
### JOY—Apollo 100—Mega M31-1010

It's beginning to look as though the classics are here to stay! At least if musical assemblages like Apollo 100 have their way. Here they have it on works by Grieg, Saint-Saens, Mendelssohn and of course Bach, who authored their current hit single, "Joy." Arranger Tom Parker has also added a few of his own compositions to round out an album with decided commercial appeal.

## Pop Best Bets

### THE ALABAMA STATE TROUPERS ROAD SHOW—Elektra EKS-75022

The Alabama State Troupers consist of headliners Don Nix, Jeanie Greene and Furry Lewis, as well as the Mt. Zion Band and the Mt. Zion Choir. Once you've got that, then all you have to do is settle back and listen to a double album which is a rare experience indeed. Recorded last fall at a couple of concerts in California, the LP is rich in blues, gospel and just good time music. Nix and Greene are fine enough but it is 78 year old Lewis who steals the show. Any one of his authentic blues renditions is worth the price of the entire album. And his raps are funny too.



### MILES DAVIS—Prestige 24001

Any true fan of jazz has got to thank his lucky stars that the early Prestige albums of some of that art form's giants have been re-packaged and re-released. Each is a two record set and there are ten in all kicked off by Miles and followed by Mose Allison, John Coltrane, Sonny Rollins, the Modern Jazz Quartet, Thelonious Monk, Yusef Lateef, Eric Dolphy, Charlie Parker and Charles Mingus. Many of these classics have been out of stock for a decade or more and each is a masterpiece of its kind. For a compact history of modern jazz, a person could simply pick up the ten and pretty much have it all.





**GOLDEN DAYS**—British actress Imogen Hassall presents the Bee Gees with two Gold Discs to mark one million sales each of their last two singles, "Lonely Days" and "How Can You Mend a Broken Heart," both of which were No. 1 here. The presentation was made at a party given by Bee Gees manager Robert Stigwood to celebrate the release of the group's new Atlantic single, "My World" and to kick-off their 10-day Australian tour. Picture shows from left to right: Maurice Gibb, Geoff Bridgford, Barry Gibb, Miss Hassall, Mr. Stigwood, and Robin Gibb.

## WB/Reprise Family Bows Album Product For Feb.

**NEW YORK** — Warner Bros./Reprise Records and its affiliate labels, Bearsville, Capricorn, Raccoon and Viva-Pentagram, have marketed their Feb. LP releases. Featured are Neil Young's fourth Reprise album "Harvest"; the Allman Brothers Band's double album "Eat A Peach" on Capricorn; Todd Rundgren's double album "Something/Anything?" on Bearsville and Jimi Hendrix's "Hendrix In The West" on Reprise.

With the release of "Rock Classics" Warner Bros. provides a potpourri of rock and roll hits from the late '60's. The album includes hits from the Association, Olympics, Vogues, Harpers Bizarre, Mercy, Everly Brothers, Markettes, Sonny & Cher, Fats Domino, Tokens, Little Richard, Noel Harrison, Charles Wright & The Watts 103rd Street Band and Dino, Desi and Billy.

The Kinks will be represented in the Feb. releases with a two-record retrospective "The Kinks Kronicles." The specially priced Reprise set includes the best of "Village Green Preservation Society," "Something Else," "Arthur" and "Lola" plus "Berkeley Mews" (previously available only on a sampler LP), and four songs that were never released in America: "Willesden Green," "This Is Where I Belong," "Did You See His Name," and "Susannah's Still Alive."

Reprise's Fanny and Gordon Lightfoot will have their third albums released in February. Coming on the heels of their hit single "Charity Ball," Fanny will be represented with "Fanny Hill," an album recorded at Apple studios in England under the care of engineer Jeff Emerick and producer Richard Perry. Lightfoot's third Reprise album, "Don Quixote," reunites him with producer Lenny Waronker (head of A&R for Warner Bros.) and engineer Lee Herschberg, the same pair that collaborated with the Canadian artist on "If You Could Read My Mind."

Three artists, Jackie Lomax, Little Feat and Brave Belt will have their second Warner/Reprise albums re-

leased this month. Lomax, who came to Warner Bros. from Apple, recorded his new Warner album, "Three," at Bearsville Studios under the aegis of producer John Simon. "Sailin' Shoes" by Little Feat features the group (comprised of Roy Estrada, Lowell George, Richard Hayward and Bill Payne) performing the current single "Easy To Slip." Canadian-based Brave Belt features ex-Guess Who singer-guitarist Randy Bachman, his brother Rob Bachman, and C. F. Turner. The new album is titled "Brave Belt II." Another artist whose second album will be among the Feb. Warner/Reprise releases is Alex Taylor. Taylor's "Dinnertime" on the Capricorn label, features the eldest member of the Taylor clan performing songs by Randy Newman, Stephen Stills, Jesse Winchester and Bob Dylan.

Jesse Colin Young, lead singer with The Youngbloods, will be making his first solo album since the formation of the group with his "Together" album on Raccoon. The Feb. releases will also see the Warner/Reprise debut of two artists, vet blues man Arthur Alexander on Warner Bros. and a new group from England Wild Turkey on Reprise. Alexander has had such hits in the past as "You Better Move On," "Burning Love," "It Hurts To Want It So Bad," "Down The Backroads." Wild Turkey was formed by Jethro Tull alumnus Glen Cornick and has been playing regularly in England. In conjunction with their debut album "Battle Hymn," Wild Turkey will soon begin a tour of America with Black Sabbath.

New to the Warner Bros. family is The Midnight String Quartet whose Warner distributed Viva album for Feb. is "The Best of the Midnight String Quartet." Previous Midnight String Quarter albums are being incorporated in Viva-Warner catalog.

## Greenwich To Seidenberg Mgmt

**NEW YORK** — Sidney A. Seidenberg Inc., has announced the signing of Ellie Greenwich to his management firm.

Greenwich, the writer-singer, who has won 11 BMI Awards and has recorded for United Artists Records in the past, was responsible for discovering Neil Diamond and was responsible for co-producing his initial recordings on Bang Records.

Seidenberg further announced that Greenwich's career will be directed to the area of recording as an artist and she will continue to be active in the writing field. She presently is one of the most sought after "Background" singers in New York.

## Poppy Poster A Decade Best

**NEW YORK** — The Poppy Records logo poster designed by Milton Glaser of Push Pin Studios has been chosen as one of the best posters designed and produced in the U.S. in the period between Jan. 1, 1960 and Dec. 31, 1970. The poster was one of 175 winning designs selected from over 1200 posters submitted. Milton Glaser and Push Pin Studios design all Poppy Record jackets, posters, corporate logos etc.

## LOOKING AHEAD

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| <p><b>101 LOVE THE LIFE I LEAD</b><br/>(Macaulay—BMI)<br/>Fantastics—Bell 157</p> <p><b>102 KEEP ON DOIN' WHAT YOU'RE DOIN'</b><br/>(Dynatone/Belinda/Unichappell—BMI)<br/>Bobby Byrd—Brownstone 4205</p> <p><b>103 STEP OUT</b><br/>(Star Show—ASCAP)<br/>Mamas &amp; Papas—Dunhill 4301</p> <p><b>104 IT'S ALL UP TO YOU</b><br/>(Chappell/Butler/Last Go Round—ASCAP)<br/>Dells—Cadet 5689</p> <p><b>105 MERCEDES BENZ</b><br/>(Strong Arm—ASCAP)<br/>Goose Creek Symphony—Capitol 3246</p> <p><b>106 TOKOLOSHE MAN</b><br/>(TRO/Essex—ASCAP)<br/>John Kongos—Elektra 760</p> <p><b>107 ONE WAY SUNDAY</b><br/>(Aimo—ASCAP)<br/>Mark Almond—Blue Thumb 206</p> <p><b>108 AFRO STRUT</b><br/>Nite Liters—RCA 0591</p> <p><b>109 WE GOT TO HAVE PEACE</b><br/>(Curton—BMI)<br/>Curtis Mayfield—Curton 1968</p> <p><b>110 GET OUT OF BED</b><br/>(Rear Exit—ASCAP)<br/>Livingston Taylor—Capricorn 8025</p> <p><b>111 WHAT IT IS</b><br/>(Jobete—BMI)<br/>Undisputed Truth—Gordy 7114</p> <p><b>112 YOU GOT ME WALKING</b><br/>(Julio-Brian—BMI)<br/>Jackie Wilson—Brunswick 55467</p> <p><b>113 THANK GOD FOR YOU BABY</b><br/>(Screen Gems, Columbia—BMI)<br/>Pacific Gas &amp; Electric Co.<br/>—Columbia 45519</p> <p><b>114 SINCE I FELL FOR YOU</b><br/>(Warner Bros.—ASCAP)<br/>Laura Lee—Hot Wax 7201</p> <p><b>115 I THINK ABOUT LOVIN' YOU</b><br/>(Hummit—BMI)<br/>Earth, Wind &amp; Fire—Warner Bros. 7549</p> | <p><b>116 YOUR PRECIOUS LOVE</b><br/>(Conrad—BMI)<br/>Linda Jones—Turbo 021</p> <p><b>117 WHAT'S UP FRONT THAT COUNTS</b><br/>(Bridgeport—BMI)<br/>The Counts—Westbound 2011</p> <p><b>118 A BREATH TAKING GUY</b><br/>(Jobete—BMI)<br/>Marvelettes—Tama 54213</p> <p><b>119 NICE TO BE WITH YOU</b><br/>(Interior—BMI)<br/>Gallery—Sussex 232</p> <p><b>120 SOPHISTICATED LADY</b><br/>(Two Twenty Two—BMI)<br/>R.E.O. Speedwagon—Epic 10827</p> <p><b>121 LOUISIANA</b><br/>(Wingate—ASCAP)<br/>Mike Kennedy—ABC 11309</p> <p><b>122 YOUR LOVE</b><br/>(Astronomical—BMI)<br/>Persians—Capitol 3230</p> <p><b>123 A MAN WHO SINGS</b><br/>(Twill/Portobello—ASCAP)<br/>Richard Landis—Dunhill 4300</p> <p><b>124 YOU WERE MADE FOR ME</b><br/>(Kags—BMI)<br/>Luther Ingram—KoKo 2110</p> <p><b>125 LIVING WITHOUT YOU</b><br/>(January—BMI)<br/>Manfred Mann's Earth Band—Polydor 14113</p> <p><b>126 ALL HIS CHILDREN</b><br/>(Leeds—ASCAP)<br/>Charlie Pride—RCA 0624</p> <p><b>127 A THING CALLED LOVE</b><br/>(Vector—BMI)<br/>Johnny Cash &amp; Evangel Temple Choir<br/>—Columbia 45534</p> <p><b>128 HEARSAY</b><br/>(East/Memphis—BMI)<br/>Soul Children—Stax 0119</p> <p><b>129 WILL THE CIRCLE BE UNBROKEN</b><br/>(PD)<br/>Joan Baez—Vanguard 35148</p> <p><b>130 CANDY MAN</b><br/>Sammy Davis—MGM 14320</p> |
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## Vital Statistics

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| <p><b>#63</b><br/>Puppy Love (2:58)<br/>Donnie Osmond—MGM 14367<br/>7165 Sunset Blvd., Hollywood<br/>PROD: Mike Curb/Don Costa c/o MGM<br/>PUB: Spanka Music—BMI<br/>200 W. 57th St., NYC<br/>WRITER: Paul Anka<br/>FLIP: Let My People Go</p> <p><b>#69</b><br/>Do Your Thing (3:16)<br/>Isaac Hayes—Enterprise 9042<br/>DISTRIBUT: Stax/Volt, E. McLemore, Memphis<br/>PROD: Isaac Hayes c/o Stax<br/>PUB: East Memphis Music—BMI c/o<br/>926 E. McLemore, Memphis, Tenn.<br/>WRITER: Isaac Hayes<br/>ARR: Rhythm by the Bar-Kays &amp; the Movement<br/>FLIP: Ellie's Love Theme (Instrumental)</p> <p><b>#73</b><br/>A Horse With No Name (4:10)<br/>America—Warner Bros. 7555<br/>4000 Warner Blvd., Burbank<br/>PROD: Ian Samwell c/o WB<br/>PUB: Warner Bros. Music—ASCAP<br/>6922 Hollywood Blvd., LA, Cal.<br/>WRITER: Dewey Vunnell<br/>FLIP: Everyone I Meet Is from California</p> <p><b>#78</b><br/>Betcha By Golly, Wow (3:17)<br/>Stylistics featuring Russell Thompkins, Jr.<br/>AVCO—4591, 1301 Ave. of Amer., NYC 10019<br/>PROD: Thom Bell c/o AVCO<br/>PUB: Bellboy &amp; Assorted—BMI c/o AVCO<br/>WRITERS: T. Bell &amp; L. Creed<br/>ARR: Thom Bell<br/>FLIP: Ebony Eyes</p> <p><b>#79</b><br/>A Cowboy's Work Is Never Done (3:14)<br/>Sonny &amp; Cher—Kapp 2163<br/>100 Universal City Plaza, LA, Cal.<br/>PROD: Sonny Bono &amp; Snuff Garrett<br/>c/o Kapp<br/>PUB: Chrismarc M—BMI c/o Kapp<br/>WRITER: Sonny Bono<br/>FLIP: Somebody</p> <p><b>#82</b><br/>Take a Look Around (2:59)<br/>Temptations—Gordy 7115<br/>2457 Woodward, Detroit, Mich.<br/>PROD: Norman Whitfield c/o Gordy<br/>PUB: Jobette—BMI c/o Gordy<br/>WRITERS: N. Whitfield &amp; B. Strong<br/>ARR: Orch. directed by Tom Baird<br/>FLIP: Smooth Sailing</p> <p><b>#83</b><br/>Crazy Mama (2:30)<br/>J. J. Cale—Shelter 7314<br/>DISTRIBUT: Capitol, N. Vine, Hollywood<br/>PROD: Audie Ashworth c/o Capitol<br/>PUB: Moss Rose Pub.—BMI<br/>c/o Harry Fox, 1513 Hawkins St. Box 43, Nashville<br/>WRITER: John J. Cale<br/>FLIP: Don't Go to Strangers</p> <p><b>#85</b><br/>The Day I Found Myself (3:12)<br/>Honey Cone—Hot Wax 7113<br/>DISTRIBUT: Buddah, 810 7th Ave. NYC<br/>PUB: Gold Forever Music—BMI<br/>c/o Buddah<br/>WRITERS: Dunbar/Wayne/Johnson<br/>FLIP: When Will It End</p> | <p><b>#87</b><br/>In the Rain (5:08)<br/>Dramatics—Volt 4075<br/>926 E. McLemore, Memphis<br/>PROD: Tony Hester/Don Davis for Groovesville<br/>Rdtns. c/o Volt<br/>PUB: Groovesville Music—BMI c/o Volt<br/>WRITER: Tony Hester<br/>FLIP: Gimmie Some (Good Soul Music)</p> <p><b>#89</b><br/>Son of My Father (3:46)<br/>Giorgio—Dunhill 4307<br/>8255 Beverly Blvd., Los Angeles<br/>PROD: Giorgio Moroder c/o Dunhill<br/>PUB: Tuesdale Music—BMI c/o Dunhill<br/>WRITERS: Moroder/Belotte/Holm<br/>FLIP: I'm Free Now</p> <p><b>#93</b><br/>Willpower Weak, Temptation Strong (2:44)<br/>Bullet—Big Tree 131<br/>DISTRIBUT: Bell, 1776 B'way, NYC 10019<br/>PROD: Bob Flax &amp; L. Lambert<br/>c/o Bell<br/>PUB: MRC Music—BMI<br/>609 Fifth Ave., NYC 10017<br/>WRITERS: Flax &amp; Lambert<br/>ARR: Charlie Calello<br/>FLIP: Hitin' On You</p> <p><b>#96</b><br/>This Song Shall Be Sung (3:45)<br/>Lou Rawls—MGM 14349<br/>7165 Sunset Blvd., Los Angeles<br/>PROD: Michael Lloyd c/o MGM<br/>PUB: Beresofski-Hebb Unitd.—BMI<br/>c/o W. Scott, 6430 Sunset Blvd.<br/>WRITERS: Sandy Baron/Bob Hebb<br/>ARR: Reg Powell<br/>FLIP: Believe In Me</p> <p><b>#97</b><br/>Do What You Set Out To Do (3:30)<br/>Bobby Bland—Duke 472<br/>2809 Erastus St., Houston, Texas<br/>PROD: Jay Wellington c/o Duke<br/>PUB: Don Music—BMI c/o Duke<br/>WRITER: D. Malone<br/>ARR: J. Wellington<br/>FLIP: Ain't Nothing You Can Do</p> <p><b>#99</b><br/>You and Me Together Forever (3:10)<br/>Freddie North—Mankind 12009<br/>DISTRIBUT: Nashboro, 1011 Woodland St., Nashville<br/>PROD: Jerry Williams, Jr.<br/>76 Long Drive, Hempstead, N.Y. 11550<br/>PUB: Jerry Williams/Jibaro Music—BMI<br/>c/o Jerry Williams Jr.<br/>WRITER: J. Roach<br/>FLIP: Did I Come Back Too Soon (Or Stay Away Too Long)</p> <p><b>#100</b><br/>Up In Heah (3:03)<br/>Ike &amp; Tina Turner—UA 50881<br/>6920 Sunset Blvd., Hollywood<br/>ARR: Ike Turner<br/>PROD: Gerhard Augustine c/o UA<br/>PUB: Huh Music/Unart Music—BMI<br/>c/o Unart Artists<br/>WRITERS: Tina Turner/Leon Ware<br/>FLIP: Doo Wah Ditty (Got to Get Ta)</p> |
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# insight&sound



## NEW YORK—LORD SUTCH, ALIAS JACK THE RIPPER

David Sutch . . . Lord David Sutch . . . Screaming Lord Sutch!

The transformation of David Sutch to Screaming Lord Sutch, the Fifth Earl of Harrow and a rightful English heir to good old rock & roll, is a continuing saga.

Metamorphosis began in 1961, when Sutch got the idea to grow his hair long almost before anyone else. He even had pictures taken in the newspapers that showed his 11½" long hair being measured with a ruler.

The next step was Screaming Lord Sutch & the Savages. On the rampage in England—helping keep rock & roll alive during the years that America wallowed in Frankie Avalon and Bobby Rydell. The Savages was the first band that Nickey Hopkins ever played in professionally. There were also Sutch Savages as Jimmy Page, Jeff Beck, Noel Redding, Matthew Fisher and many others, all who have played with Sutch in the past and continue to sit in today for his live sets and recording sessions. He even had pictures taken for his album covers that depict him as really palsy-walsy with lots of rock & roll stars.

"If you're in a recording studio, then your first concern is the music. When you're onstage, people are mainly interested in the show you give them. The music is definitely important, but theatrics are what it is in front of a live audience." Following his credo, the Screaming Lord took to being wheeled onstage in a coffin, like Screaming Jay Hawkins. The next step was setting the stage on fire during his version of Jerry Lee Lewis' "Great Balls Of Fire."

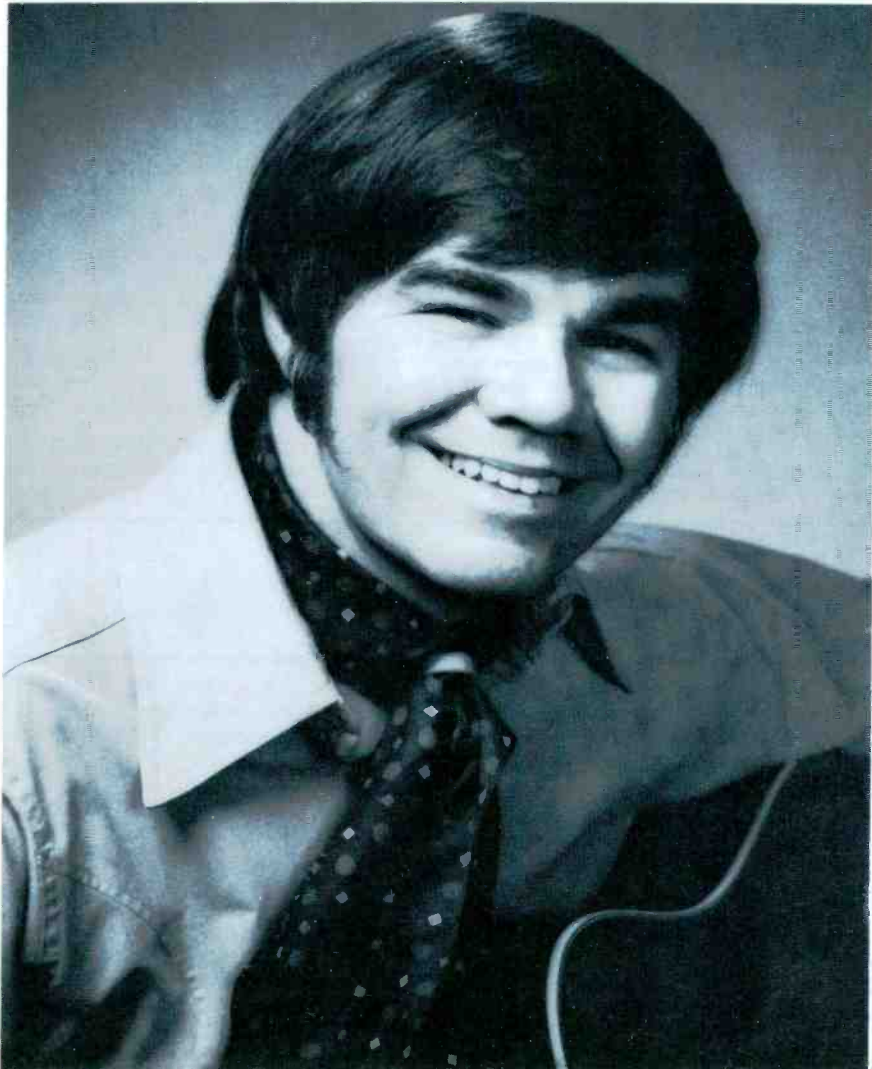
The transformation continued. Somewhere along the way, Screaming David swallowed a bubbling vial containing a mysterious solution of horror stories, theatrics and rock & roll. After much gagging and considerable wretching and rolling on the floor, the Fifth Earl of Harrow turned into Jack the Ripper!

### Where Are You, Mary Clarke?

The stage is set with the usual English hard-rock equipment, manned by Ritchie Blackmore and Nick Simpler (both of Deep Purple), Matthew Fisher of Procol Harum and Victor & Annette Brox of "Jesus Christ Superstar." But the feeling that something different is about to happen is soon justified when an Olde English bobby walks onstage, dressed as though the last corner he rounded was the Turn of the Century.

Checking around and then deciding that all is well, the bobby leaves. Enter a pretty young lady, dressed from the same era as the bobby. Even though she's dressed in old fashioned clothes, it's easy to tell that this lady of the night is a prostitute, especially since she walks around saying, "Come here, Dearie, I've got something for you."

And Jack, the Fifth Earl of Harrow, has something for the lady, too. Something  
(Cont'd on p. 34)



**HOLLYWOOD—I SAW DICKIE YESTERDAY**—The story of the rock and roll performer who has "gone country" has been told many times. There's Conway Twitty, for instance, Carl Perkins, Jerry Lee Lewis—and we told you about Ray Peterson in these pages not too many weeks ago.

We were going to do another such story on Dickie Lee, who hit in 1962 with "Patches," continued with "I Saw Linda Yesterday," "Laurie" and "The Girl From Peyton Place" in the years following. Dickie's had a couple of country hits recently, on RCA, and we asked for his version of the switch.

"Of course there's a difference between 'pop' and 'country.' It's in the arrangements, the instrumentation, the songs and the feel. For me, one of the best things about the change is the simplicity of country music. It's basic, and honest. The songs I used to do would have maybe twenty chords in them. I'd be working with pick-up bands all over the country, and it'd really difficult to get them used to the arrangements.

"But, really, I've always been a frustrated hillbilly at heart. My first recordings were with a group of friends on Sun. I met Jack Clement there; he was engineering the sessions. Jack and I have together ever since. He's still producing me. We recorded 'Patches' in Beaumont, Texas. Jack had stolen the demo from Chet Atkins' desk in Nashville. Most people don't notice it right away, but there's even a country fiddle on the record."

At about that time, Dickie, who cites Webb Pierce as having been his first big idol, wrote "She Thinks I Still Care," a standard that was subsequently cut by everybody from George Jones to Jerry Lee Lewis to Connie Francis and beyond.

Dickie feels that when he first went straight-on country, recording "Specials," a tune he found on a Charley Pride album, some of the new audience may have doubted his sincerity. "I think that 'Mahogany Pulpit' really helped. I didn't originally want to do the song. I didn't think I could handle the recitation. But it came off really well. Now I've been talking to some people out here in Los Angeles about doing some voice-overs and songs for television and movies.

"But I guess I really knew that I was going to be accepted when I appeared on Porter Wagoner's TV show. I sang Jimmie Rodgers' 'Waiting for a Train.' A few days later I got a letter from an elderly lady who had been watching the program. She said 'I've never seen you before, but if you keep on like that, I know you'll do real well.' I like to hang out at the Opry. I'd never stay around auditoriums and dance halls back in the old days."

Dickie also finds doing live shows 'a lot more fun' than during the early sixties. "I really like the audiences much more. Maybe it's because they dig me."

todd everett  
(Cont'd on p. 34)

Lord Sutch: Heavies For You

Dickie Lee: He'd Rather Switch



NEW YORK: (Cont'd from page 33)

long, dripping and slightly curved. It's a gleaming steel knife with freshly skewered whore's blood dripping from it!

"Where are you, Mary Clarke?" he shouts. Screaming Jack the Ripper has Sutch Savage fun cutting his way into the hearts of his audience in his quest for Mary Clarke.

### In The Flesh

The audio portion of Lord Sutch's Ripper sequence has been recorded live by the Pye Mobile Unit in London, upon recommendation by Keith Moon, who consequently played drums on portions of the recording dates. In the U.S., the album is "Hands Of Jack The Ripper" on Cotillion Records, and features Lord Sutch, Annette & Victor Brox (vocals); Ritchie Blackmore (guitar); Nick Simpler, Noel Redding (bass); Keith Moon, Carlo Little (drums); Matthew Fisher (organ, piano); Sid Phillips (sax).

And Jack the Ripper will soon be here in the flesh, so to speak. Screaming Lord David Sutch the Fifth is planning his first U.S. tour in February, on the bill with Deep Purple. The dual bill will make Ritchie Blackmore available for the Sutch show, with a good chance that Matthew Fisher will also be there to head up a solid band lineup. Between now and then, if David drinks any more mysterious vials, there might be even more interesting transformations for us to witness when he gets here. mark pines

### EAST COAST GIRL OF THE WEEK

—It can be said that success has come at an early age for Lorri Marsters Ham, if you consider singing with one of the top groups in the country being successful. Not quite sixteen years old, Lorri is a member of The Hillside Singers and hers is the lead voice you can hear throughout "I'd Like to Teach the World to Sing (In Perfect Harmony)". Just how she became a member of the group should not be surprising as her dad is Al Ham, the man who masterminded the success of the record and The Hillside Singers. Her mom, Mary Mayo, is also a member of the group.

Lorri is an old pro when it comes to making records. Before she had hit her teens, she had already done some singing commercials. Two summers ago she became the voice of Dorothy in the "Land of Oz" amusement park production at Beech Mountain, N. C. Right now she is very happy just being a member of The Hillside Singers. However, her dad has other plans for Lorri, which includes recording her as a single artist.



### SOUNDTRACKS—

"Eat A Peach" the fourth album from The Allman Brothers Band, will be in late February. The album is a two record set and contains about 34 minutes of "The Mountain Jam" which was recorded live. Two other live cuts appear on the album, "Trouble No More" from the first ABB album, and "One Way Out" which was never recorded by the band. The rest of the album is studio work, and guitarist Dicky Betts and Vocalist/organist Gregg Allman share most of the writing credits. Dicky is most famous for composing "In Memory Of Elizabeth Reed" and "Revival". This album also contains a song written by Duane Allman entitled "Little Martha," which features Duane and Dicky playing acoustic guitars.

Location Recorders set to cut Atlantic Records supergroup Yes live at the Academy of Music in N.Y. Feb. 19, and again in concert in Buffalo, N.Y. Feb. 20.

Nectar Records' president Danny Fortunato checked into Echo Sound Studios in Levittown last week to wax a session with soap opera queen Eileen Fulton, star of the long running TV serial, "As the World Turns." Fortunato advises the new single, "Will Tonight's Promises Be Tomorrow's Tears," will be rushed into release immediately.

Mobile 16 track recording unit Location Recorders recorded Charlie Mingus at Philharmonic Hall February 4th and Lighthouse at Carnegie Hall February 6th.

Mike Melvoin has been tapped by Wes Farrell, president of Coral Rock Production, to arrange and conduct Wayne Newton's next single for Capitol Records and to do the same for British recording star Lulu's first album for Coral Rock.

Warner/Reprise set to release some mighty fine product come spring. First of which is latest LP from Neil Young, "Harvest," which follows his gold "After The Gold Rush" contribution. Also scheduled for release at a later date are albums from Jethro Tull, "Thick As A Brick," and Deep Purple's "Machine Head."

Latest single from British group, Slade, "Look Wot You Dun," could turn out to top the American charts. Given proper exposure, Slade could become a vital addition to the American music scene. Same single is currently a best seller in England.

**CORRECTION**—In the Feb. 5th issue of CASH BOX, a major portion of the Insight&Sound column was devoted to an analysis of Don McLean's "American Pie." In our haste to comply with deadlines, we were unable to come up with the artists publishing credits which are May Day Music Inc./Yahweh Inc.; BMI. We are sorry for this omission.

HOLLYWOOD: (Cont'd from page 33)

### HOLLYWOOD—DENNY RANDELL: LISTENING TO YOU, I HEAR THE MUSIC.

In a couple of weeks, the first full-scale professional production of The Who's "Tommy" will be presented, at the Aquarius Theatre in Los Angeles. The production will be staged with actors, singers and dancers (most cast members in all three capacities) in a concept formulated by Joel Rosensweig, who originated the concept as his Master's degree project at USC last year.

Making the transition from amateur student production to professional presentation is a project deserving serious attention. One of the prime forces in making that transition is musical director Denny Randell.

Probably best known in the industry for his work with Bob Crewe as a songwriter for the Four Seasons and The Toys, among others, Randell was also, for a time, staff producer for RCA here on the coast. He comes to the project with a lot of enthusiasm.

"When I joined, I was given a copy of the album and Joel's story line concept. To me, the style of the opera is as important to it as the songs The Who wrote. So I've tried to keep the flavor as close to the original as possible. The main changes result from expanding the vocal parts from four male voices to a mixed chorus of as many as 26 on some songs. We expanded the brass section from one French horn, adding to it two trumpets, a trombone and a baritone sax. We've kept the rhythm section to electric and acoustic guitars, keyboards, bass, drums, percussion and Moog.

"To insure the best sound, we've designed a new system for the Aquarius. When 'Hair' was here, they were never able to work the problems out completely, but we're trying something new. Our setup will be in many ways similar to a recording studio. Instruments will be isolated and baffled so that it's possible to add echo individually or to bring up separate levels. There's a booth for four background singers, and another vocal chorus will be miked separately. All of the actors will be carrying hand mikes."

In arranging the music, Randell and Rosensweig have only changed the sequencing a bit and have kept the arrangements as close to the originals as possible. Pieces have been lengthened for dance routines, and an occasional bit of Randell original material may be fit in, but the audience will hear primarily what they have come to expect. At the time of this writing, the show is in the midst of rehearsal, and bugs are still being worked out. The quadrasonic sound system is being installed. And, as we said, there's a lot of enthusiasm on the set.

### WEST COAST GIRL OF THE WEEK

—Carol Feraci has, over the years, gained quite a reputation for herself in a generally anonymous field of endeavor. The lovely young Canadian is a background singer.

Coming to the United States from Toronto with her parents when she was eighteen, Carol soon landed herself a job as keypunch operator, and then as a secretary to Universal Television music department librarian Irwin Coster.

Carol's training at the renowned Toronto Royal Conservatory of Music fortunately did not go unnoticed. She joined the Young Americans, touring with Johnny Mathis and Tennessee Ernie Ford. She was a founding member of the Doodletown Pipers, and then appeared with the Jimmy Joyce Singers. Carol's first job with Joyce was on the Smothers Comedy Brothers Hour. "That was one of the first jobs to really turn me on," she now recalls. "The Smothers Brothers were really involved."

Later, again with Joyce, Carol appeared on the TV variety shows headed by Glen Campbell, Red Skelton and Tim Conway. During that time, she was also a member of the Percy Faith Singers, appearing with the group on three or four albums.

"Then things got tough on television, and I couldn't find a weekly gig. So I went on the road with Connie Stevens, and then Nancy Sinatra." Carol, when not vocalizing, loves the domestic life—staying at home, cooking, and listening to her collection of classical records. It's a refreshing change from the otherwise hectic activity of being in the background.

"One of the most exciting experiences of my life was being able to appear at the White House with The Ray Coniff Singers. President Nixon was there, and Billy Graham, and Martha Mitchell. You know, most people never have that kind of opportunity.

"It was a party to honor the founder of 'Reader's Digest.' I've always liked the magazine. It's got nice, short articles that you can read in the airport. You know, I travel a lot. I especially enjoy 'Humor in Uniform.'"



## talent on tour

**BREAD**—Bloomsburg College, Pa., Feb. (18); Univ. of Akron, Ohio, (19); Hampton Roads, Va., (20); American College, Georgia, (21); Univ. of Georgia, (23); SMU, Dallas, Texas, (24); Baylor Univ., Texas, (25); NARM Convention, Florida, (March 9).

**JAMES BROWN**—Lincoln Theatre, N.J., Feb. (18); Armory, Delaware, (19); Symphony Hall, N.J. (20); New Haven Arena, Conn. (25); RKO Albee Theatre, B'klyn, N.Y. (26); Bushnell Hall, Hartford, (27).

**DOORS**—C.W. Post, Long Island, March (2); Painters Mill, Balt. (3); William & Mary College, Va. (4); Chareston, S.C. (5); Township Auditorium, S.C. (8); Atlanta Municipal Stadium, Ga. (9); Sports Stadium, Fla. (10); Pirates World, Fla. (11); Bayfront Center, Fla. (12). BADFINGER will appear on all of the above mentioned dates with the Doors.

**LILY TOMLIN**—Deanza College, Calif. (March 4); NARM Convention, Fla. (7-9); Cellar Door, Wash. D.C. (13-18); Main Point, Pa. (23-26); Carnegie Hall, N.Y. (31).





## 'Committee To Save Opry' Fights For Ryman Hall

NASHVILLE — A move is under way here to save the Ryman Auditorium (currently known as WSM's Grand Ole Opry House) from destruction following the final performance of the Grand Ole Opry there sometime next year. The drive is drawing chief support from civic and cultural organizations such as the Nashville symphony orchestra and the city's arts council, it is reported.

Some of those organizations feel Ryman is an ideal location for civic and cultural events because of the auditorium's audience capacity of about 3,600. Nashville's Municipal Auditorium is too large for their purposes, they say, and other city auditoriums are too small.

Ryman has served as the site of the Grand Ole Opry since 1941, when the show was moved from the Nashville's War Memorial Building. The auditorium is packed to capacity every weekend of the year.

A news source close to the music industry says the "Committee to save the Opry" is presently seeking the vocal and financial support of top country and pop music stars. A future campaign to enlist support from Opry fans, political figures and persons in

related fields is presently being put together.

The source estimates that about \$500,000 will be needed to "make the building safe". Improvements would include re-wiring, air-conditioning and the possible removal of some bad viewing angles of the stage.

Opry performances will move to the "Opryhouse" of Opryland in the spring of 1973. Opryland is a \$28 million project of the National Life and Accident Insurance Co. which is scheduled to open just outside Nashville in May this year. The new 4,500 capacity air-conditioned "Opryhouse" is presently in initial construction.

Some bricks and church pews from Ryman were to be moved to the "Opryhouse" for construction of a small chapel.

The committee will include a board of advisers headed by an executive director and include several country music stars. Plans are being made to seek the aid of veteran performers as well as current young chart-makers to draw a balanced support of all Opry fans.

A press conference announcing the drive is expected to take place here within two weeks.

## Local Group Buys KBBQ

BURBANK — A group of Southern Californian business and professional figures have acquired, subject to the approval of the Federal Communications Commission, the stock of George E. Cameron, Jr. Communications, Inc., which owns and operates radio station KBBQ, a 10,000 watt, 24-hour, AM country & western station serving Southern Calif. from Burbank.

Former California Governor Edmund G. Brown (Ball, Hunt, Hart, Brown & Baerwitz), counsel for, and Mr. E. H. Bookasta, honorary chairman of the board of Burbank Broadcasting Company, Dave Sweeney, general manager of KBBQ, and Mr. Frank B. Todd, trust officer of the Bank of America, executor of the estate of George E. Cameron, Jr., have issued the following joint statement:

"The Superior Court of the State of California has confirmed the sale of the stock of George E. Cameron, Jr. Communications, Inc., from the Cameron estate to Burbank Broadcasting Company. Said agreement has been forwarded to the Federal Communications Commission and application to the Commission for the approval of the transfer of control of said stock is currently being prepared by Buyer and Seller."

Governor Brown and Mr. Bookasta stated that BBC, upon approval of said transfer, plan no immediate program or personnel changes at the station.

## Schustek To Film Dripping Springs

HOLLYWOOD — Douglas Schustek, president of Stadium Productions, has acquired theatrical motion picture rights for the first annual Dripping Springs Reunion, a c&w music festival to be held in Dripping Springs, Texas, March 17-19.

Schustek will serve as executive producer and will appoint a production staff shortly. Schustek's Stadium Productions produced the Willis Reed, Johnny Bench and Joe Namath tv series this last year, in addition to a one hour tv special on country music called "That Nashville Feeling."

## Jamboree USA Names Reeves

WHEELING — Glenn Reeves, who joined the family of Basic Communications, Inc. in Wheeling on Nov. 1 as director of Jamboree U.S.A., was named today general manager of Jamboree U.S.A., Inc. and managing director of Jamboree U.S.A. The announcement was made by J. Ross Felton, general manager of all Basic Communications, Inc. facilities in Wheeling.

As general manager, Reeves will also be responsible for the operation of the Jamboree Recording Studios, Jamboree U.S.A. Records and B-W Music.

Reeves is a native of Jacksonville, Florida. He began his radio career at WPDQ and later moved to WQIK. In 1955 he went to Nashville and traveled with the Grand Ole Opry Road Show while simultaneously under contract to Decca Records. He returned to Florida in 1957 and started production of his own television show, "The Glenn Reeves Show," which originated from Jacksonville and was broadcast in 15 markets throughout the South. In 1963, he produced the world's first 90-minute country music television special which originated from WSIX in Nashville.

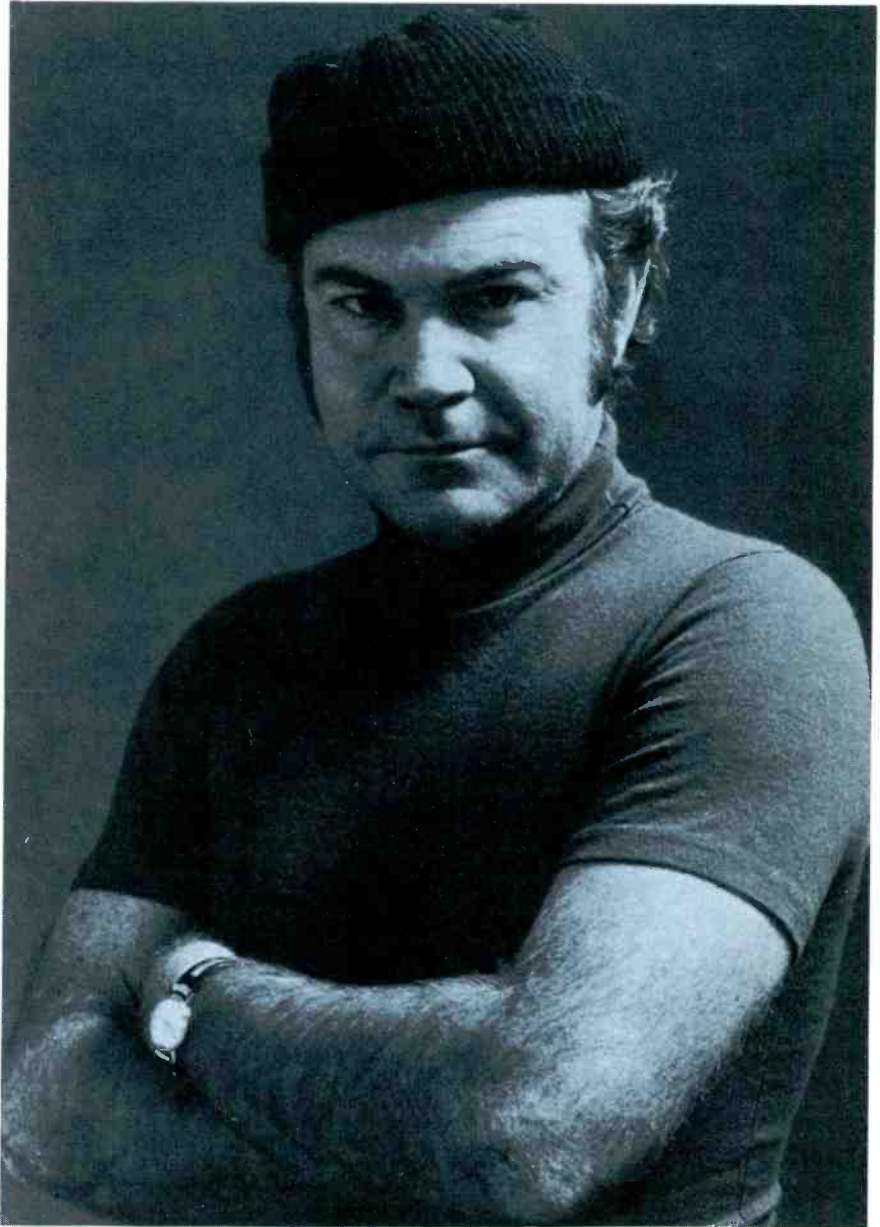
## NSD Set To Distrib Indies

NASHVILLE — A new concept of distribution for independent record labels was initiated here last week with the formation of Nationwide Sound Distributors by veteran music men George Cooper, III and Joe Gibson.

NSD will function as sales and collection agents for several independent record labels, but will not have a label of their own. Gibson will be in charge of operations for the new organization.

First label to sign with NSD was PRO Records, who debuted their label a few days ago with "Ralph Emery's John" by John Riggs. Other labels to be represented initially include Jubal, Oak Ridge, and Shue. The addition of several more labels will be announced shortly.

## Country Artist of the Week: RED SIMPSON



**A MOVIN' MAN**—Joe, better known as "Red" Simpson is a singin' and movin' man. Mostly he sings about the lives of truckers but he was never actually a truck drivin' man himself.

He was born in Arizona into a family of country musicians and wrote his first song, "The Chicken House Boogie", when he was 14. Red played in a lot of bands, then started writing with Buck Owens, producing hits which include "Sam's Place", "Kansas City Song", "Gonna Have Love", and "I Want No One But You".

On and off of Capitol Records several times as an artist, he is now back with a top hit record he didn't write, titled "I'm A Truck", produced by independent producer Gene Breeden.

Red Simpson is a feeling songwriter, a feeling singer, and, according to him, "a nut" whose career is movin' on.

## NSA's Annual Award Banquet

NASHVILLE—The Nashville Songwriters Assoc. held its Fifth Annual Awards and Songwriter of the Year Banquet on Tuesday, Feb. 15, at the Holiday Inn-Vanderbilt, 2613 West End Avenue, Nashville, Tennessee.

Cocktails were served at 6:30 PM and the banquet began at 7:30 PM. Biff Collie of United Artists Records again hosted the affair, and Ed Shea, Nashville ASCAP, was guest speaker.

"To most songwriters, this is the most coveted award they can receive", Eddie Miller, NSA president, said, "because it is given them by a balloting of their peers. Commercial success is not as important as 'I wish I had written that song' feeling".

## Warner Exits BMI

NASHVILLE — Harry Warner, who has been employed by BMI's Southern office headquartered in Nashville for a number of years, has exited his

## Hitt Joins Halsey Co.

TULSA — Jim Halsey Co., Inc. has announced the appointment of John Hitt as vice president in charge of the booking department. Hitt, who was formerly with Associated Booking Company in Dallas for the last eight years and twelve years previously with MCA, will make his headquarters in Tulsa, Oklahoma. All the functions of the Jim Halsey Co. will be centralized in Tulsa by the beginning of the Summer.

Hitt, in addition to heading his department, which will book talent for personal appearances, clubs, fairs, and one-nighters, will supervise and aid in the development of new talent for the company.

position as administrator of writer relations, effective immediately.

According to Warner, the move has been affected in order to pursue a diversity of endeavors which will be announced within the near future.



# The Buckaroos®

are onto

# The Songs of Merle Haggard

Mama Tried

I Take a Lot of Pride in What I Am

The Legend of Bonnie and Clyde

Daddy Frank (The Guitar Man)

Swinging Doors

Today I Started Loving You Again

The Fightin' Side of Me

Okie From Muskogee

Hungry Eyes

Silver Wings

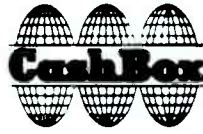


ST-860



The Buckaroos...

on Capitol, where every month is Country music month.



## Country Top 65

- |    |   |          |    |  |    |
|----|---|----------|----|--|----|
| 1  | <b>IT'S FOUR IN THE MORNING</b><br>Faron Young (Mercury 73250)<br>(Chesmont—BMI)                      | 2        | 34 | <b>I'VE COME AWFUL CLOSE</b><br>Hank Thompson (Dot 17399)<br>(Chess—ASCAP)                                     | 28 |
| 2  | <b>BEDTIME STORY</b><br>Tammy Wynette (Epic 10818)<br>(Algee/Flagship—BMI)                            | 3        | 35 | <b>I'LL STILL BE WAITING FOR YOU</b><br>Buck Owens (Capitol 3262)<br>(Blue Book—BMI)                           | 44 |
| 3  | <b>ONE'S ON THE WAY</b><br>Loretta Lynn (Decca 32900)<br>(Evil Eye—BMI)                               | 1        | 36 | <b>THE ONE YOU SAY GOOD MORNING TO</b><br>Jimmy Dean (RCA 0600)<br>(Contention—SESAC)                          | 38 |
| 4  | <b>TAKE ME</b><br>Tammy Wynette & George Jones<br>(Epic 10815) (Glad—BMI)                             | 4        | 37 | <b>SUPER SIDEMAN</b><br>Kenny Price (RCA 0617)<br>(Acuff-Rose—BMI)   | 45 |
| 5  | <b>I'M A TRUCK</b><br>Red Simpson (Capitol 3236)<br>(Plague, Ripcord, Central—BMI)                    | 5        | 38 | <b>ALL HIS CHILDREN</b><br>Charley Pride (RCA 0624)<br>(Leeds—ASCAP)   | 50 |
| 6  | <b>TONIGHT MY BABY'S COMING HOME</b><br>Barbara Mandrell (Columbia 45505)<br>(Julep—BMI)              | 7        | 39 | <b>I SAW MY LADY</b><br>Dickie Lee (RCA 0623)<br>(April—ASCAP)   | 47 |
| 7  | <b>FORGIVE ME FOR CALLING YOU DARLING</b><br>Nat Stuckey (RCA 0590)<br>(Blue Crest, Hill & Range—BMI) | 8        | 40 | <b>PARTY DOLLS &amp; WINE</b><br>Red Stegall (Capitol 3244)<br>(United Artists/Songmill—ASCAP)                 | 43 |
| 8  | <b>ANN (DON'T GO RUNNIN')</b><br>Tommy Overstreet (Dot 17402)<br>(Buzz Cason—ASCAP)                   | 11       | 41 | <b>COTTON JENNY</b><br>Anne Murray (Capitol 3260)<br>(Early Morning—CAPAC)                                     | 48 |
| 9  | <b>THE BEST PART OF LIVING</b><br>Marty Robbins (Columbia 45520)<br>(Mariposa—BMI)                    | 9        | 42 | <b>YOU CAN'T GO HOME</b><br>Statler Bros. (Mercury 73253)<br>(House of Cash—BMI)                               | 32 |
| 10 | <b>AIN'T THAT A SHAME</b><br>Hank Williams Jr. (MGM 14371)<br>(Travis—BMI)                            | 10       | 43 | <b>COLOR MY WORLD</b><br>Barbara Fairchild (Columbia 45522)<br>(Northern—ASCAP)                                | 46 |
| 11 | <b>UNTOUCHED</b><br>Mell Tillis (MGM 14329)<br>(Sawgrass—BMI)   | 14       | 44 | <b>I STARTED LOVING YOU AGAIN</b><br>Charlie McCoy (Monument 8529)<br>(Blue Book—BMI)                          | 53 |
| 12 | <b>CAROLYN</b><br>Merle Haggard (Capitol 3222)<br>(Shade Tree—BMI)                                    | 6        | 45 | <b>HEARTACHES BY THE NUMBER</b><br>Jack Reno (Target 13-0141)<br>(Tree—BMI)                                    | 56 |
| 13 | <b>ONLY LOVE CAN BREAK A HEART</b><br>Sonny James (Capitol 3232)<br>(Arch—ASCAP)                      | 16       | 46 | <b>DON'T SAY YOU'RE MINE</b><br>Carl Smith (Columbia 45497)<br>(Seaview—BMI)                                   | 49 |
| 14 | <b>GOOD HEARTED WOMAN</b><br>Waylon Jennings (RCA 0615)<br>(Baron/Nelson—BMI)                         | 20       | 47 | <b>WE'VE GOT TO WORK IT OUT BETWEEN US</b><br>Diana Trask (Dot 17404)<br>(Famous—ASCAP)                        | 58 |
| 15 | <b>OKLAHOMA SUNDAY MORNING</b><br>Glen Campbell (Capitol 3254)<br>(Kenwood Campbell—BMI)              | 19       | 48 | <b>SAFE IN THESE LOVIN' ARMS OF MINE</b><br>Jean Shepard (Capitol 3238)<br>(Algee—BMI)                         | 52 |
| 16 | <b>I CAN'T SEE ME WITHOUT YOU</b><br>Conway Twitty (Decca 32895)<br>(Twitty Bird—BMI)                 | 13       | 49 | <b>WHEN YOU SAY LOVE</b><br>Bob Luman (Epic 10823)<br>(Jack & Bill—ASCAP)                                      | 62 |
| 17 | <b>MY HANG-UP IS YOU</b><br>Freddie Hart (Capitol 3261)<br>(Blue Book—BMI)                            | 23       | 50 | <b>THE WRITING ON THE WALL</b><br>Jim Reeves (RCA 0626)<br>(Tuckahoe—BMI)                                      | 54 |
| 18 | <b>MUCH OBLIGE</b><br>Jack Greene—Jeannie Seeley<br>(Decca 32898) (Beladro—BMI)                       | 12       | 51 | <b>MISTY MEMORIES</b><br>Brenda Lee (Decca 32918)<br>(Playback—BMI)  | 59 |
| 19 | <b>CRY</b><br>Lynn Anderson (Columbia 45529)<br>(Shapiro Bernstein—ASCAP)                             | 25       | 52 | <b>THROW A ROPE AROUND THE WIND</b><br>Red Lane (RCA 0616)<br>(Tree—BMI)                                       | 55 |
| 20 | <b>WOULD YOU TAKE ANOTHER CHANCE ON ME</b><br>Jerry Lee Lewis (Mercury 73248)<br>(Jack & Bill—ASCAP)  | 15       | 53 | <b>A DAY IN THE LIFE OF A FOOL</b><br>George Jones (RCA 0625)<br>(Raydee—SESAC)                                | —  |
| 21 | <b>RED RED WINE</b><br>Roy Drusky (Mercury 73252)<br>(Tallyrand—BMI)                                  | 18       | 54 | <b>DARLIN' RAISE THE SHADE (Let The Sunshine In)</b><br>Claude King (Columbia 45515)<br>(Al Gallico Algee—BMI) | 65 |
| 22 | <b>ANOTHER PUFF</b><br>Jerry Reed (RCA 0613)<br>(Vector—BMI)  | 26       | 55 | <b>ONE TIN SOLDIER</b><br>Skeeter Davis (RCA 0608)<br>(Trousdale—BMI)  | 57 |
| 23 | <b>LOVE IS LIKE A SPINNING WHEEL</b><br>Jan Howard (Decca 32905)<br>(Duchess—BMI)                     | 34       | 56 | <b>THERE'S A KIND OF HUSH</b><br>Brian Collins (Mega 0058)<br>(Francis, Day & Hunter—ASCAP)                    | —  |
| 24 | <b>I START THINKING ABOUT YOU</b><br>Johnny Carver (Epic 10813)<br>(Green Grass—BMI)                  | 27       | 57 | <b>WE CAN MAKE IT</b><br>George Jones (Epic 10831)<br>(Algee, Flagship—BMI)                                    | —  |
| 25 | <b>THE MORNING AFTER BABY LET ME DOWN</b><br>Ray Griff (Royal American 46)<br>(Blue Echo—ASCAP)       | 17       | 58 | <b>EVERYWHERE I GO</b><br>Tex Williams (Monument 8533)<br>(Combine—BMI)  | 60 |
| 26 | <b>GIVE MYSELF A PARTY</b><br>Jeannie C. Riley (MGM 1434)<br>(Arch—ASCAP)                             | 29       | 59 | <b>THE BEST IS YET TO COME</b><br>Del Reeves (United Artists 50877)<br>(Tree—BMI)                              | 61 |
| 27 | <b>A THING CALLED LOVE</b><br>Johnny Cash & Evangel Temple<br>(Columbia 45534) (Vector—BMI)           | Choir 37 | 60 | <b>KISS THE HURT AWAY</b><br>Ronnie Dove (Decca 32919)<br>(Mydov/Chu-Fin—BMI)                                  | 63 |
| 28 | <b>KENTUCKY</b><br>Sammi Smith (Mega 615-0056)<br>(Oaks—BMI)  | 21       | 61 | <b>10 DEGREES AND GETTING COLDER</b><br>George Hamilton IV (RCA 0622)<br>(Early Morning—CAPAC)                 | 64 |
| 29 | <b>TO GET TO YOU</b><br>Jerry Wallace (Decca 32914)<br>(4 Star—BMI)                                   | 35       | 62 | <b>SOUVENIRS &amp; CALIFORNIA MEM'RS</b><br>Billie Jo Spears (Capitol 6398)<br>(Window, Capitol—BMI)           | —  |
| 30 | <b>SWEET, LOVE ME GOOD WOMAN</b><br>Tompall & Glaser Bros. (MGM 14339)<br>36                          |          | 63 | <b>WE'LL SING IN THE SUNSHINE</b><br>Alice Creech (Target 0144)<br>(Lupercalia—ASCAP)                          | —  |
| 31 | <b>KISS AN ANGEL GOOD MORNING</b><br>Charley Pride (RCA 0550)<br>(Playback—BMI)                       | 22       | 64 | <b>TWO DIVIDED BY LOVE</b><br>Kendals (Dot 17405)<br>(Trousdale—BMI)   | —  |
| 32 | <b>SUSPICION</b><br>Bobby G. Rice (Royal American 48)<br>(Elvis Presley—BMI)                          | 33       | 65 | <b>BRAND NEW KEY</b><br>Jeris Ross (Cartwheel 206)<br>(Neighborhood—ASCAP)                                     | —  |
| 33 | <b>TURN YOUR RADIO ON</b><br>Ray Stevens (Barnaby 2048)<br>(Affiliated—BMI)                           | 24       |    |  |    |





# C & W Singles Reviews

## Picks of the Week

**JERRY LEE LEWIS** (Mercury 49751)  
**Think About It Darlin'** (2:03) (Jack & Bill, ASCAP—J. Foster, B. Rice)  
**Chantilly Lace** (2:50) (Glad, BMI—J.P. Richardson)  
 Jerry Lee has double-barreled potential on his new release. "Think About It Darlin'" is a strong, slow ballad that is sure to climb the country charts, while "Chantilly Lace" is a Big Bopper pop classic that could rescore on pop surveys when given the Jerry Lee treatment.

**JOHNNY PAYCHECK** (Epic 10836)  
**Someone To Give My Love To** (3:00) (Jack & Bill, ASCAP—J. Foster, B. Rice)  
 A sound follow up to "She's All I Got," this new Johnny Paycheck single retains some of the stylization of the previous single that should firmly establish his sound on the charts. The tune manages to get across the "She's All I Got" feel but still sound different and distinctive. Flip: no info available.

**DON GIBSON** (Hickory 1623)  
**Far, Far Away** (2:22) (Acuff-Rose, BMI—D. Gibson)  
 Top hit status isn't very far, far away from Don Gibson's new single. Kicking off with a funky backbeat that doesn't quit, Gibson's vocals place smooth melody over the driving background. Flip: "What's Happened To Me" (2:50) (same credits).

**CONNIE SMITH** (RCA 0655)  
**Just For What I Am** (2:23) (Blue Crest, Hill & Range, BMI—D. Frazier, A.L. Owens)  
 A strong ballad with a big 12-string and steel guitar sound, "Just For What I Am" provides a fitting showcase for the unique vocal styling of Connie Smith. Flip: "I'd Still Want To Serve Him Today" (2:18) (Neelys Bend, BMI—R. Lewis).

**THE STATLER BROS.** (Mercury 73275)  
**Do You Remember These** (2:52) (House of Cash, BMI—D. Reid, H. Reid, L. Lee)  
 A bouncy, infectious beat and smooth, old fashioned harmonies trigger the nostalgia in a tune about all the fond memories of childhood. Should appeal to kids of all ages, especially the older ones who need reminders of what it was like. Flip: "Since Then" (3:05) (House of Cash, BMI—L. DeWitt).

**BILLY EDD WHEELER** (RCA 0656)  
**Betty Bowlegs** (3:34) (Family Of Man, ASCAP—B.E. Wheeler)  
 Another winner from one of the most clever country writers, this song combines the novelty of a bowlegged girlfriend with the warmth of a genuine love song. The combination is bound to appeal to a wide market. Flip: "Does Mel Tillis Really Stutter?" (2:19) (same credits).

**SHIRLEY EIKHARD** (Capitol 3281)  
**Smiling Wine** (2:50) (Newtonville, ASCAP—S. Tyson)  
 Placing the contemporary phrasing of Tracy Nelson and Rita Coolidge into the country idiom, Shirley Eikhard uses a Sylvia Tyson song as her vehicle. The result is a refreshing sound that should catch on with no trouble. Flip: "Together" (2:13) (Beechwood, BMI—S. Eikhard).

**THE COMPTON BROS.** (Dot 17408)  
**Yellow River** (2:48) (Guild Pub. of Cal., ASCAP—A. Laszlo)  
 Starting with a Motown-type guitar riff, this tune quickly gets into a rhythmic country groove, complete with fiddle. The Compton Bros. should get solid action from their remake of the former pop hit by Christie. Flip: "Sometimes You Ain't No Fun To Love" (1:58) (Bros. Two, ASCAP—H. Compton).

## Best Bets

**SHIRLEY ANN WORTH** (Cartwheel 208)  
**I Know** (2:10) (Saturn, BMI—B. George)  
 Shirley Ann Worth clicks into an instant groove with her country remake of the oldie goldie Barbara George tune. Her throaty vocals and the whining country blues guitar are tasty new ingredients to an old hit recipe. Flip: "Rt #1-Grand Ole Opry" (2:14) (Wheel, ASCAP—S. A. Worth).

**BOBBY LEE TRAMMELL & JEAN STEAKLEY** (Souncot 1130)  
**You Were Worth The Wait** (2:32) (Music City, ASCAP—R. Mareno, J. Whitehead)  
 Bobby Lee Trammell and

Jean Steakley have fused a hard rock backdrop into a clever country arrangement that features soulful singing and very catchy lyrics. Should catch right on with progressive stations and listeners. Flip: "Wadin' In The Water" (2:45) (Terrace, ASCAP—J. Gillespie).

**TRACY MILLER** (Country Showcase America 116)  
**What Color Is Your Love** (2:04) (Blue Echo, ASCAP—R. Griff)  
 Tracy Miller goes to town with a peppy Ray Griff tune that includes some fine lyrical images. This song is easy to listen to and should get sustained airplay. Flip: "This Time" (2:44) (Shenandoah, ASCAP—R. Marene, C. Black).

# country/talent on stage

## Waylon Jennings Tony Booth

**PALOMINO, L.A.** — Waylon Jennings doesn't make it out to Los Angeles enough. Evidence enough was that this 400-seat club was sold out for two shows, and that Kris Kristofferson and Phil Spector showed up from across town to watch the RCA artist sing and play.

The set opened with three numbers from Jennings' topnotch band, the Waylors. Their versions of "My Bucket's Got a Hole In It," "Red, Red Wine" and "Long Black Veil" were capably performed, though not particularly distinctive.

Then Jennings came onstage and sang his way through practically every song he's ever recorded, it seems, from "Just to Satisfy You" to his most recent "Good Hearted Woman." Along the way, he drew from the pop charts ("MacArthur Park"), r&b ("Sick and Tired") and "folk" ("For Lovin' Me"), turning them all into Jennings material.

Kristofferson came onstage to join him in a chorus of "Me and Bobby McGee" and, speaking of Jennings' prowess as a singer, commented "This is the first time Moby Dick ever sang with Flipper." That pretty well takes

care of his voice, but perhaps not enough attention is spent on his talent as a guitarist—strictly first-rate, and totally distinctive. Outstanding was the bluesy introduction to "It Should Be Easier Now," and the instrumental choruses of "McGee."

Opening the show was the Palomino's house band, led by Capitol's Tony Booth. Often awarded locally for their work, the group seem to approach the ideal for that type of unit—clean, well-played versions of the big hits of the day, with a couple of off-the-wall choices thrown in. Dan Holder and J. D. Maness were outstanding on guitar and steel guitar respectively, with Holder performing admirably on banjo, as well. At one point, the band played a medley that included such disparate material as "Last Train to Clarksville" and "White Cliffs of Dover" and pulled it off well. Holder sang "Old Rivers" doing imitations of James Stewart, Lum & Abner and, of course, Walter Brennan, that was quite amusing. Tony Booth strummed at an unmiked acoustic guitar and sang, quite capably, from time to time.

t.e.



# Country LP Reviews

## THE BIGGEST HITS OF SONNY JAMES—Capitol 11013

There's not much to be said that people don't already know about the biggest hits of the Southern gentleman who topped the Cash Box survey as top country male vocalist for 1971. Some of the tunes go back quite a ways, such as Ivory Joe Hunter's "Since I Met You, Baby" and Brook Benton's "It's Just A Matter Of Time." Others such as "Only Love Can Break A Heart" and "Here Comes Honey Again" are more recent. But whether they are old, new or in between, these ten tunes are pure Sonny James and that's enough said!



## WHAT AIN'T TO BE, JUST MIGHT HAPPEN—Porter Wagoner—RCA 4661

This new collection of songs just might happen for Porter Wagoner, and that's not saying that it wasn't meant to be to start with. There are a number of new directions present that are sure to influence country music in the months to come; bouncy echo vocals in "The Rubber Room" and the topical lyrics of "Waldo The Wierdo" are tricks that not everyone could pull off with country purists. But Porter shouldn't have any trouble since he uses his effects and new directions tastefully, backing them with his years of solid country experience. Other highlights include "Comes And Goes," "Little Bird" and "I Found A Man."



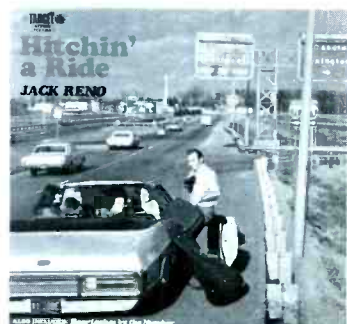
## GOOD HEARTED WOMAN—Waylon Jennings—RCA 4647

As his career expands with continued success, Waylon Jennings is developing his music in many directions. Two musical paths that become evident on this new album are his improved songwriting ability plus his excellent taste in choosing material by other writers—most performers either write well or choose well while Waylon does them both. In addition to co-writing the title tune with Willie Nelson, Jennings also penned "Do No Good Woman." A clever move was picking songs by popular writers, but picking their more obscure tunes rather than their overexposed hits, such as "The Same Old Lover Man" (Gordon Lightfoot), "Willie And Laura Mae Jones" (Tony Joe White) and "To Beat The Devil" (Kris Kristofferson).

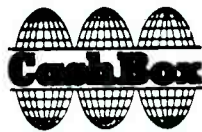


## HITCHIN' A RIDE—Jack Reno—Target 1313

Jack Reno could be hitchin' a ride to the top of the charts with this album. A clever collection of Jack Reno originals interspersed with his versions of other people's hits, the Target LP is aimed for listeners who like to be familiar with what they're listening to ("Heartaches By The Number," "Ruby, Don't Take Your Love To Town") as well as those who look for something new ("You Are My Destiny," "Take My Hand"). Jack's throaty and emotional voice finds special emphasis in the Bill Mack tune, "I Can Still See Him In Your Eyes."







# Country Roundup

Claude King says, "Darling, Raise The Shade And Let The Sun Shine In" . . . The sky's the limit for Danny Davis and his newly acquired airplane! Purchased from the Hubbard Broadcasting Co. of Minnesota, the lavishly refurbished Martin 404 provides posh seating capacity for 17 passengers, in addition to housing the spacious sound system required by Davis and The Nashville Brass when on concert tours. Davis, who usually carries an entourage of eight musicians (plus equipment) on the road, finds it virtually impossible for the troupe to travel via commercial airlines and still coordinate the demands of their schedule. Named for Danny's wife, the new air ship, "Lady Barbara", is navigated at all times by co-pilot Robert C. Davis and pilot James Vogler . . . Five nationally known country artists helped in the raising of over \$8,000 for this year's annual 28-hour March of Dimes Radiothon auction held in Portland, Maine. The program, aired on WPOR & WPOR FM and co-sponsored by the South Portland Jaycees, had Capitol's Dick Curless, Decca's Jeanne Pruett WWVA's Doc Williams, RCA's Johnny Russell, and Mac Wiseman, along with 20 country and bluegrass bands from northern New England.

Capitol recording artist Susan Raye has been booked for a special appearance at the Seattle Coliseum March 3 when the Seattle Superonics meet the Chicago Bulls for a National Basketball Association game. Appearing with Miss Raye are Pat Roberts and his orchestra. Miss Raye's appearance highlights a special country music promotion sponsored by Seattle's KAYO, one of the nation's leading C&W stations. According to John DiMeo, KAYO's general manager, this is the only country music tie-in with a professional basketball game in the NBA with a packed house of more than 14,000 expected. . . . Nashville-based talent agency, Top Billing Inc., has been selected to provide entertainment packages for the Kentucky Rural Electric Commission, according to company president, Tandy Rice. The account is based in Louisville and annually stages approximately 25 summertime country music shows for its membership throughout the Bluegrass State . . . Every artist should have problems like the one "Crash" Craddock had in Macon recently. The police had to remove some fans because they got so carried away with the program. How, "Crash" wonders, can anyone hear him sing when they all scream so loud. "There Ain't Nothin' Shakin'" is title of "Crash's" new Cartwheel single . . . We hear that Jim Clement, PD of WPLO, Atlanta, is now raising goats.

Charlie Douglas of WWL in New Orleans recently welcomed Ralph Emery's John, who visited the station on a promotion of PRO Records' single of "Ralph Emery's John". Meanwhile, back home in Nashville at WSM, Ralph replaced John with a blonde . . . Tom McIntee is celebrating his first birthday with MGM Records in Nashville . . . Loretta Lynn has about conquered the Woman's Lib thing . . . at least in nominations for

the Country and Western Academy Awards, as she is the only female artist competing with the males in "Top TV Personality" as well as "Entertainer of the Year" categories.

Brite Star Promotions has named Leo J. Eiffert, Jr. as their new West Coast promotion and a&r director. Eiffert, a publisher and musician, will produce and promote for Brite Star in the Hollywood and L.A. areas. Current Brite Star promotions include Capitol's Billie Jo Spears, and RCA's George Jones, along with several rock and blues artists . . . Out of all the radio stations in the State of Florida, top-40, pop, country, or MOR, United Artists of Florida picked WHOO as the Best Radio Station of '71 and Clay Daniels as pd of the Year. Runner-ups were WGBS, Miami; WAPE, Jacksonville; and pds Tom Kennington of WFUN and Gary Rogers of WEDR-FM, Miami. 1972 has a number-one start for the Sunshine Men of WHOO.

Capitol Records recently hosted a Red Simpson cocktail party and luncheon at the Riviera-Hyatt House in Atlanta. Thirty-one people from broadcasting and distribution attended the function and a good time was reportedly had by all. Red also attended a National Truck Drivers Association cocktail party and luncheon at the Executive Park Inn where he met quite a few people in the music industry. Capitol has released a Red Simpson album titled "I'm A Truck", which includes 8-track as well as disc . . . Pat Roberts and the Evergreen Drifters were chosen to be country music's representatives on Seattle's KIRO TV Variety Club Telethon, Feb. 5 and 6. Pat and the band performed along with some of television's finest personalities including "Mission Impossible's" Greg Morris and comedian Louis Nye. The 24-hour live telecast was to raise money for the Heart Fund.

Producer/director Robert Hinkle from Hollywood arrived in Nashville to start production on the motion picture, Country Music Story, starring Marty Robbins and Sammy Jackson. A portion of the Feb. 12 Grand Ole Opry will be filmed for the movie . . . A general meeting for the purpose of electing new officers will be held by the Nashville Songwriters Association on Tuesday, Feb. 29 at the Holiday Inn-Vanderbilt at 7:30 PM in Nashville. Contenders for office are Clarence Selman and Biff Collie, president; Eddie Noack and Jerry Chesnut, vice president; Pat Floyd, secretary; Marijohn Wilkins and Dane Bryant, treasurer; and Wayne Walker, Sgt. at Arms. Absentee ballots for those members living out of Nashville have been mailed, according to Eddie Miller, NSA president.

The signing of a contract for exclusive recording on Dot Records by Johnny Slate and his band has been completed. The principals involved are Dot's national sales and marketing director, Larry Baunach, and Jim Foglesong, Dot's a&r director in Nashville. Slate's first Dot release is now out, titled "Papa's Dream" . . . Chet Atkins and Archie Campbell, both RCA recording artists, recently played in the Hawaiian Open Golf Tournament. Atkins, RCA vice president and head of the firm's Nashville complex, is an excellent golfer with several major tourneys under his belt, while Campbell, famed "Hee Haw" regular who has played in many pro-celebrity tourneys, carries a two handicap . . . Little Richie Johnson will produce a new single on the one and only Tootsie for American Heritage Records. Tootsie will cut one single by herself and a duet with Buck Goldstein and his Kosher Rhythm Boys . . . San Francisco's KYA air personality Howard Clark has been appointed honorary chairman for the March of Dimes Youth Marchathon in the Bay Area . . . Joe South, writer of "Rose Garden", most performed BMI

country song on 1971, and other major hits, has renewed his BMI affiliation. During a recent Nashville visit he signed new contracts with Frances Preston, BMI vice president . . . The illustrious group of stars that the Neal Agency represents such as Sonny James, Lynn Anderson, Tom T. Hall, Connie Smith, Barbara Mandrell and others have been joined by Bobby Bare. Bobby is a Mercury Records artist with such hits as "How I Got To Memphis", "Come Sundown", and "Please Don't Tell Me How The Story Ends".

WHOO, Orlando's pd Clay Daniels has a new release on Souncot. The "plug" side is a ballad, "How'd We Ever Get This Way," backed by an up-tempo number, "Is It That Easy" . . . Bobby Fischer has been named chief song plugger for the Terrace Music Publishing catalog. Aside from his regular trade as a songwriter, Bobby will handle all songs in Terrace Music Enterprises, including Barlow Music, Blue Lake Music, Shenandoah Music, and Rolling Meadows Music. All companys are based in Nashville . . . Latest release featuring the Compton Brothers is Dot Records' "Yellow River" b/w "Sometimes You Ain't No Fun To Love". The single was produced by Henry Hurt . . . Hubert Long has announced the completion of remodeling of the offices of the Hubert Long International organization in Music City. Long said, "I feel our clients will be greatly pleased with the new arrangements as they will be able to have more privacy in dealing with us and will find a business-like atmosphere in pleasing surroundings when

they visit".

Not only did January get off with a great start with new releases, the Jim Reeves Enterprises have expanded by adding an affiliate talent agency which will be known as Mary Reeves Talent Agency and will be headed by Ron Holt, formally with Key Talent. They have the Blue Boys under exclusive contract as well as Buddy Mize and The Cowboy Love Band on a non-exclusive basis. Contracts for other acts are presently being negotiated . . . Feb. 19 will find Tom T. Hall in Frankfurt, Kentucky where he is invited to the Governor's Mansion following his show date there to "take tea" and receive a citation from the State. Tom T. has officially named his backup group The Storytellers. Hall said its significance was in the fact his balad style songs literally "tell stories about people and events" . . . Judy Lynn received an original oil painting from Mr. Bill Harrah's personal collection as a gift to commemorate the ten years Judy Lynn has been appearing at Harrah's in Reno and Lake Tahoe . . . The Statler Brothers, who are a regular part of the Johnny Cash Show, will be touring Holland and Germany the latter part of February and early March. The tour will take them from Amsterdam thru Frankfurt, Munich, Dusseldorf, and Saarbrucken . . . Jan Howard will become a mother-in-law in June when son Carter "Corky" weds Pamela Chance of Madison, Tennessee. "Corky", an accomplished writer of songs, is a co-writer on the hit, "Dis-Satisfied", that was high on the charts for his famous mom and Bill Anderson.



## Top Country Albums

1	CHARLEY PRIDE SINGS HEART SONGS (RCA LSP 4617)	1	16	GREENE COUNTRY Jack Greene (Decca 75308)	16
2	HOW CAN I UNLOVE YOU Lynn Anderson (Columbia C 30925)	2	17	THE JOHNNY CASH COLLECTION OF GREATEST HITS, VOL. II (Columbia KC 30887)	15
3	EASY LOVING Freddie Hart (Capitol ST 838)	3	18	THE BEST OF BUCK OWENS VOL. 4 (Capitol ST 830)	17
4	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis (Mercury SR 61346)	4	19	LEAD ME ON Loretta Lynn & Conway Twitty (Decca 75326)	27
5	THE RIGHT COMBINATION/BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton (RCA LSP 4628)	9	20	HANK THOMPSON 25th ANNIVERSARY ALBUM (Dot 2-2000)	14
6	ANNE MURRAY & GLEN CAMPBELL (Capitol SW 869)	6	21	COAT OF MANY COLORS Dolly Parton (RCA LSP 4603)	19
7	SHE'S ALL I GOT Johnny Paycheck (Epic 3141)	8	22	IT'S A SIN TO TELL A LIE Slim Whitman (United Artists UAS 6819)	20
8	NEVER ENDING SONG OF LOVE Dickie Lee (RCA LSP 4637)	10	23	MY FRIEND Jim Reeves (RCA 4646)	28
9	LAND OF MANY CHURCHES Merle Haggard (Capitol SWBO 803)	12	24	THE WORLD OF LYNN ANDERSON (Columbia C 30902)	24
10	HERE COMES HONEY AGAIN Sonny James (Capitol ST 849)	5	25	TAMMY'S GREATEST HITS VOL. II Tammy Wynette (Epic E 30733)	23
11	SOMEDAY WE'LL LOOK BACK Merle Haggard & The Strangers (Capitol ST 335)	7	26	THE BEST OF ROGER MILLER (Mercury 61361)	29
12	BILL ANDERSON'S GREATEST HITS, VOL. 2 (Decca DL 75315)	11	27	THE VERY BEST OF MEL TILLIS (MGM 4806)	—
13	I'VE GOT A HAPPY HEART Susan Raye (Capitol ST 875)	18	28	I'M A TRUCK Red Simpson (Capitol 881)	—
14	NASHVILLE BRASS TURNS TO GOLD Danny Davis & Nashville Brass (RCA 4627)	21	29	THIS IS TOMMY OVERSTREET (Dot 25994)	—
15	WE GO TOGETHER Tammy Wynette & George Jones (Epic KE 30802)	13	30	IN SEARCH OF A SONG Tom T. Hall (Mercury SR 61350)	25

### MIKE CORLISS

Has a new release for March on

### BOSS RECORDS

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Nashville, Tenn. 37206

Mr. DJ,  
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### Merc Execs To Huddle With Phonogram Mgmt

CHICAGO — Irwin Steinberg, Mercury Records president, and Dave O'Connell, recently appointed treasurer and vice president, will embark Feb. 19 for 10 days of meetings in Baarn, Holland, with the management of Phonogram, Inc.

In addition to the Phonogram meetings, Steinberg will stop off in London on his return trip to meet with Philips of England, Rod Stewart, the Gas-Masters Association, (which includes Stewart and Andy Bown), and Jerry Bron (manager of Uriah Heep).

Among the topics to be discussed with Phonogram are: a review of Mercury's active artist roster; plans for acquiring new talent and renewal of current artist contracts; licensing agreements inclusive of agreements with Phonogram; a development of standards for mutual touring of artists; a five-year growth plan.

Also to be discussed are: establishing reps in the international marketing committees; evaluation of publishing activities a review of the 1972 budget plus the volume objective for the year; establishing plans for augmenting the growth of the classical department; and the use of the Phonogram name in conjunction with Mercury.

### Seikodo Holds Annual Confab

TOKYO — Seikodo, Japan's largest distributor, held its annual New Year gathering on Jan. 29 to report its finances and policies for 1972 and other matters. At the gathering, the company's president Masanobu Iihara said as follows: "It is eleven years since we held the first gathering in attendance of all of our staff. The sales for the first year were 120 million yen. In June 1971, the 10th anniversary of our company, we achieved the sales of 6.2 billion yen. For the period of July 1971 to Jan. 20, 1972, sales were 5 billion yen, this means we can expect the gross sales of 7.5 billion yen for the fiscal 1972 of July 1971 to June 1972. In March, we will have 60 new members who came from all over the country. We established new branches in Southern part of Tokyo, Fukuoka and Chiba last year to extend the sales.

"As for 1972, we should be aware of the general severe economy. As for the fiscal 1973 of July 1972 to June 1973, we set a sales target of 9.5 billion yen as a part of our policy to accomplish the sales of 18 billion yen for fiscal 1975. To do this, I think we have to keep our policy of extend in quality, improve in quality."

### Mayfield Documentary Set For Euro

CHICAGO — Singer-composer Curtis Mayfield taped a 1 1/2 hour documentary, on himself and his music, for distribution throughout the European market. The film was made in Amsterdam during the artist's recent European tour.

Upon his return to the states in early Feb., Mayfield did a week's engagement at the Troubadour in L.A. (2/8-13); and will follow with a February 15-20 date at the Bitter End in New York and TV tapings for the Dick Cavett Show (2/21) and the "Like It Is" TV'er (2/23).



**SHE'S REDDY:** Capitol artist Helen Reddy flew into London for 48 hours to attend a press reception given in her honor at Ronnie Scott's Club. Helen is pictured here with (left to right) Ron White (Ass't. managing director EMI Records); Philip Brodie (managing director EMI Records) and Jeff Wald, Helen's husband/manager.

### AFM, Mexican Unions Reach Accords For Stronger Ties

NEW YORK — Agreements designed to protect the jobs of professional musicians and to strengthen relations between the American Federation of Musicians and its counterparts in Mexico have been announced by Hal Davis, President of the 315,000-member AFM.

Davis' announcement followed ratification of identical pacts between the AFM and the two unions representing musicians in Mexico. In announcing the agreements, Davis expressed optimism that "musicians on both sides of the border will benefit, because the agreements call for equal jobs, equal opportunities, and equal exchanges. In addition, they insure that professional wages and working conditions will prevail in both countries, and that the AFM and its counterparts in Mexico will assist each other in compiling and exchanging information vital to the protection of all the unions' members."

Davis recently led an AFM delegation during three days of negotiations in Mexico City, where they met with officials of the Sindicato Unico de Trabajadores de la Musica del Distrito Federal (which represents musicians working in Mexico City) and the Sindicato Nacional de Trabajadores de la Musica de la R. M. (which has jurisdiction in the provinces).

Additional highlights of the agreements are:

The musicians unions in Mexico will exert "all possible efforts to persuade the Mexican Immigration Bureau" to enforce union membership as a prime condition of visa approval.

All organizations agree that signed contracts will be an "essential requirement in any work transaction," and have implemented administrative procedures to insure compliance.

Appropriate minimum wages will be paid, and applicable working conditions will be observed.

Unfair and Defaulters' lists will be maintained and exchanged.

Assistance to deserving music students of both nations will be offered under available scholarship opportunities.

The respective organizations will cooperate in handling of wage defaults and claims grievances.

Respective organizations agree that union membership in good standing will be a prerequisite to approval (by any of the unions) of any musician crossing the border to work.

The AFM has recently given new emphasis to stronger relationships with foreign unions of musicians and other performers. Last year, Davis announced new agreements with the British Musicians Union.

### Disney France Meets

MONTE CARLO — Walt Disney Productions' European sales convention is currently under way here (Feb. 14-16), encompassing all facets of Disney Films, merchandising and records.

Jimmy Johnson, president of Disneyland/Vista Records, will attend, along with European representatives of Walt Disney music and records, publishers and licensees.



**POCO IN PARIS**—Arriving at Paris' Orly Airport (left to right), Rusty Young, Richie Furay, Tim Schmit, George Grantham, and Paul Cotton, all members of Epic Records' Poco, pause for photographers during the start of their recent two-week tour of Europe. Highlighting the tour were performances at the Olympia Theatre in Paris and London's Rainbow Theatre, as well as MIDEM in Cannes.

### Fly Label Deal w/ Polydor, Inc.

LONDON — David Platz, Essex Music Group managing director and Olav Wyper, creative director, have announced the signing of a three-year deal for their Fly label to be internationally distributed through Polydor International.

The deal covers all territories except the U.S., Canada and the U.K. Fly product will be released by Polydor on a new label—Cube and first releases in March will consist of the current U.K. Fly catalog together with some new releases on the label. Further releases will be timed to coincide with those in the U.K. New signings Chris Neal, Harvey Andrews and the Gasoline Band will all make their debut on Cube within the next few months.

The formation of Cube is the first step in establishing a corporate identity for all Essex Music Group consumer activities which will include radio and TV programs, film and live theatre presentation, packaging and book publishing as well as recording. A new company Cube Enterprises Ltd. has already been formed and will act as the umbrella company for all future activities.

### Kruger Signs U.S. Acts; Sets New Hendrix LP

HOLLYWOOD — Jeff Kruger, president of Ember Records, has returned to London after negotiating several new contracts for the label.

Pianist Liberace has been signed to the label, with first product due in May. Ray Harris produces.

Singer-producer Mickey Stevenson, formerly with Motown and MGM, completed his first album as a vocalist for Ember, under a two-year contract.

Carol Woods, a vocalist discovered by Kruger in a New York club, completes her first album for the label, produced by Mike Berniker, for May release.

The Jordanaires, vocal quartet, have signed to Ember. A tour of England is due shortly.

Julie Rogers, British songstress best remembered for her record "The Wedding" has been signed to Mega Records for U.S. distribution. The artist will record in Nashville for the **More Hendrix**

Additionally, Kruger told Cash Box that he has compiled enough material for a second soundtrack album from the Jimi Hendrix-starring film, "Experience." The material, from an Albert Hall concert, was discovered with an additional 80,000 feet of film. Ember has rights to the material for the Commonwealth and Europe. The first volume of the soundtrack from the as yet unreleased film was, according to Kruger, number one on the underground charts for several weeks.

### Maggie Abbott To CMA London

NEW YORK — Maggie Abbott has been elected a director of Creative Management Assoc. (London), joint managing directors Dennis Selinger and Peter Rawley announced. The London company is a subsidiary of Creative Management Associates, Inc.

Miss Abbott immediately assumes responsibilities as an executive agent in the London motion picture department. After many years with CMA, Miss Abbott left to pursue private interests, and is rejoining the company at the present time.





# International Best Sellers



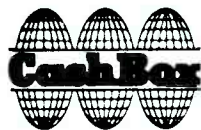
## Great Britain

TW	LW	
1	9	*Telegram Sam—T. Rex—T. Rex—Wizard
2	1	*I'd Like To Teach The World To Sing—New Seekers—Polydor—Cookaway
3	2	Mother Of Mine—Neil Reid—Decca—Chappells
4	3	Horse With No Name—America—Warner Bros.—Kinney
5	4	Brand New Key—Melanie—Buddah—Neighbour
6	5	Stay With Me—Faces—Warner Bros.—Kinney
7	12	Let's Stay Together—Al Green—London—Burlington
8	10	Where Did Our Love Go—Donnie Elbert—London—Jobete/Carlin
9	20	Have You Seen Her—Chi-Lites—MCA—Copyright Control
10	6	I Just Can't Help Believin'—Elvis Presley—RCA—Screen Gems/Columbia
11	—	Son Of My Father—Chicory Tip—CBS—ATV Kirshner
12	17	Moon River—Greyhound—Trojan—Famous Chappel
13	8	Morning Has Broken—Cat Stevens—Island—Freshwater
14	19	Family Affair—Sly & The Family Stone—Epic—Kinney
15	—	All I Ever Need Is You—Sonny & Cher—MCA—UA
16	—	American Pie—Don McLean—UA—UA
17	—	Baby I'm A Want You—Bread—Elektra—Screen Gems/Columbia
18	14	*The Persuaders—John Barry—CBS—ATV-Kirshner
19	13	*Sleepy Shores—Johnny Pearson—Penny Farthing—KPM
20	6	Soley Soley—Middle of the Road—RCA—Sunbury

\*Local copyrights

### TOP TWENTY LP'S

1	Teaser & Firecat—Cat Stevens—Island
2	Electric Warrior—T. Rex—Fly
3	A Nod's As Good As A Wink—Faces—Warner Bros.
4	Bangla Desh—Various Artists—Apple
5	Imagine—John Lennon—Apple
6	Bridge Over Troubled Water—Simon & Garfunkel—CBS
7	Led Zeppelin Album—Led Zeppelin—Atlantic
8	Every Picture Tells A Story—Rod Stewart—Mercury
9	Hot Hits No. 9—Various Artists—MFP
10	Picture At An Exhibition—Emerson Lake & Palmer—Island
11	Jesus Christ Superstar—Original Cast—MCA
12	Tamla Motown Chartbusters Vol. 6—Various Artists—Tamla Motown
13	Top Of The Pops Vol. 18—Various Artists—Hallmark
14	Himself—Gilbert O'Sullivan—MAM
15	Tapestry—Carol King—A&M
16	Shaft—Isaac Hayes—Stax
17	Neil Reid—Neil Reid—Decca
18	Fragile—Yes—Atlantic
19	Gather Me—Melanie—Buddah
20	Hendrix In The West—Jimi Hendrix—Polydor



## Argentina

TW	LW	
1	1	Oh Mujer Bonita Johnny Rivers (UA-EMI)
2	2	Amada Amante Roberto Carlos (CBS)
3	4	El Frescales (Melograf) Luis Aguile (CBS)
4	3	Dime Linda Chiquilina (Melograf) Los Naufragos (CBS)
5	6	Bailando Malikibu (Relay) Kingston Karachi (RCA)
6	5	Veo Veo (Relay) Katunga (RCA)
7	13	Rosas A Sandra (Pamsco-Kleinman) Sabu (Music Hall)
8	9	Asi Es La Mujer Messengers (RCA)
9	7	Los Amantes Raphael (Music Hall)
10	14	Imagine John Lennon (Odeon)
11	10	Manana Campestre Arco Iris (Music Hall)
12	8	Mamy Blue Roger Whittaker (Philips); James Darren (RCA); Ricky Shaine (Fermata)
13	15	La Libertad Viene The Fortunes (Odeon)
14	18	Soley Soley Middle of the Road (RCA)
15	17	Pasion De Un Hombre Agnaldo Timoteo (EMI)
16	11	Oho Aha Freedom (Odeon)
17	12	Dejame Escuchar Silvestre (Music Hall)
18	16	Se Mete Se Mete Sociedad Anonima (Odeon)
19	19	Corre Corre Amadeo (CBS)
20	20	Loquita Bonita Cenizas (Odeon)

### TOP TEN LP'S

1	1	Verano Con Alta Tension—Selection—(RCA)
2	2	Musica En Libertad—Selection—(Music Hall)
3	4	Mediterraneo—Joan Manuel Serrat—(Odeon)
4	3	Argentinisima—Selection—(Microfon)
5	5	Festival De Exitos—Selection—(CBS)
6	7	En Accion—Johnny Rivers—(UA-EMI)
7	9	Tabu—Santana—(CBS)
8	8	Beatles Forever—Beatles—(Odeon)
9	6	Imagine—John Lennon—(Odeon)
10	—	Cimarron Y Tabaco—Jose Larralde—(RCA)



## Japan

TW	LW	
1	1	Akuma Ga Nikui—Takeo Hirata & Sarustaaazu (Dan-Minoruphone) Pub: Twelve Pub
2	3	Wakare No Asa (The Music Played)—Pedoro & Capricious (Atlantic/Warner Bros.-Pioneer) Pub: Davit Pub
3	2	Aisuru Hito Wa Hitori—Kiyohiko Ozaki (Philips/Phonogram) Pub: Nichion
4	8	Shuuchakueki—Chiyo Okumura (Toshiba) Pub: Shinko Music
5	5	Tabidachi No Uta—Rokumonsen with Tsunehiko Kamijo (King) Pub: Yamaha Music
6	6	Ame No Airport—Ooyan Fuifui (Toshiba) Takarajima Music
7	4	Mammy Blue—Pop Tops (Philips/Phonogram) Sub-Pub: Tokyo Music
8	—	Yukiakari No Machi—Rumiko Koyanagi (Warner Bros.-Pioneer) Pub: Watanabe
9	11	Niji To Yuki No Ballade—Toi et Moi (Liberty/Toshiba) Pub: Alpha Music
10	—	An Old Fashioned Love Song—Three Dog Night (Dunhill/Toshiba) Sub-Pub:—
11	17	Questions 67 & 68—Chicago (CBS-Sony) Sub-Pub:—
12	9	Superstar—The Carpenters (A&M/King) Sub-Pub: Shinko Music
13	7	Love In Blue—Mari Amachi (CBS-Sony) Pub: Watanabe-Yamaha
14	12	Yoake No Yume—Akiko Wada (RCA/Victor) Pub: Tokyo Music
15	—	Yo Ga Akete—Sumiko Sakamoto (CBS-Sony) Pub: Nichion
16	18	Why—Akira Fuse (King) Pub: Watanabe Pub
17	13	Daremo Shiranai—Yukari Ito (Denon-Columbia) Pub: Nichion
18	—	Nagare No Blues—Shinichi Mori (Victor) Pub: Watanabe
19	—	Chisana Koi—Mari Amachi (CBS-Sony) Pub: Watanabe
20	—	Love—The Lettermen (Capitol/Toshiba) Sub-Pub: Folster Music

### TOP LP'S

TW	LW	
1	1	Mari Amachi First Album (CBS-Sony)
2	—	The Carpenters (A&M/King)
3	5	Ningen Nante—Takuro Yoshida (ELEC)
4	4	Led Zeppelin IV (Warner Bros.-Pioneer)
5	2	Imagine—John Lennon (Apple/Toshiba)



## France

1	L'Aventura—Stone & Charden—AZ/AMI (Ed. Tournier)
2	Le Rire Du Sergent—Michel Sardou—Philips (Match France)
3	Elle Je Ne Veux Qu Elle—Ringo Willy Cat—Philips (Bleu Blanc Rouge)
4	L'amour Ca Fait Passer Le Temps—Marcel Amont—CBS (Match France)
5	Il Fait Beau—Claude Francois—Fleche (Epoc/Isabelle Music)
6	Mammy Blue—Nicoletta—CED (Ed. Claude Pascal)
7	La Cage Aux Oiseaux—Pierre Perret—Sonopresse
8	Acropolis Adieu—Mireille Mathieu—Barclay (Banco Nero)
9	La Vie La Vie—Michel Delpech—Barclay (Marouani/Igloo)
10	Ce N'est Rien—Julien Clerc—Pathe (Rideau Rouge)
11	Jesus Cristo—Lenny Kuhr—Philips (Tutti)
12	Viens Avec Nous—Triangle—Pathe (Pathe Marconi/Eco Music)
13	Osana—Axis—CED (Allo Music)
14	The Fool—Gilbert Montagne—CBS (A.A. Music)
15	Il—Gerard Lenormand—CBS (Allo Music)
16	J'avais Oublie Que Les Roses—Adamo—Pathe (A.A. Music)
17	Je M'eclate Au Senegal—Martin Circus—Vogue (Alpha Calvi)
18	Des Chansons Pop—Les Poppys—Barclay (Ed. Barclay)
19	Jesus—Jeremy Faith—Decca (Grande Avenue)
20	Mammy Blue—Pop Tops—Carrere (Ed. Claude Pascal)



## Italy

TW	LW	
1	1	Chitarra Suona Piu' Piano—N. Di Bari (RCA) RCA
2	3	Sono Una Donna—R. Fratello (Ariston) Mascotte/Ariston
3	2	Canzone Del Sole—L. Battisti (Numero 1) Acqua Azzurra
4	4	Coraggio E Paura—Iva Zanicchi (Ri-Fi) Ri-Fi
5	6	Via Del Conservatorio—M. Ranieri (CGD) Tiber
6	5	Pensiero—Pooh (CBS) Canzoni Moderne
7	9	Imagine—John Lennon (Apple) Ritmi e Canzoni
8	10	La Cosa Piu' Bella—C. Villa (Cetra) Usignolo
9	7	Chissa' Se Va—R. Carra (RCA) Suvini-Zerboni
10	8	Tuca Tuca—R. Carra (RCA) AdD/Erre





## Great Britain

Following the resignation of **Geoffrey Bridge** from Pye Records to take up the appointment of director of the BPI (British Phonographic Industry) comes news of the departure of **Monty Presky** to head up Damont Records, a U.K. company formed by **Dave Miller** whose budget albums are issued here on the Stereo Gold Award label distributed through Record Merchandisers. Presky, who joined Pye in 1956 was heavily involved in the budget line albums and launched the Golden Guinea low-priced series in 1959. The new product from Damont will be released through Record Merchandisers and manufactured by Pye.

The resignations of Bridge and Presky has meant a change in responsibilities at Pye with **Derek Honey** (financial director) appointed to the main board; **John Moon** now becomes in charge of distribution and recording studios and **Colin Hadley** (sales director) takes over marketing responsibilities and goes on the board of Record Merchandisers. **Tom Grant-ham** will be in charge of special projects and inter-group liaison.

**Larry Page** and **Terry Noon** concluded a number of sub-publishing deals with European companies at the recent MIDEM for their Page Full of Hits pubbery and **Stirling McQueen** catalog which is jointly owned with **Daniel Boone**. Altus Music took the Stirling McQueen catalog in Germany on a three-year deal as did Labrador for France and Air Music for Scandinavia. Same territories took the Page Full of Hits catalog but on a one-year contract. **Jim Webb's** Royal Albert Hall concert in April will be recorded live by Kinney and most of the tracks will be published by Page Full of Hits through the Canopy and Jama subsidiaries with the remainder published by Carlin Music. On the record side a new **Daniel Boone** single "Beautiful Sunday" (his own composition) will be released simultaneously throughout the world on February 25th. On Penny Farthing in the U.K.; Bellaphon (Germany); AZ (France) (two new licensees) Belgium, Holland and Scandinavia (Phonogram); EMI (Italy) and Teal in South Africa. Page and Noon plan a visit to the States in March to set up their own record label.

**Sir Winston Churchill's** daughter, Sarah, has formed a company with publisher **Hal Shaper** and agent **Tito Burns** to be named **Sarah Churchill**. They will jointly produce a TV special "An Evening With Sarah Churchill" which will include the singing talents of Miss Churchill and clips from her films. An album will be released to commemorate the show, and after the screening Miss Churchill will tour Europe and America. Shaper's Sparta Music is currently scoring in the American charts with two British compositions "Simple Game" by **The Four Tops** on Tamla Motown and "Oklahoma Sunday Morning" by **Glen Campbell** on Capitol.

Phonogram introduced a new label last week to be called Applause with its own logo but with a Philips prefix. All albums will contain previously unrecorded tracks by new artists, and will be in the lower-priced bracket retailing at £1.50.

Producer **Don Lawson** and **Beacon Records** managing director have formed a new company **Seven Sun**

Records to be marketed through **Beacon** and distributed by **EMI** and **Lugtons**. The label will concentrate on pop but another label, **Autumn**, will be launched in the fall for heavy and progressive material. **Lawson** plans a minimum of 12 singles and four albums in the first year of operation with initial single by **Sarah Gordon** and **Bondage** "If I Linger A Little Longer". American and European outlets are currently under negotiation.

**Danny O'Donovan** of APB International plans to launch a soul invasion in Britain with some 25 blues and soul artists coming in for tours during the next twelve months. **The Fantastics** already here for a three-month stay will tour Germany in April and Spain in May. Following their "Something Old Something New" smash last year the group have a new single "Love Me Love The Life I Lead" and album "The Fantastics" with most tracks penned and produced by ace-songwriter **Tony Macauley** and released on **Bell**. **Donovan** is currently engaged in getting together a "Soul Spectacular" package to tour all major cities of South Africa for eleven weeks starting February 21st. This will be the first all black soul package to tour South Africa and contains such names as **Peaches** and **Herb**, **Arthur Conley**, **Inez Fox**, **Oscar Tony Jr.**, etc., to be backed by South African Musicians. **Eddie Floyd** is currently on a three week tour; **Ben E. King** arrives in March for four weeks thence to Germany and Spain followed by **Percy Sledge**, **Solomon Burke**, **The Temptations**, **Al Green**, **Franki Valli** and **The Four Seasons**. So convinced is **Donovan** that soul would boom in Britain and Europe this year that he has returned from America to set up an international office from which to direct operations.

**Chicken Shack** and **Savoy Brown** will tour the states February and March respectively with the latter's eighth album "Hellbound Train" released in the USA (London) and U.K. (Decca) in April. **Chicken Shack's** "Imagination Lady" will be issued in America (London) to coincide with their visit and on **Deram** in the U.K. **Manager** for the two groups **Harry Simonds** has now severed all connections with **Chrysalis** and is now represented in America by agent **Ira Blacker**.

**Quickies:** **Stephen James** of **Dick James Music** has signed new group **Blackfoot Sue** who will make their debut on the new **Jam** label in April. Group will be produced by **Noel Walker** . . . **RCA** to hold national sales conference in London in February and confab will include product presentation and marketing plans . . . **Jackie Trent** and **Tony Hatch** to write music for new stage show based on **Bugs Bunny** characters to be premiered in London in December . . . **Manitas de Plastas**, flamenco guitarist returns to Britain for farewell concert in March . . . **Osibisa**, now on nation wide tour of Britain, have new album release on **MCA** "Woyaya" . . . **Pye** is to distribute **Orange** product in UK and rest of the world excluding Germany and first release is a **Tim Rose** composition "Come Away Melinda" by **John Miles** . . . "Sleepy Shores" still topping Best Selling Sheet Music Lists for **KPM Music**.



## Canada

Enterprise recording artist **Isaac Hayes** into Montreal for his first Canadian engagement (8) at the Montreal Forum. **Polydor**, who distribute the label threw a press bash for **Hayes** (7) during which time he was presented with his Canadian Gold Leaf Award for his "Shaft" Soundtrack album. **Polydor's** **Frank Mills** continues to climb the U.S. trade charts although it is released on the **Lion** label there. **Joey Gregorash** has become Canada's top solo chart item with "My Love Sings".

**Capitol's** fastest **Cancon** chart happen is **Anne Murray's** "Cotton Jenny". **Edward Bear** have apparently peaked with their "Fly Across The Sea" deck and **Fergus** has slowed with "Same Old Feelin".

The **Kinney** promotion crew have a good chunk of **Cancon** product to get their teeth into and it's already paying off. Next, the group out of **Winnipeg** on the **Warner Bros** label, have shown strong sales returns on their first album release. Another 'Peg group, **Brave Belt**, who just recently topped the **Maple Leaf System** vote with "Never Comin' Home", have chalked up good chart listings and sales indicating they're going to be around for some time. **Kinney** threw what was considered the biggest product presentation bash in several years (Feb 1). They hired out **Sam The Chinese Food Man's** loft and invited press, radio, television VIPs and key dealers to the colour slide presentation of **Atlantic** product. **Kinney's** Canadian president **Ken Middleton** hosted the party. **Kinney** will soon open its downtown (Toronto) **A&R House** with **A&R** director **John Pozer** doing the "open door" honours. **Alice Cooper's** "Killer" album has certified for a Canadian Gold Leaf Award.

**Columbia** has been leading the way with **Cancon** releases over the past couple of weeks. Singles by **Robert E. Lee Brigade** ("Walking Papers") and **Jarvis Street Revue** ("Tambourine") and **Gordie Tapp** ("Many Others") have shown early indications of picking up national exposure. The label has picked up national chart action with **Perth County's** "Uncle Jed", the

"Victorious" deck by **Hartford Baby Grande** and **Mashmakhan's** "Love is". **True North** product, distributed by **Columbia**, hasn't received AM airplay but albums by **Murray McLauchlan** ("Song From The Street") and **Bruce Cockburn** ("High Winds White Sky") have chalked up heavy sales.

**Genette Reno** is back into the singles race once again. This time it's a Canadian production, "Fallin' In Love", produced by **Jack Richardson** at Toronto's new **Manta Sound** complex. **London's** promotion team under **Mike Doyle** have a job cut out for them however. **Miss Reno** is into a new bag and it'll take a strong selling job to move her out of the **MOR** bag into the hearts of the **MOT** programmers.

The **Poppy Family** are still hot with "Good Friends" and the exposure they received from the country giant **CFGM** on the flip, "Tryin'" has moved them into a whole new sales bag. The **Rain** deck, "Out Of My Mind", which received its initial push from **CKLW's** **Rosalie Tremblay** has slowed in its Canadian action. **Second Helping** are still looking good with "We're Dancin'" which releases on the **MUCH** label. Another **Much** production, "You Could Have Been A Lady" by **April Wine** on the **Aquarius** label, has shown strong initial chart reaction particularly from their hometown of **Montreal** where **CKGM** has given the deck heavy exposure.

**Skeeter Davis** came down off the concert stage and into the intimate setting of **Grumbles** (Toronto) **Coffee House** and although nervous for a short time, did come through beautiful and strong. **Neil & Joy Dixon**, owners of the popular Toronto pop/folk/country club were suitably impressed and felt that **Miss Davis** "fitted in quietly and beautifully". **John Murphy**, **RCA** promotion has taken personal charge of the **Davis** Ontario tour and set up a hectic press, radio and television schedule. They moved east for an engagement at **Kingstn's** **The Razors Edge**. **Cancon** product new from **RCA** and tagged "big" is the **Heaven and Earth** deck, "Big Showdown".

## Tour Dates Set For Chrysalis

**LOS ANGELES** — **Chrysalis Artists, Ltd.**, of London and New York, will have five of its groups playing U.S. concert tours this season, most of them here simultaneously. Bands involved are **Yes**, **Wild Turkey**, **Procol Harum**, **Jethro Tull** and **Ten Years After**. **Chrysalis** will also represent **Black Sabbath** on that group's American tour.

**Yes**, on the **Atlantic** label, begins its tour Feb. 18 at **Bethany College, W. Va.**, then moves into the **Academy of Music, N.Y.**, next night. **Black Sabbath** and **Wild Turkey**, with at least 18 concerts together, start March 2 at **Miami**, wind up April 3 in **Toronto**. **Procol Harum's** first date is April 7 at the **Palace Theater** in **Waterbury, Conn.**, while **Ten Years After** opens April 13 in **New Haven**. **Jethro Tull** begins its campaign April 14 at the **Montreal Forum**.

**Tull**, will play at least eight Canadian engagements, return to **England** for three weeks, then return to **North America** for more concerts. Staggered schedule has **Yes** returning to **England** first, followed by **Procol Harum**, **Tull**, **Ten Years After**, then **Wild Turkey** and **Black Sabbath**.

All groups will have new albums breaking just prior to their tours. **Procol's** LP on **A&M** is the one cut with the **Edmonton Symphony Orchestra** last November, while **Tull's** "Thick As a Brick" is on **Warner Bros./Reprise**. **Yes** is represented by "Fragile". Albums by other bands are yet untitled.

## Wonder Tours Eng. With New Act

**Stevie Wonder** launched his tenth annual tour of **England** last week with an appearance on **BBC's** "Top of the Pops," on Thursday (13).

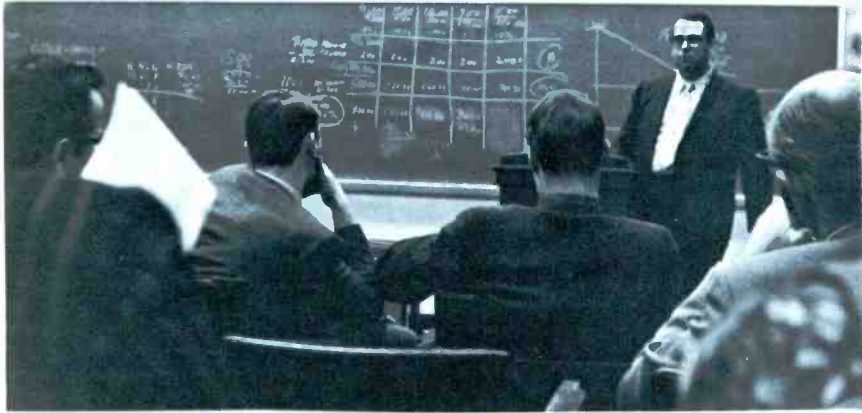
On this whirlwind tour which takes them to 14 cities and two shows a night in three weeks, **Wonder** debuts his new group **Wonderlove**, consisting of former **Butterfield Blues Band** members **Dave Sanborn**, **Trevor Lawrence** (saxes), **Steve Madaio** (trumpet), **Buzzy Feiten** (lead guitar) formerly with **The Band** and the **New Rascals**; and original sidemen **Scott Edwards** (bass), **Art Baron** (trombone), **Daniel Zebulon** (congo); **Keith Copeland** (drums), and singers **Jim Gilstrap**, **Linda Tucker**, **Lonnie Groves** and **Gloria Barley**.

Shortly after their last date on February 3, the group returns to **New York**, where **Stevie** is now based, to prepare for an **American** tour in **March** kicking off in **New York City** at **Carnegie Hall** on **March 1st**, followed by a week at the **Gaslight** (8-13). Prior to that, he makes an appearance on the **Frost Show** (Feb. 16) and appears at the **Montreal Forum** (Feb. 18).

**Motown** plans an early February release for **Stevie's** new album, "Music of My Mind," on which he has produced and written all the material. He plays clavinet, electric piano, ARP, harmonica, drums and piano as well as singing on the LP which also features **Wonderlove**.



### MOA's Notre Dame Regional Seminar Scores High With 55 Operators



Herman Wolsky outlines his suggested depreciation policies with aid of blackboard chart.

NOTRE DAME, IND. — In case music and games operators don't know it (and no doubt many don't), their business is underpriced, they themselves are overburdened but their future is extremely promising. So said the faculty members who conducted MOA's first regional business seminar here at Notre Dame's Center for Continuing Education last weekend.

The landmark meeting, first in a series to take place at selected U.S. cities, was entitled Improving Performance and Profit for the Operator, and gave 55 attending operators 12 hours of lectures and discussion workshops spread over Friday and Saturday (Feb. 4-5).

Arranged by MOA president John Trucano and executive vice president Fred Granger, the sessions were chaired by Notre Dame's Dr. Gerry Sequin and featured Dr. Sal Bella on the subject of industry personnel policies, Herman Wolske on computerized record keeping, Bob Curtis on security and Dr. John Malone on new directions in marketing.

It was evident that considerable research went into the lectures. The operators were extremely enthusiastic and became totally involved in the program, especially in the workshop sessions where every man was able to say his piece. These "rap" sessions were highly productive, and nicely augmented the formal lectures with the color and personal approach of operators citing specific events from

their own experience.

Dr. Bella's essential message was that every route employee's training continues even after his formal on-the-job training is over. He warned operators to set the proper example in matters of appearance, attention to work, honesty and punctuality. He also said employee sloppiness and irresponsibility were the operator's fault and such problems can be corrected merely by reviewing each man's work with him periodically during the year. "Show your men you care," Bella said. "Infrequent contact with them can lead to low morale, frustration and pilferage," he declared. He also advised operators that the most important job ingredient to an employee is "appreciation for a job well done," and noted that "higher wages" was by far not the most important, as many think.

Herman Wolsky discussed applications of the reinstated investment tax credit, and machine depreciation. He recommended that operators follow the double declining balance system, writing salvage at the end. His table for depreciation was roughly: 3-4 years on games, 5-6 years on jukeboxes and 8-10 years on candy and cigarettes. He further recommended that operators list their collectors as "salesman" on tax returns, since many benefits can be enjoyed thereby.

Dr. Malone's subject was perhaps  
(Continued on page 43)



Dr. Sal Bella laying down the law on employment practices. That's Abba Kogan of Taito Trading Ltd., Tokyo, at extreme right.

### EDITORIAL:

## The Start of Something Big

Fifty-five music operators now have the special distinction of "graduating" from MOA's first regional business seminar—a most laudable distinction because its outstanding success practically guarantees a continuing series of such conferences for years to come. There's no question that MOA stuck its neck way out with this experiment, nor that it now deserves an award for providing the trade with the most stimulating, informative, and, yes, provocative forum yet available in this industry for the exchange of worthwhile business techniques and ideas.

We're reporting on the seminar elsewhere in this section, so we'll take this space simply to congratulate both those who had the good sense to register and attend, and, more especially, those prime movers like president John Trucano, executive vice president Fred Granger and Notre Dame's Gerry Sequin for the true grit they displayed in putting the rather adventurous program together in the first place. We also tip the hat to the good Notre Dame professors (as well as to independent security consultant Bob Curtis and accountant Herman Wolske) for really doing a standout job.

The lectures and workshop rap sessions this faculty piloted suffered from only one thing—not enough time for every operator to say his piece. (We doubt if there could ever be sufficient time for a group of operators to really get it all off their chests, especially in the no-holds-barred atmosphere which prevailed at Notre Dame.) The lectures, especially that delivered by Dr. John Malone, were right on the spot. When a stranger to this industry, like Mr. Malone, can hold forth with accuracy on subjects ranging from commissions to red money to guarantees, we think it's remarkable . . . especially when you consider how really specialized this trade is.

Are we recommending attendance at the Las Vegas and New York City seminars? Definitely! (The Atlanta seminar has just been cancelled since most southern operators interested in attending would rather do either Vegas or New York). Unfortunately, the program is so unique to the trade it has to be "sold" to the operators, in a sense. Some have said they don't want to go "back to school", adding "I really don't need it." The question is not whether you "need" it but whether or not it will "help" you. And in that vein lies its undisputed success—help in every area from inhibiting collectors helping themselves to your quarters, to better methods for pricing a route, to tactics leading to the eventual elimination of unwarranted bonuses to location.

In the last analysis, the seminars succeeded in opening up the trade's traditionally closed mouth, and the knowledge that came out was overwhelming. Participating operators clearly demonstrated that many fine, progressive people are among us. For the other professional operators who wish to participate in either of the two remaining seminars, please note the places and dates and register now: March 24-25 at the Sands Hotel in Las Vegas; April 21-22 at the Hilton in New York.







# JUKEBOX PROGRAMMING GUIDE

**Pop**  
**DONNY OSMOND**  
 PUPPY LOVE (2:58)  
 b/w Let My People Go (3:09)  
 MGM 14367

**THE GUESS WHO**  
 HEARTBROKEN BOPPER (3:15)  
 b/w Arrivederci Girl (2:31) RCA  
 74-0659

**GIORGIO (Dunhill 4304)**  
**CHICORY (Epic 10837)**  
 SON OF MY FATHER (3:46)  
 No Flip Info.

**JIM CAPALDI**  
 EVE (3:43)  
 b/w Going Down Slow All The Way  
 (3:10) Island 1204

**THE LEE HOLDRIDGE ORCHESTRA**  
 VICTORY IS PEACE (2:07)  
 b/w Snow Frolic (2:02) Paramount  
 0149

**R & B**  
**JAMES BROWN**  
 KING HEROIN (3:56)  
 b/w Theme From King Heroin  
 (2:56) Polydor 14116

**THE TEMPTATIONS**  
 TAKE A LOOK AROUND (2:59)  
 No Flip Info. Gordy 7115

**B. B. KING**  
 SWEET SIXTEEN (3:26)  
 No Flip Info. ABC 11319

**SONNY CHARLES**  
 IT'S ALRIGHT IN THE CITY  
 (2:47)  
 b/w Nicasio (3:03) RCA 74-0645

**C & W**  
**JERRY LEE LEWIS**  
 THINK ABOUT IT DARLIN'  
 (2:03)  
 b/w Chantilly Lace (2:50) Mercury  
 49751

**JOHNNY PAYCHECK**  
 SOMEONE TO GIVE MY LOVE  
 TO (3:00)  
 No Flip Info. Epic 10836

**DON GIBSON**  
 FAR, FAR AWAY (2:22)  
 b/w What's Happened To Me (2:50)  
 Hickory 1623

## TOP TEN LATIN SINGLES New York Area

No Quiero Ser Tu Amante  
 Paquiti West Side 19  
 Mitriste Problema  
 Cheo Feliciano Vaya 5005  
 He Tratado De Olvidarte  
 Sabu Exitos 3109  
 La Escoba  
 Los Melodicos Discolando 3739  
 Para Que No Me Olvides  
 Los Andinos Borinquen 352  
 Payaso  
 Orquesta La Selecta  
 Borinquen 5022  
 Cha Cha Huele Chango  
 Ricardo Ray Vaya 5010  
 La Tranca  
 Orquesta Hermanos Lopez  
 Rico 316  
 Vanidad  
 Yaco Monti Parnaso 266  
 Todo El Mundo En Contra Mia  
 El Gallito de Manati Neliz 1254

## New Release Picks

Shaft  
 b/w El Regreso  
 Joe Bataan Fania 595  
 Sombras  
 b/w Me Volvieron a enganar  
 Raul Marrero Discomundo 1005  
 Te Ilevare a ese lugar  
 b/w Las Cosas que me alejan de  
 Hector Cabrera Exitos 3105

# cashbox/ Round The Route

## EASTERN FLASHES

**TENNESSEE**—There was plenty of big doings taking place in Memphis the 13th & 14th at the newly opened distributor headquarters of Allen Smith Enterprises. The new facility located at 283 Union Avenue is the housing for the shop, showroom and office areas and occupies some 32,000 square feet. Allen Smith, a 17 year veteran of the coin industry, was pleased to welcome the large turnout of well wishers. Invitations had gone out to Memphis operators and all area operators announcing the open house as well as the factory line of equipment to be distributed by Allen Smith Enterprises. The line includes, says Allen, Rock-Ola, Chicago Coin, U. S. Billiards, Universal Stripper and Al-Tech Ind. Inc. and the area will also include Arkansas, part of Tenn., and Miss., a corner of Kentucky and Missouri. Several door prizes provided plenty of excitement as well as lots of food and drink. At press time we had not learned of the winner of a U.S. Billiards 'Red Pepper' table. The word will be issued in the next CB.

**SOUTH CAROLINA**—A.L. Witt president of the South Carolina Coin Operators Association is reminding association members that the 9th Annual Convention & Trade Show will be held Feb. 19th and 20th at the Sheraton Motor Inn, Columbia, S.C. As well as the election of new officers, says A.L., the two-day event is well programmed with business and entertainment activity for both the men and women. Exhibit booths will be open from 10 to 5 on Saturday. A cocktail hour is scheduled from 6 to 7 and dinner to start at 8. Decca recording artist Ronnie Dove and his Review featuring Gigi and Gerry are the highlights of the Saturday night program that includes dancing til 1AM. MC of the show is Cornell Blakely a popular recording artist and DJ on station WMRB in Greenville. Door prizes galore. The exhibits will be open from 10 til 1 on Sunday with a luncheon beginning at 1PM. Guest speakers are to be Fred Granger and John Trucano, exec vp and president of MOA, respectively. The business meeting after the luncheon will wrap up the two days event, but not before the fashion show especially for the ladies. A. L. Witt and his personal secretary Donna Smith remind everyone to get their reservations taken care of now.

**THE BROOKLYN BEAT**—Howard Kaye, sales manager at Irving Kaye Co., Inc., says that orders are continuing to come in from distributors for the new Irving Kaye, 'Stanley Cup Hockey' a 2-player game. Operators have reported highly satisfactory results. On location play-action, says Howard, has prompted many operators to seek additional locations to place this exciting hockey game that has a fully laminated playfield with simulated ice formica. And for additional scoring thrills a gong goes off when a player makes a goal. The game is housed in a study cabinet, says Howard, and will withstand plenty of rugged action.

**TRAVELERS**—Len Schneller a happy traveler, often referred to as Mr. 8 Ball, and sales chief of U. S. Billiards has been chalking up the miles in helping state associations, from Oregon, Washington and all the way to Long Island, set up 8-Ball tournaments and through his efforts the interest in sanctioned location tournaments is building. A case in point, the recently concluded Oregon Amusement and Music Operators Association 8-ball tournament drew nearly 3,000 at the two day finals in Portland.

**AT THE MOA SEMINAR**—The interesting thing about a New Yorker going to South Bend, Indiana for the first MOA regional seminar at Notre Dame is that you can't get there from here. Really. The involved flight took us to Cleveland (where we got in a phone call to CCI's Ron Gold during the layover), then to Fort Wayne and finally South Bend and a lady cab driver to the college. The seminar sessions were held at Notre Dame's new Center for Continuing Education Bldg. The guys ate and bedded down at the Morris Inn directly across the road. Heavy snows fell practically throughout the two days and the guys were grateful that a tunnel connected the two buildings. Arriving late, we met Pat and Vinnie Storino of Toms River, N.J. and Vic Scolia of Trenton at lunch who told us the morning's presentations were great, especially Dr. Sal Bella's fire and brimstone lecture on hiring practices. Operator John Elum of Findlay, Ohio got everything on cassette tape and we caught up to the bunch by listening to it.

The afternoon's workshops gave us our first taste of Bella, whose provocative comments on what and what not to look for when hiring a collector or mechanic, and how prejudice can cripple good judgment, really got the operators to open up and share their own hiring techniques (and some bizarre experiences) with the rest. Bella's critical point was that an employee's training never stops and the operator should set the example for his men in terms of honesty, punctuality, appearance and aggressive attitude toward work. Herman Wolsky sent an electric shock thru a lot of operators at his accounting lecture afterward, dropping word on new tax regulations. His lecture on music box depreciation may have been the most useful part of the entire two days, and after hearing operator comments on individual methods they use, the chief lesson learned was not to throw everything in your accountant's lap because he really knows less about the coin business than you. Bob Curtis' lecture on the syndrome of the thief was a masterpiece. This was our first exposure to Curtis and we can tell you his educated comments on employees who help themselves to your coinage were alone worth the \$45 registration fee. Perhaps John Malone's discussion on play pricing, promotional money and new locations was the most informative because he really opened the ops up to share their own methods for boosting prices, eliminating red money, etc. We think the single most pregnant point Malone made was his appeal for all to move into 2-25¢ music, after showing how far behind the rest of industry we are in raising prices.

Friday evening was spent in the lounge, joining all the operators in heavy discussion on the day's lessons. Wurlitzer's Syd Vertlieb, fresh from an American Management Assn. course in New York, said the Notre Dame sessions were superior in that they got down to operating nitty gritty points. Incidentally, several of the ladies attended the sessions, including Les Montooth's new bride Bernice, who joined the Fred Granger's for cocktails in the lounge after dinner. Quite a few of the good lads drifted into the lounge, and after a while, drifted away from discussion on the lectures and into, shall we say, "story telling". Like at most of your solid universities, the bar closed uncommonly early, and the die-hards took off for some place called the Torch Club where a much-fabled "exotic dancer" topped the entertainment bill. Among those operators who went to the Torch Club were: . . . oh, sorry, we're out of space.

**FROM JAPAN**  
**KAY A. CHIBA**  
**TO JAPAN**

Exclu. Representing:  
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## CHICAGO CHATTER

The second annual Wisconsin-Illinois Coin Operated Pool Table Group's 8-ball tournament got underway in mid-January. Playoffs will be held April 8 and 9 at the Lake Geneva Playboy Club. Tournament co-ordinator **Murph Gordon** (of Empire Dist.) has really been burning the midnight oil attending to all the details and the mountain of paperwork involved with the tournament. He says the Playboy is offering a special reduced rate on room accommodations this year for participants and spectators who'll be attending the playoffs and staying overnight. Interested parties may contact **Murph** for further information . . . Just missed **Jack Burns** when we called at Empire. He was enroute to Green Bay, Wisconsin to visit the Empire offices out there—and he picked one of the coldest days of the week for his trip! Sure hope the car heater is in good working condition!

TALKED TO **BILL DESELM** OF Williams Electronics Inc.—where "Olympic Hockey" and "Windy City" continue to be among the hottest items of the day! Did get a scoop, however—"Line Drive," factory's new baseball game is just being sample shipped to William distributors. Understand it's a real beauty!

CONSTRUCTION ACTIVITY AT THE Rock-Ola Mfg. Corp. plant was practically at a standstill during the period of below zero weather last week. The factory is enlarging its warehouse and building ten new loading zones. Entire operation should be completed by Spring—barring any further weather delays, of course! No slowdown inside the factory, needless to say, since the model "449" phono continues to be in such heavy demand!

AT BALLY MFG. CO.—it's "Road Runner" all the way! A very big seller! ON THE SINGLES SCENE: For a rundown of what operators in the area of Peoria, Illinois are programming, we talked to **Jimmy Ward** of Hi Fi One Stop who's very much attuned to the operator market out there and she listed the following: "Lookin'" by **Boots Randolph** (Monument), "Sweet Love Me Good Woman" by **Tompall and The Glaser Bros.** (MGM), "To Get To You" by **Jerry Wallace** (Decca), "Step Out" by the **Mamas & Papas** (Dunhill). "My World" by **The Bee Gees** (Atco) and "Everything I Own" by **Bread** (Elektra).

NICE CHATTING WITH **JOHNNY FRANTZ** of J. F. Frantz Mfg. Co. For the past six months Johnny's been enjoying a rather sensational surge of business with his current game the "U. S. Marshall" gun. Sales have picked up in the foreign market but, as Johnny hastens to add, most noticeably in the area of domestic sales. A renewed interest in the 5¢ piece is being felt in many parts of the country, according to Johnny, and he couldn't be happier about it!

## MILWAUKEE MENTIONS

The weather has been ideal hereabouts this past week—for snowmobile enthusiasts, that is (and there are plenty of those) or eskimos, maybe, but for an operator who must rely on an automobile and clear roads for transportation to

and from his business stops, it was pretty rough going. A combination of ice and snow existed in some areas of the state and driving was indeed very hazardous. But the condition is only temporary, we hope—since Spring is on the way!

**JACK HASTINGS OF HASTINGS DIST. INC.** is very enthusiastic over operator reaction to the new "Hoss Shoes" game produced by Global Industries of Wyoming. The game really seems to be catching on, he says. It took all of his first shipment, Jack added, just to fill back orders and he's anxiously awaiting additional stock. Also very much in demand out there are Valley pool tables which are consistently among the top sellers at Hastings.

IT WAS INCOME TAX TIME at Pierce Music in Brodhead when we called last week. While **Clint Pierce** was away on county business **Marie Pierce** was pretty much glued to the office preparing figures and doing all sorts of paperwork in order to facilitate matters for the accountant. Marie's as concerned (and unhappy) as most Wisconsin operators about the present local tax problem and is hoping the recent meeting at the state capitol will result in some favorable decisions for local traders. Both the Wisconsin Music Merchants and the Milwaukee Coin Ops Assn., were represented at the special meeting with the governor. Unfortunately, Clint's heavy schedule precluded his attendance—but he was there in spirit!

## HOUSTON HAPPENINGS

Wurlitzer's latest styled coin operated phonograph, the Cabaret, was introduced to Houston Area Operators Feb. 4 by Gulf Coast Distributing Co., 6205 Gulf Freeway, Houston. Judged from comments of majority of the extra large crowd of first comers, reception was far better than good. **Ralph D. Cragan**, Wurlitzer Regional Sales Mgr. was present to assist with the showing. Even **L. C. Butler**, owner of Gulf Coast Distributing, was busy at lending a hand. Wurlitzer local salesmen, **Ben Wells** and **G. M. Harris** naturally were in midst of the Project. Butler remarked that last Month was the best January ever for his Company. He also was pleased with the successful Wurlitzer Service School at a local Ramada Inn completed Jan. 31 and especially happy that practically every town and City in the territory was represented. . . . **Little Boy Neal**, **Kyle Neal**, Neals Cigarette Service, Jasper, Tex., in City loading up on working merchandise. . . . Another out of town, **Guy Barrett**, Coast Amusement Co., Freeport, Tex., shopping hither and yon for stuff to keep inventory in top condition. . . . Amazed by magnitude, overall efficiency and attractive exterior appeal of **Bob Jones Sales & Vending, Inc.**, Pasadena, Tex. Officials of that giant vending concern are **Bob Jones**, president; **Don Jones (son)**, vice president and wife **Minna S. Jones**, treasurer. Located in original downtown Pasadena, outside appearance of large and substantial building adds dignity to entire block. Space does not permit detailed description of interior set up. Every department, from janitors supplies to money counting room and executive offices, neat as a pin and completely modern. Work shop and two spray paint booths are equal in safety and efficiency to any of those in major industrial plants on Ship Channel. Jones is an active member of most Civic Affairs in Pasadena. Few years ago he was defeated by only a few votes in a run-off election for State Legislature.

Talking business with **Hans Von Reydt** at Central Sales, Inc. were **Ron Swenson**, sales mgr. of vending products for National Lock Hardware together with **W. H. (Al) Albers**, hardware sales specialist for National Lock Hardware. Al makes his home in Houston. National Lock Hardware is a division of Keystone Consolidated Industries, Inc., Rockford, Ill. . . . Soft spoken **P. Falco**, seller of Rock Ola coin operated phonographs and other coinmatic merchandise for LE Corporation, reported business as exceptionally good considering time of year. . . . Names the same! Last H.H. column reported, and correctly, that **Harry Jones** was conducting a successful pin ball machine school at **H. A. Franz & Co.**, Seeburg distributor. So happens that another **Harry Jones** is a successful AMI phonograph and Rowe products salesman for Central Sales, Inc. No harm done as major distributors here conduct business on a keen but clean and sensible basis. Quite possible a guy that knew his stuff might instruct at a rival location. Anyhow, for the records, the Harry Jones teaching about pin ball games is NOT the same Harry Jones who sells for Central Sales, Inc.

## CALIFORNIA CLIPPINGS

**Earl Feddick**, president of Valley Manufacturing & Sales Co., has informed C. A. Robinson Co. president **Al Bettelman** and vice president **Hank Tronick** that the Robinson company was again first in nationwide sales for Valley coin operated pool tables in 1971. This marks the fifth consecutive year that Robinson has achieved this distinction and in view of this accomplishment, reports Feddick, C. A. Robinson will be presented with a 5 year plaque indicative of National Sales leadership for '67, '68, '69, '70 and '71. Look out—says Hank, here we go again for 1972! ! ! School bells are ringing once again as C. A. Robinson & Co. readies for a Bally and Midway Service School on Friday, February 25, 1972. **Andy Duca** of Midway Manufacturing Company and **Tom Hata** of Bally Manufacturing Company, two of the most prominent Game Engineers will fly into Los Angeles to conduct the school with the capable assistance of Mike Hall, C. A. Robinson's popular Service Manager. In view of the success of previous school sessions, this should be a smashing success. We're looking forward to more than a hundred operators and service men attending the school during the course of the day. In true C. A. Robinson Company style there will be plenty of good food and drink. All Operators and their service personnel are invited.

A program spotlighting the many attractions of San Francisco has been planned for ladies attending the N A M A Western Convention and Exhibit at Brooks Hall, March 17-19, according to ladies hospitality committee chairman **Mrs. Mary Ellen Denning**. **Virginia Worth Daly** of the San Francisco Convention and Visitors Bureau will be the key speaker on Friday, at the St. Patrick's Day tea sponsored by The Seeburg Corp. She will suggest places to visit and things to do while in the city. The tea will be in Brooks Hall. A champagne brunch Saturday morning at the Top Of The Mark in the Mark Hopkins Hotel will be sponsored by the Corneliuss Co., General Cigar Co., Security Devices and Continental Coffee Co. The ladies' hospitality room will be located in Brooks Hall near the convention registration area. It will be open from 9 a.m. to 5 p.m. Friday, 9:30 a.m. to 5 p.m. Saturday and 9:30 a.m. to 4 p.m. Sunday. Coffee and rolls will be served each morning.

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WANTED—Seeburg Consolettes, Phonographs, new and used, Phono Vue attachments and film, Scopitone film, Late Model Drive Machines, and Guns, Harvard Metal Typers. Also interested in distribution of allied equipment. ST. THOMAS COIN SALES, 669 TALBOT ST., ST. THOMAS, ONTARIO, CANADA. (519) 631-9550.

WANTED!—For Export. Late Model BINGOS, BIKINI, CANCAN, LIDO, ROLLER DERBY, CIRCUS QUEEN, BIG WHEEL, EVANS WINTER BOOK, BALLY SLOTS & KEENEY MOUNTAIN CLIMBER. Contact us immediately! MARMATIC SALES CO., INC., 1140 E. Cold Spring Lane, Baltimore, Maryland 21239. (301) 435-1477.

WANTED—German Football game, new only, in original crate, quote for resale. Budge Wright's Western Distributors, 1226 SW 16th, Portland, Oregon 228-7565.

"WANT"—ALL WURLITZER AND ROCK-OLA PHONOS 1965 and newer. All arcade equipment. Flippers to three years old. Uprights. We are interested in distribution of allied equipment. BERT AMUSEMENTS LTD., 3728 East Hastings Street, North Burnaby, B.C. Canada Phone 298-5578.

WANTED FOR EXPORT—Late model Rock-Olas and AMI's, Okay and 20 hole bingos, 6 card bingos, uprights and slots. Write for full list on close-outs and late model used equipment. Robert Jones International, 19 Brook Rd., P.O. Box 181, Needham Hgts., Mass. 92194 (617) 449-3330.

NEED FOR EXPORT—All types of Games, Jukes Vending Equipment, etc. State Condition and price in first letter. Mike Munves Corp., 577 10th Avenue, NYC, NY 10036. (212) 267-6677.

WANTED: ALL TYPES OF GAMES AND JUKES FOR IMPORT TO JAPAN. JAPAN AMUSEMENT TRADING CO., LTD. 16-4-1 Chome Nishiazabu Minato-Ku, Tokyo. CABLE: AMUSEJAP TOKYO. San Francisco Office, 2311 Cabrillo Street, Suite 2, San Francisco, Calif. 94121. CABLE: AMUSEJAP SAN FRANCISCO.

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WHOLESALE-EXPORTERS & IMPORTERS: Have Wurlitzer 200 Selection Model 3300, 3400 & 3500. Write for prices. UNITED DISTRIBUTORS, INC., 902 West Second St., Wichita, Kansas 67203. Phone (316) 264-6111.

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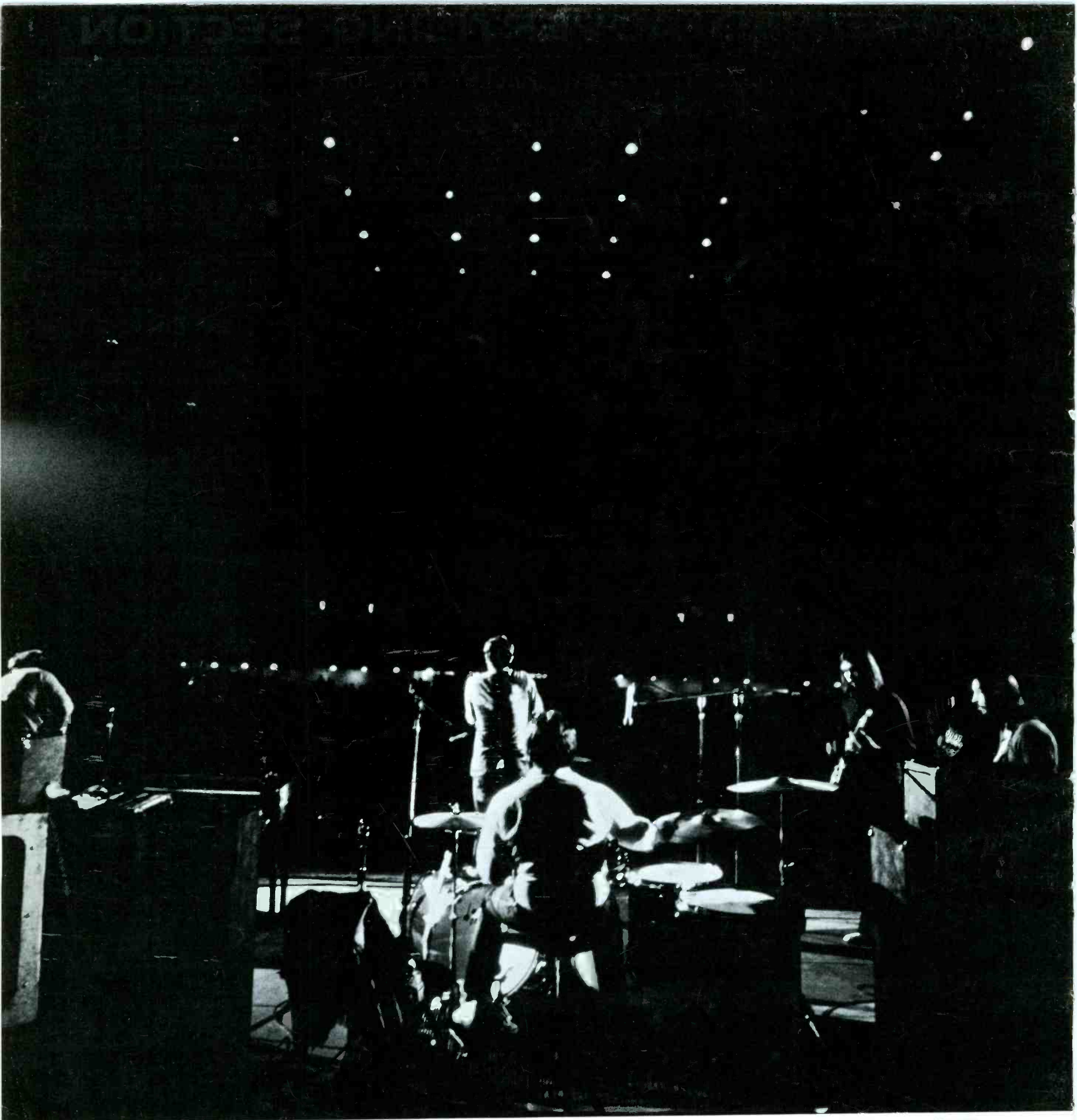
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