Too Much Time In The Courts (Ed) . . . Gortikov: Calif.
‘Obscenity Initiative’ A ‘Gag’ On Creative Talent . . .
Hubert Long Dies At 48 . . .
Four Tops To ABC/Dunhill . . .
Kruger Scores UK Price Rise

MAC DAVIS: HOOKED ONTO A HIT

MOA CONVENTION SPECIAL
In just a few weeks, every R&B station, every Top-40 station, every jukebox and every kid in the country will be pouring forth "If You Don't Know Me by Now," the new single by Harold Melvin & The Blue Notes.

It's one of the most gorgeous and soulful records of the year. And as the follow-up to their never-say-die chart-sticker, "I Miss You," it's going to get every bit of the love and attention it deserves.

"If You Don't Know Me by Now" by Harold Melvin & The Blue Notes. Another Number-One sound produced by Gamble/Huff.

On Philadelphia International Records
Distributed by Columbia Records
There is in the music business a serious, counter-productive siphoning-off of energies that could be better applied to more positive undertakings. The trade seems to be spending an inordinate amount of time in the courts as parties attempt to win suits, countersuits or, at least, temporary judgments satisfying to the principals involved.

We realize that many court actions may be the legitimate last resort for those who feel that they have suffered certain damages as the result of their business relationships. Yet, the wheels of justice can spin at a notoriously slow rate, culminating in remedies, if there are any, that may take years to realize. Meanwhile, men of music—the artist, the producer, the manager, etc.—are obligated, it appears, to spend more time in courts and law offices than in the process of developing careers and a solid business entity.

The trade, of course, is confronted with a plethora of legal actions mainly because the music business has evolved into far more complex relationships among its various levels. Contractual relationships—once establishing a somewhat clearly-defined association—are now loaded with details that can later be open to all sorts of interpretations that seemingly satisfy points raised by plaintiff and defendant alike.

Perhaps the partial answer lies in the ability of contending parties to put as much emotion aside as possible, so that equitable solutions can be reached outside the jurisdiction of the courts. By no means suitable to every business conflict, this approach could apply to many disputes that end-up in the courtroom. The result? A return to the business of making music.

A more concrete solution to the counter-productive aspects of long drawn-out legal hassles might be the creation of an industry arbitration unit along the lines of disputes settled within some entertainment unions. This should certainly be investigated.

If the establishment of industry relationships is more complex than ever, this is also true of the matter of bringing music to the marketplace. Enough time to accomplish the latter is at stake when parties to a dispute take to the courts. In many instances, there may be a better solution.
"Sugar Me" is the debut single by Lynsey De Paul. Released only a few weeks ago in Britain and rapidly climbing the charts. (#6 this week.) "Sugar Me" by Lynsey De Paul. Shipping now in the U.S.
takes great pride in announcing the signing of **Marjoe**

Produced by Wes Farrell

*We’re currently recording his first album to meet the demand brought by the hottest box-office discovery of the decade!*  

"Chelsea is more than a new Label. It’s a new record company." —Wes Farrell

Manufactured and Distribution by RCA Records  
Chelsea Records Corp.
Knight Signs First R&B Act

LOS ANGELES — Terry Knight was in Los Angeles last week recording former prize fighter Cleveland Robinson, who will be the recording artist on the new distribution agreement. Robinson, who will be debuting his first label, R)binson, which comprises several products that Grand Funk has ever had.

Both Knight and artist Craig Braune refused to comment on the name of the new label, logo, or the distribution agreement.

Mac Davis is one of the top songwriters around town; he has a hit single with his own “Baby, Don’t Get Hooked On Me” building up just as fast as his song “Sunny” (the song of the vorgeeing of gold) and “I Believe In Music” recorded by the Gary Glitter group, written by Davis and Scott Davis, in order not to be confused with the lyricist Mack Davis. Finding out that this just made matters more confusing, Mac Davis now writes under his own name.

Born in Lubbock, Texas and settling in Atlanta, Georgia, Mac’s music reflects his origins with the dynamics of southern rock and roll tempered with a country feel. Among those songs written by Mac are Elvis Presley’s “In The Ghetto,” and “Don’t Cry Daddy.” Bobby Goldwater’s “Watching Scotty Grow,” Kenny Rogers and the First Edition’s “Something’s Burning,” and “Everything I Do I Could Ever Need,” and “I’ll Paint You A Song” for Glen Campbell.

The new Mac Davis album, “Baby, Don’t Get Hooked On Me,” has just been released.

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Cash Box — September 16, 1972

RIAA’s Gorkiov

Califi. Obscenity Initiative,
A ‘Gag’ On Creative Talent

HOLLYWOOD — The Obscenity Ini¬
tiative, on the California Nov. ballot as Proposition 18, is seeking to attack Stan Gorkiov, president of the Recording Industry Associa¬
tion of America. Proposition 18 broadly expands the definition of obscenity so that it can be applied to song lyrics and cover art on recordings available in Calif ornia. The proposed law would be subject to citizens’ arrest.

In a statement, Gorkiov stated, “is a pern to individual free¬
dom and a potential gag to our in¬
dustry and to all individuals who trea¬
ure the right to speak: their own words without fear of punishment for the words they choose.”

Mac Davis is one of the top song¬
writers around town; he has a hit sin¬
gle with his own “Baby, Don’t Get Hooked On Me” building up just as fast as his song “Sunny” (the song of the vorgeeing of gold) and “I Believe In Music” recorded by the Gary Glitter group, written by Davis and Scott Davis, in order not to be confused with the lyricist Mack Davis. Finding out that this just made matters more confusing, Mac Davis now writes under his own name.

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The new Mac Davis album, “Baby, Don’t Get Hooked On Me,” has just been released.

TOPIC OF THE WEEK

Philips In U.S. To Mklt Color Video Disk System

Device Shown In Holland

NEW YORK — North American Philips Corp. plans to market “in a few years” a color video disk (VLP) television disk system unveiled last week by N. Philips of the Netherlands. The VLP color programs through an ordinary television set using a VLP pickup and tach¬
chometer. Not to be confused with presently available video tape sys¬
tems, the Philips VLP is a type of record which in many aspects resembles closely an ordinary audio LP and is pressed in essentially the same manner, using modified record equipment.

Toned “revolutionary” by com¬
puter science general services vice president of the Philips version, designed for the European broadcast standard (PAL), North American Philips re¬
ported that the full range of VLP System products, including master rec¬
cording equipment for software pro¬
ducer, will become available in a few years. It is targeted at educational, educa¬
tional, and professional markets.

In the U.S., MCA will unveil its video disk system to the trade in Dec.

The VLP System comprises two basic elements: a “record” made from optical recording material used in a normal audio LP disk; and a playback unit similar to a standard record player, but employing a low-powered laser light source instead of a stylus and an electro¬
optical pickup which plays the record without direct contact, thereby con¬
siderably eliminating LP turning excessive for 45 minutes on one side. Additionally, the VLP Sys¬

tem allows for random access, image speedup, slowdown, stilling, reverse, or picture-by-picture display thereby providing maximum flexibility for use as a medium of entertainment, train¬
ing, education and even video filing systems for information retrieval usage.

According to company spokesmen, the VLP playback unit, slightly larger than a record player, was initially approximated cost of a color TV set. Pressing cost of a mass produced VLP record is expected to be slightly more than a high quality audio LP record.

While adaptation of the system to the American standard is proceeding rapidly, the company plans to time its commercial introduction to coincide with state of the art mastering equipment, thereby avoiding the his¬
tone problems which have plagued other record¬
ment field of providing new develop¬
ments in hardware before appropriate usages are available for the pur¬
chaser.

New Cassette Recorder

In a related field, North American Philips has introduced its new Noveleo VCR (video cassette re¬
(Cont’d on p. 28)

Hubert Long, C&W Giant,
Dies In Nashville At 48

NASHVILLE — Hubert Long, a giant in the world of country music, died last Thursday (7) at the age of 48 in a Nashville hospital after an extended battle with emphysema. He had been living in Washington, D.C. on Saturday, Sept. 7.

Long, a one-time apprentice to Grand Ole Opry general services vice president of country music and a perennial star maker, contributing to the success of many of country music’s top artists.

The late Hubert Long organized the first country music talent agency in 1956, followed by the organiza¬
tion of Moss Rose Publishing Company in 1965, where he was president of the firm until his death, his mushrooming organization had been consolidated under the Hubert Long International Banner, which comprised many components in addition to the talent agency, such as record and publishing interests. Chairman of the CMA board of di¬
rectors at the time of his death, he was one of the original lifetime mem¬
bers of BMI and other organizations of CMA. Long was a life¬
time member of the National Assoc. of Talent Directors, a member of the West Coast C&W academy and in¬
volved in a number of local organiza¬
tions.

Survivors include his mother, Ms. Long, sisters, Mrs. Bovek, business manager, Floyd Long; and sisters, Ms. Fassell Anderson and Myra Long, all of Nashville.

UK Price Rise

Hit By Kruger

See Int'l News

Four Tops To

ABC/Dunhill

HOLLYWOOD — Jay Lasker, presi¬
dent of ABC/Dunhill Records, has announced the signing of the Four Tops to the label. The group, former¬
y on Motown Records, has been one of the top recording and nightclub acts for a number of years.

The Four Tops are Levi Stubbs, Robert Wilkins, Abdul Fakir, and Lawrence Payton. They signed with Motown in 1962 and their first hit record, “Baby I Need Your Loving,” was a hit and was followed by their record¬
ings of “I Can’t Help Myself.” Their solid success has been further re¬
gistered by sales of over two million of hits as “Reach Out” and “Bernadette.”

New LP in Works

The Four Tops are currently working on their first album for ABC/Dunhill and are being produced by Steve Barri with Dennis Lambert and Brian Potter, group members of the Four Tops are: (l to r.) Abdul Fakir (Duke), Renaldo Benson (Ole), Levi Stubbs and Lawrence Payton.

Polygram Corp.

To Permanent HQ In New York

NEW YORK — Polygram Records Inc., whose operating companies are Poly¬
odor Inc., Mercury Records Inc., MGR Records Inc. and Chappell & Co., Inc., has opened its permanent headquarters at 450 Park Ave. Announce¬
ments were made by E. B. Brookway, president of Polygram Corp.

Organization of the new U.S. Corpora¬
tion was made known in March. For the past four months, Polygram maintained temporary headquarters in the Plaza Hotel, while permanent offices in the newly completed Frank‐
om Building at Park Avenue and 57th St. were being made ready. Polygram’s offices occupy the entire 23rd floor of the dark granite cur¬
tained building.

The move does not affect the four operating companies. Polydor Inc. at 1700 Broadway, New York, Chappell & Co., Inc. remains at 344 West 47th Street, and MGR Records Inc. headquarters at 35 E. Wacker Drive, Chicago, M.G.M. Records Inc. retains its offices at 130 West 42nd Street, and Cutting edge.

And now some choice words for women:

Leslie Gore.
"The hit maker of the 60s, debuts on MoWest with a totally fresh, unique, meaningful approach as a composer-performer, and she's right up to date. This should prove a new career and following for her. With much sensitivity she has composed and performs some ballad beauties..."  
- Billboard, August 5, 1972

Thelma Houston.
"The powerful, driving voice of Thelma Houston is at its best in this delightful debut album from MoWest. The artist's originality, coupled with the superb Joe Porter production, makes this package an instant winner."  
- Billboard, August 12, 1972

Valerie Simpson.
"When Valerie Simpson walked onto the Troubadour stage this week to make her national club debut, there was a lot—both in her background and music—to remind you of Carole King's debut at the same club in 1970!"  
- Robert Hilburn, Los Angeles Times, August 5, 1972

Syreeta.
"Syreeta is the wife of Stevie Wonder, but her talent is independent and unique, both as a writer and performer. Her debut album is a blockbuster showcase for her talents!"  
- Billboard, June 11, 1972

Listen to what's happening at Motown.
Certron's 3rd Quarter Of Profits

ANAHEIM, CALIF. — Certron Corp. has reported that the third quarter of the company's fiscal year ended June 30 showed a national sales gain of 19.8% to $11,148,000 and earnings of $1,025,000, or 66 cents a share, compared with $9,280,000 and 57 cents a share for the year-ended June 30, 1971.

Cash Frio, more and promo since was for president and vice president.

The company's fundamental plan to replace the revenues of low margin private label business with higher margin magnetic tape sales has been greatly increased in the fourth quarter by the end of the year.

Certron manufactures and distributes magnetic recording tape, cassette, 8-track cartridges and precision plastic products for magnetic devices.

MJA Cancels Stock Offering

NEW YORK — Marvin Josephson Associates, Inc., has announced the cancellation of an offering of 2,000,000 shares of its common stock. Mr. Josephson, president, stated that the offering is currently not feasible due to current market and business conditions.

The shares of Marvin Josephson Associates are traded in the over-the-counter market of the NASDAQ stock exchange.

Cosgrove To MCA Sales VP

HOLLYWOOD — Vince Cosgrove has been appointed RCA Records' vice president of sales, reports Rick Frio, vice president of district sales.

Earlier this year, Cosgrove was advanced to director of national sales for RCA in a position which includes overseeing RCA's 123 independent distributors.

Cosgrove's interest in record collecting is well known, having trashed jazz and blues, led to a radio career as a DJ in San Francisco during the late 40's. The time spent with hit distributions as a sales and promotion director has resulted in more than 24 years of service to MCA. Cosgrove, a member of the MCA family since 1962, is known for his integrity and hard work. He has been the sales representative of the company.

Bell Promo Via Record Interviews

NEW YORK — Bell Records executives have created a new promotional technique that is designed to provide an in-depth portrait of an artist. A specially recorded interview, taped directly to disk, is sent out to disk jockeys and press people all over the country. These artists are interviewed by well known record producers, including John Acord, Al Zito and Jerry Blutel, and the disk is then delivered to Bell Records' president Larry Utal, "If it is taken, then at the盘面 disk jockeys promotional trip with the added ingredients of the company's

Night's Shines Again For Moody Album, Single

NEW YORK — A five year old album and single are back in the limelight, thanks to the saga of The Moody Blues. The album, "Time and Tide," which appeared in 1967, is now being remastered and distributed by the S.E.C. in May of this year. Josephson, president of the company, stated that he was responsible for the withdrawal.

The shares of Marvin Josephson Associates are traded in the over-the-counter market under the NASDAQ symbol of MVRN.

Wooden Nickels Sets Talent Flow

NEW YORK — Wooden Nickel Records, manufactured and distributed by RCA Records, has announced a fall-back tour of the label's Series of singer-composers, featuring Big Bopper, Truck, and Jim Golden, partners in the label. Wooden Nickel Records' head of promotion and recording personality, first single on Wood- en Nickel Ain't Never Seen A Whiteman, which will be released this week. The album off which "Whiteman" was taken, "Ain't Never Seen A Whiteman," recently shipped nationally. RCA is planning a promo campaign for Wooden Nickel Records which features Wolfman, the label's co-starring role in Universal's "American Graffiti," a guest star appearance on "Easy Rider," a spot in "NIGHTMARE," and host appearances on the Leon Russell and Alice Cooper concert. Wooden Nickel Records' second promotional appearance at Tower Records here on Sept. 6, arranged by A&M. The release is of the release of the new album.

Acts Performing

Siegello-Blach Band, which is based in Chicago, played a concert at the Tower Records Tower of Power Music and the Medicine Show in Ford Worth, Texas, on Sept. 6, and in Chicago on Sept. 6. This concert is the "Araba Night" showcase at the Aragon Ballroom, Trump reports.

Cash Box — September 16, 1972
Lipton Named UDC President

HOLLYWOOD — Mike Lipton has been promoted to president of U.D.C., Inc., according to chairman of the board Mike Stewart.

Lipton was formerly exec vice president of the organization. Appointment is effective immediately and he will continue to headquarter at U.D.C.'s home office in Los Angeles.

Mike Lipton joined United Artists Records in 1965 in a marketing capacity, after a decade as an indie distributor in such markets as Cleveland, Los Angeles, and New York City. In 1968, UA named him vice president of marketing for the label, and then in 1976, Lipton became exec vice president of U.D.C., the UA distribution arm.

Appointment of Lipton to the post of U.D.C. president coincides with the distribution takeover of the MGM line, which, plus the United Artists Records and Polydor family of labels now makes U.D.C. a major factor in national distribution in the United States.

Gantz Joins Garrett

HOLLYWOOD — (Snuff) Garrett Music Enterprises has hired Tom Gantz as a professional manager in the firm's music publishing division. GME's ASCAP company in Senior Music, its BMI Company is Peso Music.

Gantz has had a varied career in music, both classical and pop, as a soloist, conductor, and member of various groups. Now 24, he began his professional career at 11 as a pianist with the Los Angeles Junior Philharmonic and holds a Masters degree in psychology from UCLA.

Niederman Exits DJM

For TV Project

NEW YORK — Also Niederman, director of personal management for the United States and Canada for all acts managed by Dick James, including Elton John, for the past 13 months has resigned to pursue a television project. Niederman, previously associated with Melanie, said his new project will be a television video program that will use the television media in a unique and long overdue program concept. Details of his new endeavor will be announced shortly.

HUMBLE PIE RENEWS WITH A&M—A&M Records has renewed its contractual agreement with Humble Pie, according to Gil Friese, vice president in charge of administration and creative services.

The group, currently in the middle of a major U.S. tour, has just released a double album of previously unreleased material from their early years entitled "Lost and Found."

According to Humble Pie's manager, Dee Anthony, of Bandana Enterprises, the group will soon be returning to England to complete their sixth album for the label, drawing upon material from live concerts and studio takes. Anthony adds that the group will also be putting together a major theatrical rock concept this winter to bring to the States in January:

"The focal point of all the surrounding music action will naturally center around the group—Steve Marriott, Greg Ridley, Jerry Shirley and Clem Cnipson—and we plan to tour the U.S. first with the new concept, ending up at Madison Square Garden for two days in May, 1973. Then we will take the whole presentation to Europe."

Taylor Joins Atlantic A&R

NEW YORK—Jerry Greenberg, senior vice president and general manager of Atlantic Records, has announced that LeBaron Taylor, music and radio industry figure, has joined Atlantic Records as ad & dir director for rhythm & blues recordings.

In the record industry, Taylor has been a producer, writer, recording engineer, handled promotion and special projects and has been involved with the creation of album covers and photography.

On the radio side, he was most recently assistant general manager of radio station WAXY-AM/FM in Philadelphia, moving up from AM station manager. He has also been a program consultant, disc jockey, radio music director and production director.

He was the black market editor for the Bob Hamilton Report and was also a television producer.

NATRA-LY—(Left): Sarpon Sherin, Democratic vp candidate speaks to the NATRA Convention. Looking on (from left to right): Georgie Woods, chairman of the board, NATRA; Chris Turner, WHAT operations manager. Right: William (Boy) Brown, KJET, Beaumont, Texas (far left) receives the Tommy Smalls Man Of The Year Award. Looking on (from left to right): William Summers, WLOU; Jimmy Bishop, WDAK; Lucky CordeI, WVN.

Metromedia Signs If

NEW YORK — Jack Wiedemann, president of Metromedia Records, has announced the signing of the British group.

It's initial album for Metromedia is entitled "Waterfall" and will be released shortly. Dave Knight, director of promotion, has projected that the title track from "Waterfall" will be a hit.

"Waterfall" was produced by Lew Potterman for the Next City Corp. The album is being pitched partially before a live audience at Command Studios and partially at Morgan Sound.

A major-city promotional tour is being mounted, and will be in conjunction with a headline engagement at the Whiskey A Go Go on Sept. 20. From there it will go to Chicago for an engagement at Alice's Revisted.

The group is expected with appearances upstairs at Max's Kansas City and at My Father's Place. A complete tour of the U.S. is being planned for November-December.

Most Werner, national director of promotion and merchandising, Stan Montiero, national director of promotion, plan to coordinate a strong promotional push for an all-out promotional effort with the release of "Waterfall."

RCA Sponsors Grid Contest

NEW YORK — Frank Maneini, director of promotion for RCA Records, has announced that the label will sponsor a new contest. This contest is in collaboration with Leisure, a person who has independently run the industry pool in past seasons.

RCA Records will award $250 every week to the qualifying radio or record people who get the highest point total for each weekly contest. Additionally, RCA will award $500 to the second place winner, and $25 to the third place winner, and national.

There will also be an "End of Season Awards Contest," in which the person who has the highest point total for the minimum of ten weekly contests will receive two airline tickets to Los Angeles in January to see Super Bowl X. If the winner is from Southern California, he or she will receive one $100 checking account sweepstakes plus an RCA color television set.

People eligible for the contest include all radio and record people that have entered the RCA charts and are signed to RCA promotion executives; RCA and A&M Record executives; RCA label executives and artists; radio station management, programming, and on-air personalities from radio stations who have entered at least two contests, and all RCA and A&M sports contests, record trade and program publications' personnel, and Lu Fields.

Entry blanks may be obtained from local, regional, and national RCA Record promotion personnel, and Lu Fields.

The contest covers a seventeen-week period. Contestants are limited to one entry per week and all participants will be notified as to the winners within receipt of their weekly entry blank.

Levine To Post At Col House

NEW YORK — The appointment of Stephen Levine as director of music sales and acquisitions for Columbia House was announced by Robert Boelhower, vice president of marketing.

Levine will direct the sales promotion and new retail acquisition programs for all the Columbia House subsidiary clubs, the Columbia Record Club, the Columbia Stereo Disc Club and the Columbia Cassette Club.

Prior to joining Columbia House Levine directed advertising and sales promotion for three book clubs at Doubleday & Company.

Cash Box — September 16, 1972
With Understandably Great Pride

ABC/Dunhill Records Proudly Welcomes To Our Family

The Four Tops
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 to 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 titles received in prior week or weeks.

### Vital Statistics

**101. CARRY ME, CARRIE**
(Tell Eye Music—BMI)
Dr. Hook & The Medicine Show (Columbia 40657)

**102. HAPPINESS TRAIN**
(Open Air—ASCAP)
Sugar Bears—Big Tree 140 (Dit. Bell)

**103. ONE MORE CHANCE**
(Cookman—BMI)
Ostara—Fama Sofia 556

**104. GET IT ALL**
(Marchall Intenring—USA/Chappell—ASCAP) Mandarin—Poly 14124

**105. TAKE ME BACK HOME**
(January—BMI)
Sam—Patafort 15046

**106. DINAH FLO**
(Blue Street Music—40656)
Birds—Sussex 1079

**107. BEST THING**
(Harvey Walbanger—ASCAP)
Tishler—Stax 241

**108. (WIN, PLACE & SHOW)**
(She's A Winner—BMI)
The Intruders—Gamble 4019

**109. FOOL'S PARADISE**
(Stevie Wonder—BMI)
Stevie Wonder—Columbia 19073

**110. WE CAN MAKE IT TOGETHER**
(Stax—BMI)
Stax & Eddie & Dishes—MGM 14383

**111. DON'T ASK ME WHY**
(Open Air—BMI)
Mead—Bell 2417

**112. SUMMER BREEZE**
(Stax—BMI)
Gates & Crofts (Warner Bros. 7606)

**113. I AIN'T NEVER SEEN A WHITE MAN**
(Cookman—BMI)
Wolman Jack—RCA 1026

### Looking Ahead

#### Cashbox—Radio Active

**114. ONE LIFE TO LIVE**
(fort Knocks/Natalbam—BMI)
The Manhattan—De Lilus 125

**115. MEAN LITTLE WOMAN**
(Rolling Stone—BMI)
Tommy Roe—WGM South 7001

**116. I'LL ALWAYS HAVE YOU**
(Tomatoe—BMI)
Doug Gibbs (Oak 508)

**117. LITTLE WIFE**
(Aspen—BMI)
The Sweet—Bell 42572

**118. RITA**
(Contemporary—BMI)
Gallagher—Metro 0006

**119. SO LONG DIXIE**
(Gulf & Western—Columbia/Southmill—BMI)
Cox & Others (Columbia 40661)

**120. WHO IS THE LEADER OF THE PEOPLE**
(Jobete—BMI)
Stax—Stax 35100 (Dist. Motown)

**121. I GOT A THING ABOUT YOU**
(Rose—BMI)
Eddie Kendricks (Tamla 34227)

**122. UNIVERSAL JONES**
(Allied Artists—BMI)
Universe—Universe (Verve 10677)

**123. IF YOU LET ME**
(Song Album—BMI)
Eddie Kendricks (Tamla 34227)

**124. WITH PEN IN HAND**
(Los Angeles—BMI)
Bobby Goldsboro (United Artists 50938)

**125. MISTY BLUE**
(Shirelles—BMI)
Rose (Skeffington Stage 1509)

**126. SPECIAL SOMEONE**
(Rock & Roll—BMI)
Fred Wesley—Famous (Vee Jay 3101)

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**Vital Statistics**

- **101. CARRY ME, CARRIE**
- **102. HAPPINESS TRAIN**
- **103. ONE MORE CHANCE**
- **104. GET IT ALL**
- **105. TAKE ME BACK HOME**
- **106. DINAH FLO**
- **107. BEST THING**
- **108. (WIN, PLACE & SHOW)**
- **109. FOOL'S PARADISE**
- **110. WE CAN MAKE IT TOGETHER**
- **111. DON'T ASK ME WHY**
- **112. SUMMER BREEZE**
- **113. I AIN'T NEVER SEEN A WHITE MAN**

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**Jazz**

- **114. ONE LIFE TO LIVE**
- **115. MEAN LITTLE WOMAN**
- **116. I'LL ALWAYS HAVE YOU**
- **117. LITTLE WIFE**
- **118. RITA**
- **119. SO LONG DIXIE**
- **120. WHO IS THE LEADER OF THE PEOPLE**
- **121. I GOT A THING ABOUT YOU**
- **122. UNIVERSAL JONES**
- **123. IF YOU LET ME**
- **124. WITH PEN IN HAND**
- **125. MISTY BLUE**
- **126. SPECIAL SOMEONE**

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For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com)
BIG STAR: Chris Bell, Alex Chilton, Andy Hummel, and Jody Stephens

"#1 RECORD" ADS-2803 Single. "WHEN MY BABY'S BESIDE ME" ADA-2902

DENT RECORDS, 2000 Madison Avenue, Memphis, is distributed by THE STAX OFGANIZATION.

www.americanradiohistory.com
**Radio-TV News Report**

**'Communications 4' Meet Brings Disk And Air Men Together For Open Forum**

**TORONTO** — The Canadian music and broadcast industries once again got together for a communications meeting held at the Benvenuto Hotel in Montreal Sept. 9-10. The purpose of the meeting is to be in face-to-face contact with record people and those affiliated with the industry.

The panel for this event was comprised of: James P. Kelly, president of the Mutual Network chain of stations; Art Slaton and Gordon Sinclair Jr. of consensus; and John Mandelbaum of the Canadian Radio-Television Commission. (Paul Finkle Rachel of CFCF; Jim Kidd of CFCF; Ken Middelhoek, president of WEA of Canada, Ltd.; Bud Pfitzner, president of Pinfold Records Sales (racer); Ritchie Yorke, Canadian music columnist; Rainer Skowron of CHOR-FM; John Mackey, CKGM; Lorne Safar, Signpost Records, Los Angeles; and John Williams, Columbia artists & Writers.)

To assure that both French and English programmers and record people are at ease, an instant translation service was set up. Don Tarlotin, WLS New Pulse Leader

**CHICAGO** — Radio Pulse, in its recent survey of the Chicago radio market, reports that WLS Radio ranked #1 in total AM to midnight weekday ratings.

According to Terrence Rodd, director of research at WLS, "Significant improvements in WLS ratings have been realized in all day parts, withFarquarson to the Motor City's total service." WLS, taking into account the pain occurring among WLS's late evening (Paul Finkle Rachel) teen audience. John Landecker and Bill Bales, have sparked an insulation in our event ratings, especially among men 18 to 49 years old and teens.

WLS currently dominates one-third of Chicago's Metro 7 FM to midnight teen audience—up impressively from 25% reported in the previous Pulse survey.

**RKO Names Mandelbaum**

**NEW YORK** — Bruce F. Johnson, vp, radio of RKO General has appointed creative consultant/ writer-director Ernie Farrell as his specially assigned executive assistant effective immediately. Farrell has been with RKO, and is a principal of a Branch Mandelbaum Productions—a marketing and nightlife services firm. Mandelbaum has been a co-owner of WLS AM in Chicago, WNYW in New York and WJBK in Detroit.

**DADDY DON'T YOU TALK, SO FAST—Wayne Newton at WSAS CINCINNATI where he made his "debut" as a radio DJ. and also premiered his new single, "Can't You Hear the Song?"**

**Producers Set For KMPC 'Show'**

**HOLLYWOOD** — Don Felderhoffon has named executive producers, and MGM Records Ernie Farrell associate producer, for KMPC’s third annual "Show at the World" to be staged Oct. 8 at the Forum. All proceeds will go to International Orphans, Inc, for its new International Village to be constructed in Southern California.

**CBS, NBC To Provide Most Of New TV Season's Musical Moments; Specials Dominate Programming**

**NEW YORK** — Music will be alive and well this coming season on television, thanks chiefly to a number of CBS and NBC specials. Aside from a number of Burt Bacharach specials on ABC, the bulk of the musical programming will be divided between the two networks. Only "Peace in the Middle East" on NBC next month will be an exception to this pattern.

The Julie Andrews Hour" (ABC) "The New Bill Cosby Show" (CBS)

The musical specials fall into three categories. On the awards front, CBS has set its "Country Music Awards" special for Oct. 21; the same network will also carry the 90-minute "Grammy Awards" special March 2nd.

Most of the musical fare will be of the theme-oriented or personality-centered special variety. CBS's roster of offerings include "Of The Singing" (Oct. 24), "Guy Lombardo's New Year's Eve From New York City" (Jan. 1) and a "Salute To Duke Ellington" (Jan. 21). The ABC version of "Singer Presents Liza With A Z" will air Jan. 20. On NBC, "Margaret's Folies and Scandals" (Nov. 29), "Cole Porter In Paris" (Nov. 30) and "Western Hit Parade" (Feb. 18) and "Swing It Again" starring Doris Day (Feb. 25).

A number of musical motion pictures will also be released this season as specials: CBS will be telecasting "Yellow Submarine" (Oct. 25), "Chitty Chitty Bang Bang" (Nov. 23) and the "Woodstock" three-hour documentary (the season's only rock music special) on April 18th. NBC plans to rerun "West Side Story" Nov. 21st.

**Elvis Concert Via Global TV Coverage**

**LAS VEGAS** — RCA Record Tours will produce and carry a one-hour concert from Hawaii which will be beamed worldwide via Globerman satellite. It is expected that the largest audience (in excess of one billion people) in the history of the medium will view it on successive evenings beginning Jan. 5.

The concert will be televised from the Honolulu International Center which can accommodate up to 5,000 for the show on Jan. 11. The show will then air simultaneously on 18 stations across U.S. and 35 (in 15 countries) via the TelePrompTer/Thales system.

**The following night it will be shown in 25 countries in Europe via Eurovision.) RCA will show the programs in the United States at a later date.

According to a resident of RCA Records, announced that a special album in conjunction with the concert will be released worldwide shortly following the satellite telecast. "First reactions from our record affiliates throughout the world guarantee initial orders for the album," he said. "The promotion is very successful." Laginestra, president of RCA Records said "This is the first time in the history of the record industry that an album will be released simultaneously on a global basis.

Upon completion of the satellite show, Elvis will begin a series of four 10-day in-person concerts throughout the United States.

**KKDJ Is A Good Motorcycle**

**HOLLYWOOD** — Elektra Records' latest album, "Motorcycle Mama" which has been released on a grand prize, a Harley-Davidson motorcycle. The drawing will be at noon, Dec. 18, at the Elektra lot.

The bike will be on display at Tower; KKDJ will be taking cards for 18 hours a day for the two weeks of the contest.

"Motorcycle Mama," written by John Wyker of Sailboat, the five man group from Alabama, is both a hit album and single. They are currently on a nationwide tour.

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**STATION BREAKS:**

New GM at RJH in LA is Dwight Cole. Also a new VP at KROI. Columbus in the person of George Bedell has been named gold record to Milwaukee's WRTT for "Dooby Baby." Duane "Sylvia's Mother" single has Harris. to receive are MD John Meyer and programming vp Robert I. Collett. to be named to president of WXYZ in James Turnball III. He comes to the Motor City's ABC outlet from the Right. He is the station's ad agency where he served as sales director.

Nanny Melendez takes over as PD of LA's KISS, leaving San Antonio's KKBX. Two new appointments at Westhousing's KDKA, Chris Randall in the new production manager, who was formerly with WPTR in Albany and WBNM in San Juan; Bill Hertman has joined the Pittsburgh station's news staff, moving from KIOA in Des Moines.

KROI in Sacramento has a new GM, Harry Potter. He had been running the ship at KJTV in Bakersfield. Cleveland's WQWR saw to it that 7000 station kids had a day out at Kobi's Animal Farm and a "Day Of Serendipity Days—a three-day carniv- eral event that was the idea of the local merchants. Many organizations took part in the fund-raising event.

WCFL-FM jock Jim Roach is now also serving as the Columbus station's music director. Jim Roach is now also serving as the Columbus station's talent assistant PD at KSJO. He comes to San Jose from KNDK in Sacramento. Bill Hertman has been appointed as MD at WFEA, Manchester. WLS will be the host for 900 listeners who will be a "track Preview of the show" just before it goes for its Chicago run at The Shrinebane. We have a "Day By Day." WLS's "Treasure Hunt.

Steve King has been appointed to WLOS and will be reached at (704) 774-6680. He has a... Jim Horne leaves FM drive at KDKA as of September 30th. His number is (412) 721-3986.

Martin has just left WIFR in Indiana- polis and can be reached at (317) 355-3986.

New general sales manager of Mil- waukee's WOKY in Lee Dolock, former exec vp of Marx Advertising. He replaces Joseph M. Kelly, now GM of sister station KRBI in Cedar Rapids. Frank Terry to SP's KSF's in after- noon slot, with Bob KI, Frank's also a drummer and songwriter. The "FM-LFM" concert series continues from West Coast Recording Studios in Garden City, Comedians, music and upcoming science fiction are set for Harry Chirpin (19), Dan Zanes (20), Tom Auler (21), Tim Buckley (3), The In- credible String Band (19), Shawn Phillips, Kenny Rankin, WRVR, the New York FM jazz station's weekly "Night Time" series. "Occasion: Artist," affording an opportunity for creative people to perform in their own contexts and how they survive in New York. The "Occasion: Show" 1973 will be hosted by Sheila News, most in- dustrial producer for "Patsy's Great American Dream Machine."
Exactly Different.

Hell yes. Why compare Billy Eckstine with Freddy Robinson with The Temprees.

They are each unique. In Senior Soul Mr. B takes the Memphis Sound and seasons it with a touch of Las Vegas. Freddy Robinson stars At The Drive-in in a double feature vocal/instrumental. And the soft harmonies of the Temprees as Lovemen let everyone know they are well-acquainted with the sentimental side of soul.

*Three ways to be different. All from Stax... where the difference is pure gold.
Additions To Radio Playlists

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

WABC—NEW YORK
Power of Love—Joe Simon—Spring
Jimmy Brown—Polydor

WSAN—BIRMINGHAM
I'll Love You To Make Me—Lobo—Big Tree
I Can See Clearly Now—Johnny Nash—Eric

WCOL—COLUMBUS
Rock Me Baby—David Cassidy—Bell
Bring Me Home—Melba Jackson—Scepter
Someone Special—The Heywoods—Family
A Face of Paper—Bob &呢 Dina—ABC
Nights in White Satin—Moody Blues—Dram
I love You—The Osmonds—MGM
All The Young Dudes—Mott The Hoople—Little Willie
The Sweet—Bell

WODY—MINNEAPOLIS
Don't Ever Love—Cornelius Bros. & Sister Rose—U.A.
Listen To The Music—Doobie Bros.—WB.
If I Could Reach You—Fifth Dimension—Bell

KXKQ—ST. LOUIS
Rock Me Baby—David Cassidy—Bell
He Österreichische—Donny Osmond—MGM

WKRP—CINCINNATI
I Don't Want To Make You—Lobo—Big Tree
Mean Little Woman Rosie—Tommy Roe—MGM
South Whatever Turns You On—Travis Wannock—Fame

WSAI—COLUMBUS
In The Mood—Moody Blues—Dram
Believe In Me—Curtis Mayfield—Custom
Listen To The Music—Doobie Bros.—WB.

WKJY—BUFFALO
Use Me—Bill Withers—Soul
Guaranteed—Ray Charles—Atlantic
Lonely Boy—Donny Osmond—MGM
Soul Patch—Donny Osmond—MGM

WKIV—WHEELING
All My Love—A White Man—Wollman Jack—Woden Nickel
Believe—Sky—Sky—Wooden Nickel

WDRE—ORLANDO
Ben—Michael Jackson—Motown
Use Me—Bill Withers—Soul

WQAM—MONTGOMERY
Don't Wait Up For Me Tonight—Danny La Rue—Columbia
I'll Be Around—Staplers—Atlantic
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.
Sweet Caroline—Bobby Womack & Peace—U.A.

WMX—BOSTON
Keep On Running—Stevie Wonder—Tamala Brown Girl—Kama-Sutra
Many Happy Returns—Dee DeMent—Delux Baby Sister—Betty Wright—A
time in The End—Slaughter—Graven. Jr.—Rod
Peace In The Valley of Love—The Persuaders—Atco

WJMO—CELEBRA
Best Of Blackwood Lee—Hot Wax
That's How Love Goes—Jermaine Jackson—Motown
Slaughter—Billy Preston—A & M
Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.

WJZ—ST. LOUIS
That's How Love Goes—Jermaine Jackson—Motown
My Ding-A-Ling—Chuck Berry—Chess
I'll Never Have You There—Doug Gibb—Oak
You're Good For Me Girl—Dick Jones—Beverly Crying

Stax Re-releases
Mavis Staples LP
NEW YORK—Stax Records has re-released three of Mavis Staples' solo albums, "Only the Lonely," on the heels of the Stones' "Some Girls." The three hit albums went all gold, gathered in the past six months.

Oak Reorganizes
HOLLYWOOD—Ray Ruff, president of Oak Records, now nearly a year old as a label, has announced a number of organizational changes. Conductor-arranger Ernie Freeman, who did the charts for the company's first session, has been named president in charge of creative services. David S. Checkler has been elevated to the position of vice president, merchandising and promotion, and Skip Layne has been named head of Oak's newly formed subsidiary label, Turf Records. Layne will handle special markets in regard to Oak/Turf product. All department heads report directly to Ruff.

R&B Additions

THE BIG THREE

1. Don't Ever Be Lonely—Cornelius Bros. & Sister Rose—U.A.
2. Listen To The Music—Doobie Bros.—WB.
3. If I Could Reach You—Fifth Dimension—Bell

Additions To Radio Playlists

COSY BOX TOP TEN HITS—September 25, 1965

1. EYE DESTRUCTION—BARRY McGUIRE—DUNHILL
2. YOU WERE ON MY MIND—WE FIVE—A&M
3. LIKE A ROLLING STONE—BOB DYLAN—COLUMBIA
4. HANG ON SLOPPY—MCCOYS—BANG
5. HELP—BEATLES—CAPITOL
6. THE IN CROWD—RAMSEY LEWIS—ARGO
7. CATCH US IF YOU CAN—DAVE CLARK FIVE—EPIC
8. IT AIN'T ME BABE—TURTLES—WHITE WHALE
9. I GOT YOU BABE—SONNY & CHER—ATCO
10. UNCHAINED MELODY—RIGHTEOUS BROS.—PHILLIES

WABC—NEW YORK
Power of Love—Joe Simon—Spring
Jimmy Brown—Polydor

WSAN—BIRMINGHAM
I'll Love You To Make Me—Lobo—Big Tree
I Can See Clearly Now—Johnny Nash—Eric

WCOL—COLUMBUS
Rock Me Baby—David Cassidy—Bell
Bring Me Home—Melba Jackson—Scepter
Someone Special—The Heywoods—Family
A Face of Paper—Bob &呢 Dina—ABC
Nights in White Satin—Moody Blues—Dram
I love You—The Osmonds—MGM
All The Young Dudes—Mott The Hoople—Little Willie
The Sweet—Bell

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Use Me—Bill Withers—Soul
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Ben—Michael Jackson—Motown
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Keep On Running—Stevie Wonder—Tamala Brown Girl—Kama-Sutra
Many Happy Returns—Dee DeMent—Delux Baby Sister—Betty Wright—A

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Best Of Blackwood Lee—Hot Wax
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Slaughter—Billy Preston—A & M
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Sansui Introduces the
REGULAR MATRIX
Professional 4-channel Encoder/Decoder
It took time, money, your input, our input, a lot of experimentation. Today the QSE-4 Encoder and QSD-4 Decoder are ready for your ears.

Prepare to be pleasantly surprised.

Both the Encoder and Decoder incorporate the complete, original technology of Sansui's QS Regular Matrix System. Yet now both also incorporate the totally new "Vario-Matrix" technique which delivers maximum stability, musicality and separation. Real four-channel separation.

So today you can produce four-channel sources the likes of which you've never heard before. You can rest assured that four-channel "bugs" are gone. You can tool up with our encoder and decoder, and start at the top of the four-channel line.
Our special AES demonstration offer is a good one. We want you to test these revolutionary components for yourself. And that's what we’re going to let you do.

Drop by our display room. Check out the QSE-4 and QSD-4. You can make your own demo four-channel cassette tape, and take it home with you.

The best way to get to know us is to use us for yourself.

Which is why we'd like you to try us first at our expense.

Waldorf Astoria, Park Avenue & 50th Street, New York, N.Y. 10022
Demo Booth: Room No. 5V, 5th floor
Hours:
Sept. 12  5 p.m.—10 p.m.
Sept. 13  11 a.m.—10 p.m.
Sept. 14  11 a.m.—5 p.m.
Sept. 15  11 a.m.—5 p.m.
Project 3's New Releases

NEW YORK — Project 3 has released four new recordings: "Tony Mottola & Strings," featuring Tony with a large string section playing today's popular hits; "Dick Hyman Solo Piano," "Grand Blum," with four pianists, Stan Freeman, Ralph Sutton, Lee Evans and Dick Hyman; and "Dick Jurgens and His Orchestra." Jurgens is enjoying successful engagements throughout the country and is now appearing in Chicago at the Willowbrook. Jurgens new recording was done in Chicago at the Columbia studios and was produced by Enoch Light.

Scheduled for release later this month is a new 4-channel recording by Enoch Light the title of which is being kept secret until Sept. 15. Project 3's 27-1-Lehman recordings available plus their regular line of stereo records, cartridges, and turntables with these new releases there will be 27 in the 4-channel line.

Two Goldies For Atlantic

NEW YORK — Emerson, Lake & Palmer's current Colition album (on Atlantic label), "Trilogy," earned a gold record this week when the Record Industry Association of America certified the recording for sales of over $1,000,000. This marks the fourth gold album for the British group who had previously received RIAA certification for their albums "Pictures At An Exhibition," "Emerson, Lake & Palmer" and "Tarkus."

Two more Atlantic artists earned gold records this week, Roberta Flack and Dony Hathaway for their RIAA certified million selling single "Where Is The Love." Roberta has earned gold records for her singles "First Take," "Chapter Two" and "Quiet Fire," and her single "The First Time Ever I Saw Your Face." Hathaway won a gold album for "Denny Hathaway Live."

These gold records bring Atlantic's total so far in 1972 to 18.

Bob Perper Dies

NEW YORK — Bob Perper, songwriter and publisher in a New York record retail shop, World of Music, died on Friday, Sept. 1 in New York at the age of 49. Death was attributed to a heart attack.

His song credits included "Kid Stuff," "Two is a Lonely Number" and "Young Only Yesterday." He is survived by his wife, Bebe, a son, Mike, and a daughter, Lynn.

Green Mt. Promo Project: New Tools For Wholesalers

NEW YORK — "It is the record manufacturer, not the distributors who must assume the responsibilty for creating demand for his product," claimed Greene Mountain president, Charles Greene, as he outlined policies, projects and goals which his company will employ in their dealings with indie distributors who will carry the Greene-Mountain line.

"What we have developed," he added, "is a wide ranging project which is geared to providing a maximum amount of aid and practical tools which our distributors can utilize in their efforts to maximize the potential of our product and artists. In essence this approach signifies our intention to co-operate and help distributors in every conceivable manner possible, rather than asking them what they did for us today. Our relationship with those distributing Greene Mountain product will now approximate a music merger in which both partners will contribute all their talents and resources to the one purpose of selling records. It is our intention to ensure that Producers and Greene Mountain Record Co., as manufacturer or our distributors, will ever have cause to complain about the other's contributions to the endeavor."

The basic facet of the policy will be a communications network which will link the company's forces with its distributors in such a manner as to ensure the accurate transmission of information throughout the web. For starters, Greene Mountain's indie promotion staff will utilize transistorized, brief, tape transcriptions of $1,000 per unit which will enable them to communicate immediately with all distributors, with Greene Mountain's home offices in Los Angeles and with each indie distributor who will carry the Greene-Mountain line.

"We have what developed," he added, "is a wide ranging project which is geared to providing a maximum amount of aid and practical tools which our distributors can utilize in their efforts to maximize the potential of our product and artists. In essence this approach signifies our intention to co-operate and help distributors in every conceivable manner possible, rather than asking them what they did for us today. Our relationship with those distributing Greene Mountain product will now approximate a music merger in which both partners will contribute all their talents and resources to the one purpose of selling records. It is our intention to ensure that Producers and Greene Mountain Record Co., as manufacturer or our distributors, will ever have cause to complain about the other's contributions to the endeavor."

Merchandising, promotional and advertising campaigns, in conjunction with Greene Mountain's creative services and visual arts departments along with artist services, whether local, regional or national in nature, will be implemented in close co-operation with the company's distributors and with artist's itineraries. Distributors will be consulted and supplied with sufficient materials and funds to meet their individual needs.

The Greene-Mountain vice-president and general manager, Eli Bird noted that "with the exception of pricing and return policy, the entire operational plan our sales staff might be considered our distributor's policy manual."

Bang Album's Double Title

NEW YORK — A new LP by Bang, scheduled for Oct. 6 release on Capitol, will present a not often used cover concept: each side will feature its own title and picture.

Side one, entitled "Mother," finds the four man group in a colonial kitchen, seated around a table set with an 18" apple pie. From this side, "Day's Hangover," written by the Guess Who, will be released as a single. On the second side, "How To The King," an old-time ringinsie flatcuff's match is presented. The double concept is executed with a limited unusual racking displays as well.

All material on the album, which will be able to Jeff Chipp's Wild Grass made up, will be produced by C.A.M.-U.S.A. Executive producer was Dick Brown. A major tour for Bang is being set up in conjunction with the release.

Audio/Visual Sheet Music From Buddah

NEW YORK — Bob Reno, vice president of Buddah Music, Inc. has announced the launching of a new project in the field of sheet music. Working with Buddah's distribution associate Eddie Cimino, vice president of Cimino's Music, the company has developed an entirely new concept of audio/visual presentation of his music.

Aimed at the young beginning pianist, the basic sheet music will be supplemented by an Eora Tone "sound phonograph" for $7.50 inch 33 1/2 rpm disk, produced by Bob Reno. It is entitled "Mrs. Music Makes It Easy" and serves as a simplified piano teaching lesson. The opening is a spoken introduction and explanation of his music, who is in reality Lala Grassi, professor of music at the World's Conservatory of Music. She then plays the left half of the music followed by the right hand, and finally the combination of both hands. Combined with the printed music, a child can follow along and hear if he is playing the proper notes.

"The idea for this project came out of a discussion between Eddie Cimino and myself about the lack of innovations in printed music," Reno explained, "and with the idea of something that would bring new life to publishing, and this audio aid was the result."

First Time

The first song to be presented in this form is "What Have They Done To My Song, Ma," written by Mels and Bonas, which has always continued with songs which are pop hits and can be given a simple arrangement for beginning pianists. The next release is Steve Goodman's "City of New Orleans," currently a chart hit as recorded by Arlo Guthrie.

The design for the sheet-music, including the identity logo of "Mrs. Music," are all efforts by the Buddah's services division of the Buddah Group.

The retail price will be 95c—no more than normal sheet music which did not contain a record. "Mrs. Music" song sheets are being distributed through the normal channels of distribution and additional sheet songs will be in shops by the end of this week.

Blue Thumb Pacts Pearls

NEW YORK — Pearls Before Swine featuring Tom Rapp have been signed to Famous Music's Blue Thumb label.

Their first LP for the label "Star-dance" is slated for release in mid-October. It was previously being recorded in Nashville, Tennessee and Woodstock, New York with Art Ellis, flute, soprano saxophone and vocals; Bill Heffer, electric bass and guitar; Harry Orlove, mandolin, banjo, and electric guitar.

An East Coast tour will coincide with the release of the album and will include key cities such as Chicago, Cleveland, Washington, D.C., Philadelphia and Boston, and will bring the group into New York for Thanksgiving.

Avco Signs Adam Wade

NEW YORK — Adam Wade has been signed by Avco Records. Wade will be produced by Steve Metz and David Lippton for Maximum Productions.

Cash Box — September 16, 1972
WHY WAYNE NEWTON (Chelsea 78-0105) Can't You Hear The Song? (3:38) (Dick James Music, BMI—Arnold Martin/ Montague) Those who had forgotten about Wayne Newton were quickly reminded of his talents when the fine singer/stylist released his million selling "Daddy Don't You Walk So Fast!" single. Following that, it is no easy task, yet Wayne should encounter no difficulty as this one rides to the very top of the pop/MOR charts immediately. Flip: No info. available.

THE CHI-LITES (Brunswick 55483) A Lonely Day (6:23) (Junior Brian, BMI—Record/Mayfair) Re-established the "Hey! Say, Yes!" formula, Chi-Lites deliver their third single from album of the same name. Another winner in both pop and R&B markets. Flip: No info. available.

JOHN DENVER (RCA 74-0801) Hand On My Heart, Old Time Proms (3:39) (Cherry Lane, ASCAP—Denver) First single culled from Denver's newly released "Rocky Mountain High" LP. Mitarbeiter, the immensely prevalent in most of his former tunes. Self penned composition should pick up immediate sales in pop markets. Flip: "Late Winter, Early Spring" (3:57) (Cherry Lane, ASCAP—Denver/Kiss-N-Taylor)


STORIES (Kama Sutra 555) Top Of The City (2:58) (Buddah/Mitnick Music, ASCAP—Brown-Lloyd) Local group who were successful with their debut outing, "I'm Coming Home," change the mood that will capture pop and FM audiences as it makes its way to new chart heights. This group will be around for a long time to come. Flip: No info. available.

JACKIE DE SHANNON (Atlantic 2895) Paradise (2:35) (Cotillion/Gourds, BMI—J. Prine) Jackie delves into the John Prine catalog for this country flavored outure sure to excite all pop and MOR programmers. Soft, but powerful vocal delivery adds strength to meaning of this fine tune. Flip: No info. available.

LITTLE EVA (Bell 45-264) These Things (2:27) (Screen-Gems/Columbia, BMI—Goffin-King) Currently riding the best seller charts in Great Britain, Little Eva's dance track record is a new live version from Bell Records. And don't look too surprised if the Loco-Motion soon becomes a best seller all over in the States. Flip: "Will You Love Me Tomorrow?" (2:50) (Same Credits)

PETULA CLARK (MGM 14431) Wedding Song (There Is) (312) (FD, ASCAP) Beautiful remake of former Paul Stookey hit stands excellent chances of topping charts all over again. It's all in the tracks, and Pet Clark knows how to make those tracks come alive. Flip: No info. available.


INDEPENDENTS (Wand 11249) I Just Want To Be There (9:29) (Our Children's Music/Mr. T/Cherita Music BMI—large files) Solid R&B winner contained within the tracks of this latest Independents single. Group is to make a gain instant chart recognition. Flip: "Can't Understand It" (4:45) (Butler Music, ASCAP—Jackson-Yaney)

CHANGE (Kapp 2181) Hitchhike Railway (3:05) (Colgoma Music, ASCAP—Dunn-McCaughan) Tune made popular by Joe Cocker and is given a fine "live" treatment by Chance in their bid for their first hit record. Flip: pick up a steady 10 stations. Flip: "Country Side Woman" (3:16) (Mamkin Music, ASCAP—Begara-McCrea)

THE STARSTIRS (Buddha 320) Every Single Way (3:10) (Kama Sutra Music, BMI—Flax-Lambert) One of their strongest efforts to date. The Starstirs tackle a solid Flax-Lambert tune and give it renewed pop power. There's little doubt about this one becoming a chart item. Flip: No info. available.

BROOK BENTON (MGM 14440) If You've Got The Time (2:50) (Shada Music, ASCAP—Backer) Commercial in more ways than one, this Benton release should already be in your top 100. Flip: To thousand TV viewers. Soft steel guitar passages adds to mood and fine Benton delivery. Flip: No info. available.

THE BAR-KAYS (Volt 4081) Memphis At Sunrise (3:15) (East/Memphis Music, BMI—Jones-McLaughlin) Instrumental landscape of Memphis at sunrise is certain to blossom into a hit. Though The Bar-Kays are working with definite perils of a TV series, they will paint a pretty chart picture in the weeks to come. Flip: No info. available.

BRENTON WOOD (Mr. Wood 009) Steady Boom Boom Too Cold (2:17) (I'm Hip/Steel Chest, Music Forever, ASCAP—Smith-McKay) It's been a while since we've heard from the "Oogum Boogum" man, but Brenton has returned with another scorcher in the same vein. Should send everyone right on to the dance floor flagging for more. A definite winner. Flip: Part II (4:24) (Same Credits)

DENNIS YOST & CLASSICS IV (MGM 7002) (Lan-Tastic, W.C. C/D-Ulster Music, BMI—Wanberg) One of the finest balladeers around today, Dennis Yost and company prove that this new single isn't unmatched when it comes to a soft, mystical mood. Here they present another stirring ballad and a sure fire crowd pleaser. Flip: No info. available.

Robert Seager

AL KOOPER (Columbia 45691) Ram Stone (4:43) (Cotillion Music, BMI—John Prine) Originally released by Buddy & John Tim's Problems) (3:39) (Cherry Lane, ASCAP—Denver) First single culled from Denver's newly released "Rocky Mountain High" LP. Mitarbeiter, the immensely prevalent in most of his former tunes. Self penned composition should pick up immediate sales in pop markets. Flip: "Late Winter, Early Spring" (3:57) (Cherry Lane, ASCAP—Denver/Kiss-N-Taylor)

Randy Pearson

AL MARTINO (Capitol 3444) Cantina Libre (Sing Free) (3:29) (Prophet Music, ASCAP—Diamon) Al Martino delivers a powerful rendition of Neil Diamond's classic, "Cantina Libre" that is sure to make instant MOR play. Flip: No info. available.

BILLY CHARNE (Sussex 240) To-M-Y-Tom-O Ray (2:48) (Dunbar, BMI—Chernoff) One's first reaction to this record might be to hear it again to determine whether or not it's in English! But rest assured, this unusual tune becomes disarmingly familiar after a single listening. This is the kind of song that grows on you. Over and over again. Flip: No info. available.

TITANIC (Epic 10810) Sultana (2:56) (April Music, ASCAP—Titicani) Latin rocker in Santana style should make for instant chart success as single will both pop and underground exposure. Flip: No info. available.

ALVIN CASH & THE HUNDRED DOLLAR BILLS (Seventy 7-118) Don't The Creep (2:56) (Cape Ann/New, Round-BMI—McLaughlin) Formerly with The Registers and then with The Crawlers, Alvin Cash is now thinking along the same lines as his name. Another dance item that could explode nationally and put Cash back in the register. Flip: No info. available.

BILLY CHARNE (Sussex 240) To-M-Y-Tom-O Ray (2:48) (Dunbar, BMI—Chernoff) One's first reaction to this record might be to hear it again to determine whether or not it's in English! But rest assured, this unusual tune becomes disarmingly familiar after a single listening. This is the kind of song that grows on you. Over and over again. Flip: No info. available.
Gottschalk's Chappell Folio

NEW YORK — A resurgence of interest in the work of American composer/pianist Louis Moreau Gottschalk has resulted in a collection of some important works of the 19th century composer entitled "Compositions For Pianoforte" published by Chappell & Co.

Gottschalk music marks the first time an American composer ever incorporated Creole, Negro and American folk melodies into his compositions. In addition, Gottschalk is considered the first American to earn international acclaim as a pianist and composer and was the first to present solo recitals in the United States.

"Compositions For Pianoforte" represents a new edition of ten Gottschalk compositions edited by Amyrigami Rigati, noted Israeli-American pianist and Gottschalk interpreter, has assisted in the uncovering of the neglected Gottschalk works. He has also brought the Gottschalk legacy to the attention of the public through numerous international concert, TV and radio performances, and several LPs dedicated exclusively to the composer's music.

O'Jays Disk Turns Gold

NEW YORK — The O'Jays' single, "Back Stabbers," produced by Gamble and Huff for their Philadelphia International label, and distributed by Epic/Columbia Records, has been certified as gold, signifying that the single has sold over one million copies.

Devils On Blue Thumb

NEW YORK — The HooDoo Rhythm Devils have signed a contract to Famous Music's Blue Thumb label.

"The Barbecue of DeVille" is the group's first album on Blue Thumb, produced by David Robin & Friends. In the past, Robin has produced artists as Moby Grape, Mongo Santa Maria, Marlow, Tower of Power and the Great Society.

The LP is scheduled for release in early September, featuring Joe Crane, lead singer; John Reid, lead guitar; Glenn "Hambone" Walters, vocals and drums; Dexter C. Flutes, bass; and Roger Clark, drums.

Hamid Presents Big Band Shows

NEW YORK — In celebration of the Steel Pier's 75th anniversary, George A. Hamid, Jr., is presenting the "sights and the sounds" of the big bands, created by and under the direction of Franki Lester, former leader of the Billy May Orchestra and vocalist with the Tommy Dorsey and Ted Lewis Orchestras.

He will bring "the big band" direct from the World Famous Steel Pier to the Shubert Theatre on West 44th Street for a limited engagement beginning with previews on Sept. 21 and with an opening on Sept. 27.

Ayres Song In 'Parades'

NEW YORK — Polydor Records' jazz-rock recording artist Roy Ayers had great expectations about his first album as a composer with the inclusion of his song "Henceforth" in the film "Parades." "Henceforth" was written by Ayers and his manager-producer Myron L. Williams.

The current Roy Ayers Ubiquity album, "Is It Happening?" Ayers will include "Henceforth" in his new Polydor album with his manager-producer Myron L. Williams.

Kasentz/Katz At Ultra-Sonic

HEMPSTEAD, N.Y. — Jerry Kasentz and Jeff Katz, the producing team that has given the public "bubble-gum" hits such as "Simon Says," "One Two Three Red Light," are producing Crazzy Elephant at Ultra-Sonic Recording Studios. The material for Crazzy Elephant's new album is engineered by Jeff Kracke.

GOOD EARS—Upon receipt of their gold record for a million sales of "Last Night I Didn't Get To Sleep At All," Bell Records recording artists, The 5th Dimension, presented their first golden ear award to John Jiosa, executive director west coast operations. Bell Records, and Irving Siegel, vice president and general manager of Bell. Members of The 5th Dimension: Marilyn McCoo (seated) left to right rear; Billy Davis, LaMonte McLemore, Ron Townson, and Florence LaKate Gordon. The award was presented during the group's engagement at The Riviera Hotel in Las Vegas.

'Sondheim' A New Book

NEW YORK — Doubleday Books plans to publish "Sondheim," dealing with the varied theatrical and musical career of composer-lyricist Stephen Sondheim. The book, by author Craig Zdan, will explore the innovative areas of Sondheim's work on Broadway, including a look at his upcoming musical "Smiles Of A Summer Night," to be produced next Feb. by Hal Prince.

Also included in the exploration of Sondheim's work will be an exclusive behind-the-scenes look at the recording of "The Last of Sheila," the film that Sondheim co-authored with Anthony Perkins, and which begins production shortly in France under the direction of Claude Chabrol.

Sondheim, who received Tony Award nominations for both Best Composer and Best Lyricist, has written the lyrics for "West Side Story," "Gypsy," "Do I Hear A Waltz?" and both music and lyrics for the Family Theater revue, "Way To The Forum," "Company," "Anyone Can Whistle," and "Follies." Zdan has already interviewed many musical and theatrical notables in preparation for the book, including composer CBS head Goddard Lieberson, Angela Lansbury, Alexis Smith, Dorothy Collins, Herb Ross and Ruth Ford.

VPA's Open Meeting

NEW YORK — Morton Dublin, president of the Videotape Production Association, will hold an open meeting to be held Friday, Sept. 20, 6:15 P.M. at the Ad Club of New York.

Topics at this meeting will be: editing on 1 inch component color tape, "The new and fast growing business of showing feature movie events in television," and "The next and the second topic will be Paul L. Klein, president of Computer TV Inc., and E. Rogers of Directors Circle Inc.

The industry is invited to attend this meeting.

Reeves Inked As Dunhill Writer

HOLLYWOOD — ABC/Dunhill press, Jay Lascher, has announced the signing of Edward Reeves as a writer and, as an artist/producer to ABC/Dunhill Records.

As a songwriter, Eddie Reeves has had numerous hits, among them "White Room," for Joe Cocker, and "I Shot The Sheriff" for Eric Clapton.

For ABC/Dunhill, Reeves is signed as an artist, with "Wingate Music," one of ABC/Dunhill's publishing companies.

In addition to his songwriting talent, Reeves was formerly associated with Uproar Music as west coast general professional manager.

CAM Signs Manchild

NEW YORK — C.A.M., U.S.A. principals Jimmy Jenner and Vittorio Bencivoglio have announced the signing of a new group, Manchild.

Produced by Jay Lascher, 

the group originated in Alabama and is presently residing in Boulder, Colorado. Their first single, "Low Man On The River," has just been released and an LP is forthcoming.

The group's new album is being released by Jimmy Holiday, who also manages The Association with ABC/Dunhill. Reeves is signed as artist/producer to ABC/Dunhill Records.

In addition to his songwriting talents, Reeves was formerly associated with Uproar Music as west coast general professional manager.

Cash Box — September 16, 1972
Merle Haggard says: "IT'S NOT LOVE (But It's Not Bad)"

Sales Figures say: IT'S A SMASH!

#3419
Available from Capitol Records

Writers: Hank Cochran & Glenn Martin
Publisher: TREE PUBLISHING CO., INC./BMI

b/w "MY WOMAN KEEPS LOVIN' HER MAN" writer: Merle Haggard
The Sound of Soul on Atlantic

"Born to Wander" — Margie Joseph (2097)
"Peace in the Valley" — The Persuaders (Win or Lose WL 225)
"I'll Be Around" — The Spinners (2904)
"Time" — Jackie Moore (2830)
"Woman Don't Go Astray" — King Floyd (Chimneyville CH 443)
"Baby Sitter" — Betty Wright (Alston A 4614)
"I Wish It Would Rain" — Johnny Adams (2905)
"Chip's Funk" — Black Heat (2890)

Atlantic Records. It all started here...and it's not stopping
1. Chicago V (Columbia KC 31302) (CT/CS 31302) 1
2. Big Bang (Columbia KC 31303) (CT/CS 31303) 3
3. Never a Dull Moment (Mercury SRM 1-464) (SRM 1-464) 4
4. Honky Chateau (Capitol STS 2633) 6
5. Trilogy (Columbia KC 31305) (CT/CS 31305) 5
6. Mood (Columbia KC 31308) (CT/CS 31308) 9
7. Simon & Garfunkel’s Greatest Hits (Columbia KC 31309) 12
8. Super Fly (Curtis Mayfield's Original Motion Picture Soundtrack) 10
9. Himself (Dunhill SPS 1003) 15
10. Seven Separate Fools (Columbia KC 31312) 17
11. Carlos Santana & Buddy Miles! Live! (Columbia KC 31318) 9
12. School’s Out (Warner Bros. 2633) 13
13. A Song for You (Columbia KC 31319) 13
14. Elvis at Madison Square Garden (EKS 7038) 14
15. Still Bill (Stax 31320) 18
16. Exile on Main Street (滚石唱片) 18
17. Daddy Don’t You Walk So Fast (Columbia KC 31321) 24
18. Son of Schmils (A&M 31642) 24
19. All Directions (Columbia KC 31322) 26
20. Too Young (Columbia KC 31323) 27
21. Saint Dominic’s Preview (Columbia KC 31324) 27
22. The London Chuck Berry Sessions (Columbia KC 31325) 27
23. Long John Silver (Columbia KC 31326) 27
24. Brick as a Brick (Columbia KC 31327) 27
25. Godspell (Columbia KC 31328) 27
26. You Don’t Mess Around with Jim (Columbia KC 31329) 27
27. Brother, Brother, Brother (Columbia KC 31330) 27
28. Demons & Wizards (Columbia KC 31331) 27
29. All Together Now (Columbia KC 31332) 27
30. Roberta Flack & Donny Hathaway (Atlantic SD 7216) (TP 7216) (CS 7216) 32
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89. Close Up (RCA LST 7216) 90
90. Manassas (Atlantic SD 7246) 99
91. Spice of Life (RCA LST 7216) 99
92. Ace (Atlantic SD 7246) 100
ANOTHER CHART CONTENDER
FROM THE "GROW WITH US" GROUP.

Thanks to Ed Lambert Music Sales, Miami, Florida, for bringing attention to "Wini Wini, Wana Wana" (15100) for release as a hit single. Available on BASF LP (21143), 8 Track (41143), or Cassette (31143). Contact your local distributor for copies of this fast breaking hit album and single. Or write or call BASF Systems, Inc., Crosby Drive, Bedford, Mass. 01730. Phone (617) 271-4000.
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MAR Y SOL—Various Artists—Atco SD 2-705

The First International Puerto Rico Pop Festival held earlier this year, April 1-3, has been preserved for the documentarian and music lover alike on this two-record set. There are many fine performances here, some high-lighting being Dr. John’s “Wang Dang Doodle,” the Glee Band’s “Looking For A Love” and Emerson, Lake & Palmer’s “Take A Pebble/Lucky Man.” The Allman Brothers, Mahavishnu Orchestra, B. B. King, Osibisa, Cactus, Nitzinger, Jonathan Edwards, John Baldry and Herbie Mann round out the roster. In the tradition of the “Woodstock” recordings.

LOST AND FOUND—Humble Pie—A&M SP 3513

This seems to be the season for “roots” albums. Humble Pie was doing some rockin’ before they hit the Fillmore, and this specially-priced two-LP package is what their early days were all about. Their “Town And Country” and “As Safe As Yesterday Ist” LPs originally released on Immediate Records are re-issued here in their entirety; you can witness for yourself the development of an acoustic group who first dabbled in r&b and then plunged headlong into r&b. A welcomed return of some tracks that were just too good to be forgotten.

MARK, DON & TERRY 1966-67—Terry Knight & The Pack—Abaco 4217

Back when heavy music meant Paul Revere & The Raiders and the Stones were just beginning to get their American due, you would hear talk about this group. While Mitch Ryder & The Detroit Wheels were getting the greater part of the national spotlight, this quintet dared to be different as well as raucous. These recordings of course have much significance to the GFR fan; they have been unavailable for many years and represent the true beginning of a very definite phenomenon. But there’s stuff to listen to here too. Should be a solid sales item.

ALONE AGAIN (NATURALLY)—Ray Conniff And The Singers—Columbia KC 31629

Where Talk about your hits! Ray & The gang lend their trademarked smoothness to the title track as well as to “Brandy,” “The Candy Man,” “Day By Day” and others equally as familiar and current. The one “oldie” here is a serendipitous choice, the Dave Clark 5 ballad “Because.” Conniff should have little trouble scoring his umpteenth chart LP with this one.

LIVE!—Rory Gallagher—Polydor PD 5513

Once the helmsman of the British blues group Taste, Rory is now quite a tasty solo guitarist, vocalist, harp and mandolin player. On these sessions recorded in Europe earlier this year, he’s accompanied by bassist Gerry McAvoy and drummer Wiggy Campbell. Most of the blues here is loud and bally, with Rory’s slide expertise shining through most definitively on “In Your Town.” But he can do a job acoustic as well as he proves on Bling Boy Fuller’s “Pistol Slapper Blues.” Already charted and itchin’ for high places.

CLASSICAL PICKS

IGOR STRAVINSKY: THE RITE OF SPRING; KING OF THE STARS—Michael Tilson Thomas, Boston Symphony Orchestra—Deutsche Grammophon 2530-252

This import is a fine example of how classical disks can be recorded and packaged for maximum sales as well as for artistic considerations. The combination of the literally eye-catching cover art and the major work’s popular fame since its use in “Fantasia” assures that it will not be overlooked by the browser. The inclusion of a relatively unknown but highly compelling secondary work should bring the ardent collector to its doorstep as well. Performance and recording are both technically as well as emotionally satisfying.

HANDEL: SUITES FOR HARP/CHORD NOS. 1-6—Glenn Gould—Columbia 3159

This is Glenn Gould’s latest, grandest undertaking: the first recording ever by Glenn Gould on harpsichord and the first stereo disking of the first four suites for that instrument by a composer chiefly known for his choral works and operas. (Formerly these had only been available on Wolfe’s five-record mono set.) Each suite follows a different pattern, but Gould is most adept at translating the uniqueness of
**Col Pix, Hallmark In Lyric Deal For Greeting Cards**

NEW YORK — Lester Sill, president of the music division of Columbia Pictures Industries, Inc. has announced the signing of an agreement with Hallmark Cards, Inc., granting Hallmark the right to use the division's song lyrics in greeting cards and stationery items.

The lyrics will be used in the form of greeting cards and gift books; postcards; stationary and notepads; stationery and note pads; puzzles; calendars; scrapbooks; greeting cards; stationery; and photo albums; and party goods, as well as greeting cards.

In "most cases," said Irwin Z. Robinson, vice president and general manager of the division, "he believes that the melody and the lyrics of a good song will work on a man's mind. Now with the publication of the 'Sounds of Love' series, some of these lyrics will be recognized on their own as genuine poetry and prose, with individuality and meaning.

Keeping this in mind, the Hallmark editors are making their selections purely on the basis of whether or not the song itself was a hit. Robinson, who negotiated the deal with Hallmark, indicated that the likenesses of artists who wrote or popularized a song will be used. However, a small credit line will identify the song title and writer.

"We have always intended that our writers' lyrics be used in the most dignified manner, and this association with Hallmark, which has always presented its material in the best taste, is consistent with our purpose," Robinson added.

Clark Randall, corporate director of product management for Hallmark, said, "The lyrics are actually an ideal form of communication for greeting cards."

The first items in the series will be in stores by December, 1972.

**Greene Mt. Inks Hill**

NEW YORK — Jessie Hill, blues and R&B singer-composer, has been signed to a long-term recording contract by the Greene Mountain Record Co. The announcement was made by company president, Charles Greene Hill, who was born and raised in New Orleans, first achieved national prominence with "Ooh Poo Pah Doo," which hit the charts in 1959.

Over the years Hill has worked with such artists as Wilson Pickett, Etta James, Allan "Pinky" Bingham (who produced "Ooh Poo Pah Doo") Jerry Butler and James Brown. In 1964, label owner Jimmy "The Biscuit" Bouchard (Dr. John) under his wing, Jessie and Mar wrote "When the Battle Is Over," which became a hit for Delaney & Bonnie and which was later recorded by Martha Franklin. They also wrote such other well-known songs as "Manna Rous" and "Familiar Realities."

Hill, whose debut album for Greene Mountain is scheduled for an early Fall release, is now recording with his band, which includes three original members of his "House Rockers II," guitarist Alvin "Shine" Robinson, drummer John Boudreaux and tenor man Dave Lastle, all of whom have been with him during the "Ooh Poo Pah Doo" years.

**Boone' LP On Mercury**

CHICAGO — Mercury Records has recently released the first Daniel Boone album, "Daniel Boone," containing a single "Beautiful Sunday," according to Lou Simon, senior vice president and director of record promotion.

Simon stressed that the campaign behind the album was being made not only to the longevity of the artist as a performer and a songwriter. Arrangements are being made through Boone's manager and producer, Larry Frey, for an American tour during the fall.

Boone is a veteran of British music scene, having worked on many pop songs in England.

**Julie Rogers' Mega Debut**

HOLLYWOOD — The first American album of Julie Rogers, "Julie Rogers...With Feeling," has been released by Epic Records, under arrangements with the singer's British label, Ember.

The LP by Miss Rogers, a major night club and concert performer in England and throughout Europe, includes an introductory live material by Glen Campbell. Produced by Teddy Faber, the album selection is arranged and conducted by Charles Blackwell and Johnny Arathy.

**Atlantic Flips Two Singles**

NEW YORK — Singles by the Spinners and Margie Joseph have been released recently by Atlantic Records. In response to interest from the national disc jockeys, the club sides have been flipped.

The new "Lips and Nips" is the new flip side of the single by the Spinners. The former "A" side, "How Could I Love You," is now "Lips and Nips," the club side.

With a new line-up, "Love to Live" is the new flip side of the record backed with "Let's Go Somewhere And Love."
NEW YORK—LET’S PLAY PROMOTION, OR—WHAT’S MY LINE

The record industry has come a long way. And unfortunately, so too has promotion. Partly because of the tremendous amount of product released each week, and partly to our own desire, record companies promote gimmicks. It’s at all time high. In fact, it’s reached the point where we’ve begun to remember records by ads, parties and promotional material rather than by the merits of the record itself.

Because of the deluge of new product issued each week, it has become necessary to either promote each record individually, or to concentrate on a few, and hope that they, by virtue of sales, can pay for the others. It is almost impossible for a label to cut back on its releases because of contractual obligations to the artists involved. So, the next best thing to do is to release the product, and promote it by any means possible. And we do mean ANY!

But don’t think for a minute that promotion has just come into being. Nay, it’s been here for as long as there have been records. The only difference being that now, there seems to be no such thing as too much publicity.

Going back a bit to the late fifties and early sixties promotional items were used in a business-like fashion. Pens, ash trays, calendars and paper weights were prevalent. And each was usually inscribed with the name of the artist or the title of the song a record company wanted to promote. And that was that. But then came The Beatles, and with them, Beatle dolls, tee-shirts, watches, posters, glasses, wigs, buttons, and a host of other items too numerous to mention.

With the success of Beatlemania, stores throughout the country began to stock the promotional items and sold them almost as quickly as they were re-issued. And thus began a new wave of consumer promotion. True, everyone was always conscious of discovering new and selling product to the public, but now, for the first time, that way was obvious. Give the public what it wanted. Attention!

Now that the problem of consumer advertising had been temporarily solved, promotional activities were centered on the industry itself. The average consumer, listening to his favorite radio station would only be exposed to forty or fifty singles each week. And over the period of a month, usually only five or six.

Promotion Is The Name of The Game

new songs would be added to that list. The people in the record industry however, were subject to receiving hundreds of records a month. And because of the quantity, specialized promotional activities were called for.

It is difficult to remember who or what came first. But, like the Madison Avenue sharpies, the rush was on. Posters, buttons and tee-shirts marked the first phase of record promotion. They were usually imprinted with a catchy slogan or with just a photo of an artist or album cover. But as soon as all of the record companies began to use these devices, new ground was broken. And before we knew it, phase two was in motion.

Phase two was the novelty phase. Personalized matches, car stickers, flyers, postal cards, beer mugs—and just about anything one could buy at his local five and dime store was sold. And some by a whole lot of money.

Rather than shifting into phase three, we are now in what might be called an expanded combination of one and two. For we are still in the midst of shirts, mugs, buttons and posters, but their quality, size and frequency has been expanded.

Recent examples of promotional gimmickery include light bulbs, rolling paper, bath towels, tote bags, drum sticks, flags, visis, a pottery pie kit, wrist watches, socks, boomers, comic books, apple cider, and undergarments. And there’s no telling where we’ll be going from here.

What ever happened to the days when companies just advertised in print and on the radio? When we were able to associate a slogan with a particular song or artist? When we weren’t furnished with all sorts of clothing? It seems that with each passing month, there are more and more avenues to the promotion game. And though it does serve a purpose to some extent, I’m beginning to wonder whether or not they should be considered a part of the music industry or a panelist on what’s my line? kennie kerner.

PASSING MARKS—Well, September can mean only one thing: The fall concert schedule is in full swing. And to help you decide on which shows you’d like to attend, here’s just a brief sampler of them.

Roberta Flack & Quincy Jones will be appearing at Carnegie Hall on Sept. 22-24 with shows at 9 and 11:30 p.m.; Englebert Humperdinck at Westchester County Center on Sept. 22, 7:30 & 10; Frank Zappa at the Forum Sept. 22 at 8; David Bowie at Carnegie Sept. 28 at 8; Eagles & Jackson Browne at Forum Sept. 29; King Crimson and Allman Brothers at Uniondale by Ron Del ballo.

Concerts East presents Ten Years After and Edgar Winter at the Nassau Coliseum on Sept. 29 at 8 p.m.; Howard Stein presents at the Academy of Music in (Cont’d, on page 32) moment Steve added, almost as an after-thought, “And that is despite the fact that I have more money to spend. Today I have to be really sold on a particular artist or group before I’ll bother to go over and see them. We have so many bands and factors to bear in mind that I couldn’t possibly spend my time on something ... and I’ll usually buy it if I’m interested.”

I’ll bother to see any of the music. After buying a few albums primarily as a result of some super-heavy campaign... and finding that they were terrible... we became damned selective. Of course I can’t presume to speak for the kids I grew up with, but my habits as a consumer have become, if anything, even more selective.”

Reflecting for a

HOLLYWOOD—PROFILE OF A CONSUMER

Stephen McMahon is 24, hails from Ladune, Missouri (a suburb of St. Louis), and for some 15 months has lived in Los Angeles where he is energetically going about the task of establishing himself as a film producer. He is single, drives a late-model Alfa Romeo (“I couldn’t really afford it, but the deal was too tempting”), and aside from film, his only other consuming passion is contemporary rock. He owns an excellent, but not extravagant, stereo component system and boasts a collection of some 300 albums. He attends as many rock concerts as his finances will allow, loves (among others) Jeff Beck, King Crimson and Yes and will figuratively kill for tickets to attend in-person appearances of his favorite artists.

Steve started purchasing records on a more or less regular basis when he was about 13. “I was mostly into singles at first,” he recalled when interviewed last week. “You know the trip. Hear a tune on WFL and then race down to the store and snap it up. A couple of years later I started to get interested in albums... after hearing Ike and Tina and the Ventures and wanting more... but even after the Beatles pulled off Ward 2, even though I still wasn’t sure what the album came out containing the same song. See, I was beginning to realize that buying singles was a waste of money. That’s when I began laying back and waiting for whatever artist I happened to be into to release an album.”

“It’s not the same as a habit,” McMahon mused. “Well, between the ages of... oh... 16 and 19 I guess I’d buy an album every other week. That might not sound like many today, but seven or eight years ago we didn’t have that much loose cash and, anyway, there wasn’t that much good rock to choose from. Now you can go crazy trying to decide what to buy, and there’s no doubt in mind that heavy record company I have gotten into gear after the Beatles pulled their blitz. I know that me and my friends were affected by the hype going down around them... although we didn’t know the word... and I’m sure that all the record companies would have been affected by the impact it had on us.” McMahon smiled. “But I’m not sure they fully realized... or do even now... that we gradually achieved a certain sophistication that eventually enabled us to separate the hype from the music. After buying a few albums primarily as a result of some super-heavy hype... and finding that they were terrible... we became damned selective. Of course I can’t presume to speak for the kids I grew up with, but my habits as a consumer have become, if anything, even more selective.”

Reflecting for a
HOLLYWOOD—(Cont'd. from page 31)

paige: That might sound unfair and uninformed, but to be totally honest, A&M is about the only label whose product has never given me any trouble."

The conversation turned to the problem of bootlegging. "That's never been much of a worry for me, personally," replied McMahon, who has a bootleg album in his life and aside from things like the Dylan basement tapes, which I guess can be regarded as collector's items, I can't understand why any one would buy them considering their quality. As far as bootleg cartrigdes are concerned, that's another story. They can sound as good as the original and, speaking strictly from a practical rather than ethicial point of view, a person would be a lumber not to buy them if they were available and of good quality. It's my opinion that most people who buy bootleg tapes don't know that they are taking money out of company tills, don't care, or simply figure that record companies and rock artists are rolling in bread anyway. I'm no expert on the subject, but possibly a combination of staff anti-pirating laws and lower prices will help the situation from the record company standpoint."

As Steve McMahon has been careful to point out, he is not an expert, merely a consumer. His thoughts and comments are not necessarily representative of the album-buying public at large. But he IS an intelligent, aware young man of 24 who loves contemporary rock music.

And he DOES buy albums. About 45 to 50 of them a year. If there are only 10,000 buyers like him running around loose, that's still almost a half a million albums and nearly $3 million (at list prices).

And he's always up for grabs. If you can figure out how to get to him.

michael sherman

HOLLYWOOD—The Heywoods' Move Along

Dick Clark discovered the Heywoods six years ago and they've been with his productions ever since. Their credits include tours with The Rascals, The Raiders, and David Cassidy. For the past year and a half, the Heywoods have enjoyed rewarding success while touring nationally with The Osmonds, playing before sellout crowds at Madison Square Garden, the Ohio State Fair (70,000 strong), and most recently Anaheim Convention Center.

So Donaldson, leader and keyboards player for The Heywoods discussed the group's tour and their first single of notice "Someone Special."

"I really think that my job as an entertainer is to make people happy and get with the music. I want the sound of our records, like "Someone Special," to be light and airy."

An extension of this talent surfaced when Dick Clark asked the Heywoods to pen the theme song of his future TV special, "The Real World of Make Believe." They not only came up with the theme song, "I Wish I Could," but went on to write the entire score for the show scheduled to be aired fall. The special will star Clark, Denny Osmond, Michael Landon, Bob Crane, and William Shatner. The Heywoods number seven in all. Donaldson also plays trumpet and drum, David Krock arranges all the material and plays bass flute and trumpet, Gary Coveyou play sax. Mike Gibbons also plays trumpet and is one of the lead singers. Rick Joswick is the other lead singer, Bud Weingand handles lead guitar and flute, and Steve Hailer provides the back beat on drums and occasionally sings lead vocals.

They are a young group (ages range from 17 to 19), but are well seasoned, performing together for the last six years, and just now picking up steam. Their rst album is currently under way and there are also plans for another tour with The Osmonds, possibly through Europe.

PASSING REMARKS—(Cont'd. from page 31)


In November, Ron Delsener presents The Hollies at Philharmonic Hall on the 5th; Cat Stevens at Philharmonic Hall on Nov. 6, 7 & 8; America at Carnegie Hall on Nov. 6; The Clancy Brothers at Carnegie Hall Nov. 8, and The Fifth Dimension at Carnegie Hall on Nov. 17 & 18.

Procol Harum and Tía Na No will appear at the Academy of Music on Nov. 8, followed by the New Riders on Nov. 22 & 23, and Savoy Brown 24-25. Uriah Heep will headline on Dec. 15 & 16.

EMERGENCY WARD—Nina Simone—RCA LSP 4757

Nina's first live LP in some time for the label consists of but three tracks, but they are impressive to the nth degree. The first is a fusion of "My Sweet Lord" with an original, "Today Is A Killer."

A beautiful "Poppies" begins the second side which is closed out by "It's A Pity." Nina is accompanied by her brother Sam Waymon and the Bethany Baptist Church Choirs from South Carolina, New York. The gospel/jazz/soul/folk/pop fusion that is Nina has room to spread out here, thickly and purposefully.

BLACK KANGAROO—Peter Kaukonen—Grunt FTR-1006

Jorma's brother Peter has put together a debut LP that could go far in establishing him as a talent to reckon with on the rock scene. His pad is mostly decorated in contemplatively hard blues-rock but there's a pleasant corner left over for "That's A Good Question," the most beautiful instrumental to come out of the Ashville family. "Embryonic Journey." What have kangaroos got to do with boogie? Have you ever seen one stand still for very long?

DOUG "COSMO" CLIFFORD—Fantasy 9411

This first solo album from the Creedence dubliner portrays a vocal sound somewhat between Jim Morrison and Tony Joe White. He is joined by a female-dominated chorus on almost every track and in general, the album is more commercially rock than one might expect. Glenn Cornick is magnificent as a support and a bunch of newies are highlighted by Latin music, with the older rockin' boasts "I'm A Man," (the Spencer Davis Group version "Daydream") and Sir Douglas Clintel's "She's A Man At Work." The Tower Of Power horns help out in the punch department.

THINK (ABOUT IT)—Lyn Collins—People PE 5613

This album will produce more positive gut reaction than thought, for Lyn really knows how to tear it up and make it scream for mercy. James Brown produced "The Female Preacher" in a nice variety of moods, but all contribute to the point that one simply does not mess with this lady. Titled after her smash rural single that went pop in many markets, the disk is highlighted by one helluva version of "Fly Me To The Moon" and Jerry Butler's "Never Gonna Give You Up."

Jazz Picks

NIGHT GLIDER—Groove Holmes—Groove Merch G 512

One of the most melodic operators who can still get it on rhythmically speaking sounds like he's got the potential to be accepted pop once again (remember "Misty"?) as well as jazz a la Billy Preston and Isaac Hayes. But we've changed more than this man's music. He has it as basic and gritty as always, yet romantic and mellow when it wants to. Includes the single of the same name as well as "He's Gonna Give You Some Time" and "One Mint Julep." Strong Sonny Lester production.

DRIFTN' BLUES—Charles Brown—Mainstream 368

Holds grand re-issue of a timeless but recently unavailable session from the Texas organ/vocalist primarily known for his seasonal blues, "Merry Christmas Baby." Here, backed by guitar, tenor and drums, he offers up standards like "Our Day Will Come" and "Since I Fell For You" as well as one original, the title tune, which he wrote when he was twelve. Should please his cult and add more than a handful of new believers to his crowd.
Harris & Hall To Conduct CMA Songwriting Seminars

NASHVILLE — Ted Harris and Tom T. Hall have extended an invitation on behalf of the Country Music Assoc., to hold a seminar of the board of directors of the Country Music Association, and have solicited the presence of every songwriter who has composed a song in the past year.

"I have a lot of faith in the songwriters and feel confident that they can contribute immeasurably to the industry by a closer working relationship with CMA," stated Harris. The meeting is designed to solidify the relationship between the songwriters and CMA.

Clower To Host Comedy Corner

NASHVILLE — Comedian Jerry Clower, will bring the gift of laughter to "Jerry Clower's Mystery Country Show" a permanent basis in September.

Beginning Sept. 11, he will host "Comedy Country," a new feature of the 30-minute country-western show produced by United Artists, Southern Baptist Tele-
gion and Television Commission.

"Comedy Country," designed to "take the cross of Christ to the roads of the world," is heard weekly on 50 radio stations across the United States.

"Jerry Clower was our featured personality during the month of August and he was so popular with the listening audience that he has been asked to join our staff," said Dr. Paul M. Stevens, executive director of the Radio-TV Commission.

Reeves Heads UA Show

NASHVILLE — United Artists Records, Del Reeves, newly re-signed to an exclusive long-term disc contract, will headline the label's country music show in Nashville on Oct. 19th during Country Music Week.

A program for the UA showcase, including several major surprises, is currently being developed by the label's new a&r head, Kelso Hendricks and Biff Collee, c&w promo-
tion chief.

Cash To Star At 1972 Dove Awards

NASHVILLE — The Gospel Music Assoc. has announced that Johnny Cash will be the star of the 1972 Dove Awards program which will be held in Nashville at the War Memorial Auditor-
ium on Oct. 6. The affair will be a highlight of the Gospel Music Con-
vention held in Nashville during that week.

Cash, Plan to attend the presen-
tation show and banquet which will be held in Chicago on Sept. 16.

General Mills/Show Biz Donate Emery Show To CMF Library

NASHVILLE — General Mills, Inc., in cooperation with Show Biz, Inc., has donated the entire first year series of the syndicated Ralph Emery Show to the Country Music Foundation Library and Media Center in

UCLA Offers Country Course

HOLLYWOOD — The origins and de-
velopments of country & western mus-
ic will be traced in a new UCLA Extension course titled "Country Western Music: Its History and De-
velopment" that will meet from 7 to
Nov. 29, 7 to 9:30 p.m., in Room 2010 Bunche Hall on the UCLA cam-
pus.

Dr. Norman Cohen will conduct the 11-week course which is designed to bring the inter-
action of country & western with other forms of American music and its social and political implications of Southern values.

Philosophical development is available by writing P.O. Box 24902, Department of Arts and Humanities, University Extension, UCLA, Los Angeles, Ca.

O'Brien Rejoins Music Scene

NASHVILLE — Bill Sizemore, Inter-
state Talent Agency president, an-
nounced recently that Dottie O'Brien will take the reins of the booking duties for this agency on an exclusive basis. He added the addition of Ms. O'Brien in this capacity would allow him the time to devote to the manage-
rial aspect of his business. Sizen-
more's management roster includes Ronnie Dove and Ray Peterson.

Ms. O'Brien, absent from the music scene for a few years, was instrumen-
tal in booking the first country act into this city's Printers Alley, and in changing the format of many clubs across the country to exclusively country and western operation. Ten years ago, when she moved to Nashville from L.A., she opened the first pop artist agency in Music City.

The TTA roster includes Ronnie Dove, Ray Peterson, Bobby Vecc-
atori, Johnny Tillotson, The Newbeats, Ruby Winters, Vic Dana, Reese Gard-
ner, Ross Lewis, and a number of groups.

Bluegrass Fest At Vanderbilt

NASHVILLE — For the second year in a row, the Don Light Talent Agen-
cy has gathered Bluegrass and Coun-
try entertainment to be presented to the students, faculty and general pub-
lic on the Alumni Lawn at Vanderbilt University, Saturday, Sept. 23, at 3:00 P.M.

WSM's Ralph Emery will emcee as Waylon Jennings, the Osborne Bre-
thers, Doc Watson, Jim & Jesse and the II Generation fill the century old cam-
pus with the ring of the music that was in vogue at the time of Vander-
bilt's inception.

The Don Light Agency has set sim-
ilar shows this fall at the following colleges: Florida State in Tallahas-
ssee, Atlanta's Emory University, Western Illinois State in Macomb, Illi-
nois, Tennessee Wesleyan at Athens, Guilford College in Greensboro, North Carolina and Pfeiffer College in Min-
neapolis, North Carolina.

Cash Box — September 16, 1972
DAVID HOUSTON (Epic 10911)
I Wonder How John Felt (When He Baptized Jesus), (2:42) (Algee, BMI—C. Taylor, N. Wilson, B. Sherrill)
Combining his popularity as a country personality with the ever-increasing popularity of religious songs, David Houston is sure to come up with a big hit via this commercial and meaningful arrangement. Flip: no info available.

DOLLY PARTON (RCA 0797)
When I Sing For Him (2:57) (Owepar, BMI—P. Wagoner)
Porter Wagoner's prettiest half performs one of his compositions as a solo effort that is sure to hit the charts just as successfully as her previous country hits. A strong, inspirational sound. Flip: "Lord Hold My Hand" (2:00) (Owepar, BMI—D. Parton, G. Dean).

JACK BARLOW (Dot 17433)
Baby Don't You Cry None (2:30) (Terrace, ASCAP—J. Gillespie, R. Manero)
Jack Barlow delivers a bouncy and contemporary arrangement with strong commercial possibilities. His deep vocals fit the song nicely. Flip: "You've Still Got A Hold On Me (And I Can't Let Go)" (3:15) (Terrace/Barlow, ASCAP—B. Fischer).

DICKEY LEE (RCA 0798)
Baby, Bye Bye (2:23) (Jack, BMI—D. Williams)
Dickey Lee follows up his "Ashes Of Love" hit with a bright, up-tempo sound. His pop vocal sound should mark this record hitbound without delay. Flip: no info available.

BILLY WALKER (MGM 14422)
Sing Me A Love Song To Baby (2:45) (Venomous/Two Rivers, ASCAP—Anthony, Dobins, Whitehead)
Billy Walker has a slow and sentimental ballad here that features fine steel guitar work as backup for smooth vocal harmonies. Should land a good chart slot. Flip: no info available.

TONY BOOTH (Capitol 3441)
Lonesome 7-7203 (2:20) (Cedarwood, BMI—J. Tubb)
Telephonic songs always seem to make it. For instance, we can point to "Sylvia's Mother," "Memphis," "Beachwood 4-5789" and "He'll Have To Go," not to mention the c&w group, Area Code 615. This one's on the hitline too, as a strong follow-up to "The Key's in The Mailbox." Flip: "Congratulations, You're Absolutely Right" (2:32) (Blue Book, BMI—B. Owens, D. Rich, R. Simpson).

SMILEY MONROE (Portland 1010)
Janie, Sam Song (2:44) (Plaque, BMI—E. E. Miller)
Jane's sad song comes to us in the form of a ballad narration that paints a vivid picture. Smiley Monroe won't be sad when his song catches on in c&w markets. Flip: "Sorry, Mary Ann" (2:41) (same credits).

LARRY JENSEN (Kajie 512)
As Time Goes On (2:30) (Tall Corn, BMI—P. Harvey)
Larry Jensen has a moving feeling as he performs an emotional ballad that could establish Kajie as a firm country label. Flip: "I'm Movin' On" (3:18) (Tall Corn, BMI—D. Howard).

GARY MEISTER (Laurie 0732)
Death Row (3:02) (Sparky, BMI—G. Meister)
This is a pretty bouncy and uptempo number for a topic as expressing as "Death Row." Nonetheless, the song gets its point across and could score in various c&w markets across the country. Flip: "Love Me Today" (2:40) (Critique, BMI—G. Meister).

SMILEY MONROE (Portland 1010)
You Has Done To Me (2:52) (Evil Eye, BMI—S. Silverstein)
Smiley Flatt turns in a catchy solo effort that merges bluegrass and country in a very commercial end result. Should command sizeable airplay on country and MOR stations. Flip: "Foggy Mountain Breakdown" (2:25) (Peer International BMI—E. Scruggs).

JAY GARDNER (Fabor 358)
I Am America (2:30) (Elm, BMI—J. Gardner)
Jay Gardner relates a dream sequence that involves a very symbolic lady who tells him, "I Am America." An imaginative work that should capture a lot of attention. Flip: "Battle Hymn Of The Republic" (2:30) (Elm, BMI—public domain).

BOBBY HARDEN (Papa Joe 709)
Hit In The Head With A Nite Club (2:30) (Papa Joe's Music House, ASCAP—J. & W. Smith)
Bobby Harden has a catchy novelty song with an original approach. Could be very big if handled properly. Flip: "Won't You Be My Baby" (2:07) (Papa Joe's Music House, ASCAP—B. Harden).

MUNDO EARWOOD (Royal American 63)
Behind Blue Eyes (2:19) (Ray Moudon, BMI — M. Earwood)
This record has a new sound. Mundo Earwood is a stylist who can quickly establish himself as a country regular if he continues releasing songs like this one. Flip: no info available.

34
HIS RECORD IN THE WHITE HOUSE SPEAKS FOR ITSELF!

...a classic moment in the history of country music with Buddy Alan, Doyle Holly, Don Rich, The Buckaroos and Buck Owens. Includes Buck's new single, "You Ain't Gonna Have 'Ol Buck To Kick Around No More!"

(3429)
Connie Smith wants no part of anything that isn’t real.

Sincerity pays off.

"If It Ain’t Love" (Let’s Leave It Alone) 74-0752 is Cash Box 9° and Record World 8°

Written by Dallas Frazier, it’s the title song of Connie’s latest album.

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**CashBox Country Top 75**

1. **I CAN’T HELP MYSELF**
   - Irma Thomas (Decca 29228)
2. **THE CEREMONY**
   - Tammy Wynette & George Jones
3. **HERE I AM AGAIN**
   - Donna Fargo (Dot 17429)
4. **I’M GONNA KNOCK ON YOUR DOOR**
   - David Crowder (Celticwheel 296) - RIAA
5. **WHEN THE SNOW IS ON THE ROSES**
   - Sonny James (Columbia 45644) - RIAA
6. **IF YOU TOUCH ME**
   - Skeeter Davis (Dot 17430) - RIAA
7. **I CAN’T STOP LOVING YOU**
   - Connie Frisby (Dot 32978)
8. **THIS LITTLE GIRL OF MINE**
   - Gene McMillan (Mercury 73306) - RIAA
9. **IF IT AIN’T LOVE**
   - (Let’s Leave It Alone) 74-0752 (Blue Crest)
10. **LOOKING BACK TO SEE**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
11. **WHISKEY RIVER**
    - Johnny Bush (RC 74.0752)
12. **WOMAN (SENSUOUS WOMAN)**
    - Don Gibson (MCA 0756)
13. **THE MONKEY THAT BECAME PRESIDENT**
    - Tom T. Hall (Mercury 73325) - RIAA
14. **MISSING YOU**
    - Jim Reeves (RC 74.0748)
15. **AIN’T IT ALL LIVING FOR**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
16. **WASHDAY BLUES**
    - Daily Porter (RC 0757) - RIAA
17. **CLASS OF ’57**
    - Dolly Parton (MGM 14390) - RIAA
18. **ALABAMA WILD MAN**
    - Jerre Reed (RC 7378) - RIAA
19. **A WHOLE LOT OF SOMETHIN’**
    - Tiny Price (Capitol 3356) - RIAA
20. **A WORLD WITHOUT MUSIC**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
21. **I’M NEVER**
    - Mel Tillis (MGM 14384) - RIAA
22. **THERE’S A PARTY GOING ON**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
23. **BLESSED**
    - Dolly Parton (RC 74.0752)
24. **I’M A SONGWRITER I**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
25. **BABY DON’T GET HOOKED ON ME**
    - Dolly Parton (RC 74.0752)
26. **ASHES OF LOVE**
    - Dolly Parton (RC 74.0752) - RIAA
27. **HEAVY**
    - Gary Burton (Capital 3244) - RIAA
28. **SOMETHING’S BROTHER**
    - Bobby Bare (Mercury 73317) - RIAA
29. **IT MEANT NOTHING TO ME**
    - Johnnie Ray (Capitol 3450)
30. **NORTH CAROLINA**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
31. **TOGETHER ALWAYS**
    - Dolly Parton (RC 74.0752) - RIAA
32. **WHAT IN THE WORLD HAS GONE**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
33. **IF YOU CAN’T BE SINCERE**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
34. **THE LAWRENCE WELK—HEE HAW COUNTRY POLKA**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
35. **FUNNY FACE**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
36. **LAST TIME I CALL**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
37. **I CAN’T HELP MYSELF**
    - Irma Thomas (Decca 29228)
38. **LEAVE IT ON YOUR MIND**
    - Bobby Bare (Mercury 73317) - RIAA
39. **IF THIS IS GOODBYE**
    - Dolly Parton (RC 74.0752) - RIAA
40. **AMERICA THE BEAUTIFUL**
    - Whitney Houston (Columbia 34504)
41. **LEAVE IT ON YOUR MIND**
    - Bobby Bare (Mercury 73317) - RIAA
42. **I’M GOIN’ BE A SWINGER**
    - Web Pearce (Dot 17432)
43. **IO U (DO THAT)**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
44. **THEY CALL IT THE BLUES**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
45. **I’M GONNA BE A SWINGER**
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46. **HE’S NOT SAFE**
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63. **HE’S NOT SAFE**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
64. **LAST TIME I CALL**
    - (Let’s Leave It Alone) 74-0752 (Blue Crest)
Why did the happiest girl in the whole U.S.A. make a funny face?

"Funny Face" is a beautiful country ballad that's the newest single from Donna Fargo's hit album, "Happiest Girl In The Whole U.S.A." (DOS-2600). Why is it so important? Because "Funny Face" is a great follow-up to Donna's gold single, "Happiest Girl In The Whole U.S.A." Why is it so hot? Because Donna Fargo is this minute's leading country artist. She wrote both "Happiest Girl In The Whole U.S.A." and "Funny Face". Watch everything she touches turn to a hit.

"Funny Face"

DOA-17429

b/w "How Close You Came (To Being Gone)"

Distributed by Famous Music Corporation
A Gull + Western Company
1. A SUNSHINY DAY WITH CHARLEY PRIDE (RCA LSP 4742)
2. THE HAPPIEST GIRL IN THE WHIRL (Hank Williams, Jr. Records)
3. TO GET TO YOU (Eddy Arnold, RCA LSP 4776)
4. BEST OF BUCK & SUSAN RAY (Capitol ST 11086)
5. BLESS YOUR HEART (Don Williams, MGM SE 4834)
6. ELEVEN ROSES (Mercury LPS 25996)
7. CONWAY TWITTY'S GREATEST HITS, VOL. 1 (Decca DL 7-5253)
8. BEST OF JERRY REED (RCA LSP 4729)
9. LONESOME LONESOME Roy Price (Columbia KC 35166)
10. REAL MCCOY (Monument 31329)
11. LISTEN TO A COUNTRY SONG Lynn Anderson (Columbia KC 33647)
12. ROY CLARK COUNTRY (Epic 31674)
13. IF IT AIN'T LOVE Conway Twitty (RCA LSP 4748)
14. GOD BLESS AMERICA AGAIN Loretta Lynn (Decca 75901)
15. BEST OF CHARLEY PRIDE, VOL. 2 (RCA LPS 4687)

**Cash Box Top Country Albums**

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**Top Country LP Reviews**

**THE STORYTELLER**—Tom T. Hall—Mercury 61368

Mercury has proclaimed September as "Tom T. Hall Month." As part of its campaign, the label has released two albums at once, its Greatest Hits and this collection of eleven songs. Tom T. has the gift of turning songs into stories. He can make new versions of old tales, such as "John Henry," which adds contemporary meaning to a classic theme, and "Tom T. and the Wandering Gypsy And Me" and "Windy City Anne." One of this year's big ones.

**BROWN IS BLUE**—Jim Ed Brown—RCA 4755

Jim Ed Brown's smooth and mellow pop/country style is herein applied to a set of blues-tinged ballads that have strong MOR potential as well as the predictable country salability. Jim has come a long way since his first hit with "Three Bells," recorded with his two sisters, as the Browns. His current success with slow love ballads should serve as a smooth transition into the low-keyed blues vocals he delivers on this LP. Highlights include "All I Had To Do," "Darin,'" "Why Can't I Take You Home?" "Triangl" and "Because It Couldn't Last."

**TRAVELIN' LIGHT**—George Hamilton IV—RCA 4772

George Hamilton is travelin' light with a pocketful of commercial tunes and an easygoing point of view. This ten-song set is composed of songs about traveling around the country, triggered off by the Gary S. Paxton title tune. Not only does George draw on his own skiffle singing style to convey the nomadic feel, but he interprets many other noted and experienced songwriter's material in a Paxton's title effort. Featuring are Bill Anderson's "It Was Time For Me To Move On Anyway," Shel Silverstein's "I Never Sang A Song Before," and Gordon Lightfoot's "Alberta Bound."

**ON THE ROAD**—Henson Cargill—Mega 311-1016-6

Between George Hamilton IV's new album and this one, travelling seems to be pretty popular this week! Henson Cargill is on the road, but his talents aren't quite as easy going as George's; he tells of the hard times his family had in "1932" and the sad story of how "Momma's Waiting" while he sits in Death Row of a prison. Some people take to the road out of wanderlust, while others travel because they have no home. Henson paints a vivid musical picture of the latter, using his rich voice and convincing arrangements to describe scenes such as "Oklahoma Hill" and "The Night They Drove Old Dixie Down."

**EDDY ARNOLD SINGS FOR HOUSEWIVES AND OTHER LOVERS**—RCA 4738

The housewife is an American institution, and like the travelling salesman, she plays an important role in the romantic theater of real life. The salesman has been depicted countless times in jokes and stories, and now Eddy Arnold devotes an album to recapturing the common station of the lady-at-home. However, Eddy isn't joking—he delivers some very serious and beautiful songs, such as "She Was Alone," "An Angel Sleeps Beside Me Every Night," "Lucy" and "More Than A Friend."

**SOMETHING SPECIAL**—J. D. Sumner & the Stamps Quartet—Heart Warning R3181

J. D. Sumner & the Stamps Quartet are well-known for their role as Elvis Presley's back-up vocalists; they can be heard on his recent records and performed live on Elvis' last country tour. Elvis frequently asks the Stamps to perform for him personally, and he secretly taped one of these sessions for his next film. On this album, the Stamps show what they are into on their own—they apply their deep and distinct vocal harmonies to ten religious-gospel tunes, including "Redemption Draweth Near," "When It's My Time," "I Should Have Been Crucified," "The Lighthouse" and "Tell Me The Story Again."
"The Class Of 57" voted the STATATLER BROS.

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WE ARE NOT RESPONSIBLE FOR DEBTS AND LIABILITIES INCURRED BY LESTER MORAN AND THE CADILLAC COWBOYS.
Nai Stuckey says, "Don’t Pay The Racket." She has announced that Paron Young will introduce a new B.C. product for the entertainment business. George Clumming has been elected commercial filming in the very near future. Young, who was recently elected president of the B.C. Screen Producers, Inc., was chosen because of the association through his past work with this firm. Young is among those Nashville artists performing at the Jazz Showcase in Sedalia, Missouri, on Monday, Sept. 18, after Lewis collapsed and was hospitalized. Lewis has a new classic released titled "Sunshine." The show was sponsored by Arby’s Diner and includes a 100-foot long hot dog. Lewis is predicted to perform in front of a million viewers. The show will be on Labor Day. Jack and Missy were also honored recently in Nashville. The announcement was declared Jack Black and Missy Morgan Day in Buffalo.

Soul artist Ray Powell performing at the University of Tennessee hosted by B.B. King. The song is an oldie and has been recorded by Johnny Dollar, who has had many songs recorded. Kennedy himself has signed with Gemini Records of Oklahoma. Kennedy has been moving towards the national charts, has been heard by audiences ranging from coast to coast. Kennedy has been a member of the band for two years. Kennedy was recently interviewed for the show on satellite radio and was asked if he would like to record a new album in Nashville. Kennedy has signed a contract with Cedarwood Publishing Co. as a writer and a recording contract with Gemini Records. "If Loving You Is Wrong," the song Kennedy has been releasing on Dot Records and is setting good action over the country charts. Kennedy has made the move feeling with a new label with new ideas his records will be heard in more places. Kennedy was recently announced a new album. Kennedy has signed a booking agreement with Gemini Records. Kennedy has made the move feeling with a new label with new ideas his records will be heard in more places. Kennedy has signed a booking agreement with Gemini Records.

Singer Johnny Carson appeared at an event sponsored by the History of Country, records. "Mama’s Prickly Pear Radio" is the name of the show and it airs on local radio stations. The show features interviews with Nashville stars and has been broadcasting since 1959. The show has been sponsored by a variety of companies including Cooter’s Bait and Tackle and Tootsie’s Orchid Lounge. The show is hosted by Johnny Carson and features interviews with country music stars. The show airs on Saturday mornings and has been a popular destination for fans of Nashville music.

**Country Roundup**

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**NEW**

the entire twenty-three years marked through...

**Preceding Pop Echols Day as "Pop Echols Day in the Show"**

**Sedalia, Missouri**

- announces...direct...substituted for...maker for...

**Young**

- recently

**Entertainment was Basham**

**George Jones**

- and Tammy Wynette drew a crowd of 12,000 to the show. The group was roamed by George Jones and Tennessee. They were also joined by Buck Owens, who was...deceased.

**Mainstay Sound**

- second largest country advance ticket sales ever in the history of that city's fair....

**New Ulm, Minnesota**

- the talent doubled for...on to...where they had them overlapping into the race track on grounds which have a seating capacity for 20,000.

**Bobby Austin**

- best remembered for...on the Trure label titled "Knoville Station." Bobby's booked by Shorty Lavender Talent. Just for...record-setting record, Danny Davis & The Red Headed Lad set a new one last week during their 5-day appearance in Omaha. Seems their sassy-brassy voice, sweeping tone and sustaining applause (ran nearly 2 minutes) has been "bulletproof." The wins due to Carrie Underwood's "history," according to officials there who're been counting the cheers...would be worth about $5,000 for each performance, with fanfare and...dates each night...George Nichols, who recorded signatures to celebrate his birthday Sept. 11. Also birthday...Parker of the Don and Carla duet was honored when the two...celebrating Carrie's relatives in Oregon, which necessitated cancellation and replacement...dates next year. MGM hosted a cocktail party and...to be...in Nashville, at the Country Music Awards. It was...riding high in the charts.

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**Cash Box — September 16, 1972**
COMING SOON

Cash Box
COUNTRY MUSIC SPECIAL
ISSUE COMES OUT OCTOBER 16
Canada

Jack Feeney's pride and joy, "Belafonte Live At The O'Keefe" has finally been released. The taping took place in February in the presence of hundreds of the mobile facilities of RCA's Toronto studio, including conductor-producer credits with John Cartwright and Jack Feeney as producers. Geordie Davidsen, producer of the Belafonte shows, Belafonte has apparently experienced some financial problems with the O'Keefe and it was through Feeney that it was accomplished. The two records are scheduled to coincide with his Canadian tour which will be featuring the Belafonte and the O'Keefe in Canada and the U.S., respectively.

Belafonte has completed his Western Canadian tour which turned out to be a success through the efforts of Bruce Davidson of International Promotion Consultant Ltd. Mills producer of the O'Keefe has, like Peto, included a Gold Record of "Love Me Love Me, Love" for his efforts in breaking the single through the Belafonte and Harry Belafonte has created a new single, "Hud Day." He is currently recording in the studio of Lawrence Hud. His session is now in the can and Gerry Laurens and his producer, are hoping to get "Hud Day" at a farm a few miles from Toronto. As for the relationship and presses from all across Canada will be flown in for the date set for March 10.

Another Canadian superstar is Ray Merknic, how released on album and picking up plays from coast to coast. Mertier was discovered by Dave Bird and "Eye Can Read," his first album, "Of Plenty" was issued shortly after his Canadian release.

Mel Shaw has just returned from outside the world and where he was the subject of a series of interviews by Stampppeders. They will also serve the purpose of making his "Canada" album. Shaw also landed for his Current Music Publishers with Analogous Music as manager and Austria and Sonet for the Scandinavian market.

Dick Nolan still continues to chalk up sales of his RCA Canadian album release, "Fishingman's Bay." Sales have already hit 100,000 for which he has been awarded a Gold Record. For the phenomenal sales was through the airing of the "Aunt Martha's Show." Smoking gun manager, Ed Preston is currently tubing along the album and has to forego promotion campaign. A special DJ copy of the "Flying" cut has been mailed to radio stations across Canada.

WEA of Canada, Ltd. has strengthened their Ontario promotion with the appointment of Dave Holzman, who will work with Bob Krolik. Perry will be responsible for the Eastern provinces. Perry will be making WEA affiliated labels out in the country. The appointment was made by Tom Williams, national promotion manager for WEA who noted that the move will help in strengthening of our promotion staff across the country. WEA has also been the introduction of the country's premiere promotion companies that are handling all of Canada's major promotion activities.

Toronto, Aug. 21, and in Toronto at Massey Hall Sept. 11, Buddy Miles and band-hiphop.

Baker's latest LP effort which com Conjunto Europeo and African musicians was recorded in Lagos, Nigeria. Almost single-handed, Baker has provided a musical journey, impressions, and musical dissection of his musical experiences. The LP will be shown on BBC later this year.

WEA INTERNATIONAL's Swedish licensee Metronome hosted the WEA 1972 Marketing Conference in Stockholm recently. Event was attended by Neshi Ertzen, WEA Intl president; Phil Rose, vp; branch execs from Sweden, Germany and France from the company's licensees around the world. The photo on the left shows Mrs. Karin Neegaard of Metronome, Norway, presenting Rose with silver records for Neil Young's "Harvest," "Last Waltz," "11," "Led Zeppelin Four" and the Rolling Stones "Sticky Fingers." On the right, Joe Holmstron, the young and holding a gold record for "Harvest," as presented by Hans Kellerman of Nebrand, Holland.

Victor Musical Industries Inc. has presented a gold record to Nippon Readers Digest Co., for its contribution in increasing the record market in the field of direct mail for the past 12 years and to commemorate the fact that "Love Story" has been sold over 1 million copies.

The presentation ceremony was held at Hotel-New-Otani in Tokyo on Aug. 19, with the attendance of (left) Mr. Yagisawa, president of Victor Musical Industries Inc., Mr. Kojima, managing director, Mr. Iino, manager of special project department and (right) W. S. Holt, President of Nippon Readers Digest Co.

Woolco Drive On Beatles Starts Sept. 16


This autumn, The Beatles' album will be released in Europe through many 10th year memorial plans in which special programs on TV, the extension of record sales, and newspaper sales are included.

The Beatles Beatle Beatle poster will be awarded to the first 100,000 purchasers of the Beatles LP.

Campbell Sets 1st Aussie Trek

HOLLYWOOD — Golf and television are on the Australian itinerary of Glen Campbell. Campbell will make his first visit down under for a string of concert dates, Sept. 26- Oct. 7.

Campbell will play in the Pro-Am tournament that precedes the Australian PGA Championship at The Lakes Country Club, Sept. 27, hosted by the Professional Golfers Association of Australia.

He also is scheduled to participate in "A Night of Music" on a telethon program TV Show on Sunday, Oct. 1, from Sydney. Campbell will also be featuring the winner of this coveted prize.

Campbell will headline nine concerts through New South Wales, Victoria and Queensland and Holiday comedy duo also on the bill.

Sept. 26—Festival Hall, Melbourne: 27/28—Hordern Pavilion, Sydney; 29—Festival Hall, Melbourne; 30—

UK Price Rise Hit By Kruger

LONDON — The record price rise here this month, with EMI in the lead and other key labels expected to follow (see last week's issue), has drawn criticism from Jeff Kruger, president of the indie Ember Records Ltd.

"Price rises are bad for the market," Kruger commented. "I understand the tremendous overhead a major has, but they could keep that under control.

Telling To The Times of London, Kruger observed, "They should concentrate on releasing fewer but better records, instead of putting out 15 singles a week and hoping one or two will happen."

Because many indie markets through the distribution system of majors (Zemic by Pye), it's expected that they ultimately will be forced to raise prices, too. This is because, as the

David Cassidy In London; To Set Euro Tour

NEW YORK — David Cassidy is currently making his first visit to London for personal appearances. Cassidy will appear on the English TV program "Top of the Pops," and he will be the subject of a 45 minute BBC special "David Cassidy Around London." In addition, Cassidy will be holding meetings to firm up his first European concert tour, which is slated for the spring of 1973. Cassidy will also visit several European capitals by charter jet—all on the same day.

Cassidy will also be holding press radio and television interviews during his five-day stay aboard.

Ginger Baker Canada P.A.'s

TORONTO—Ginger Baker, made two Canadian appearances during his current tour to promote his new album "Stavراجا" and his new band, "Ball.

The Polygorn recording artist, who played to peaks in rock history with Cream, Blind Faith and Air Force appeared at the Canadian National Exhibition, Aug. 30, and in Toronto at Massey Hall Sept. 11.

Baker's latest LP effort which com Conjunto European and African musicians was recorded in Lagos, Nigeria. Almost single-handed, Baker has provided a musical journey, impressions, and musical dissection of his musical experiences. The LP will be shown on BBC later this year.

Festival Hall, Brisbane.

Oct. 3—Festival Hall, Brisbane; 4—Golden Pavilion, Sydney; 5—Festival Hall, Melbourne; 6/7—Apollo Stadium, Adelaide.

International News Report

Cash Box — September 16, 1972
your competitors are at midem your clients are too!

vos concurrents sont au midem vos clients aussi!

and you?

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Rodney BUCKLE
25 Berkeley House
15 Hay Hill
LONDON W1
Tel. (01) 493.55.63
### Great Britain

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<td>&quot;You're My World&quot;</td>
<td>John Leyton (Hollywood)</td>
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<td>&quot;I'll Be There For You&quot;</td>
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<td>&quot;My Ideal&quot;</td>
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<td>&quot;Don't Let The Sun Go Down&quot;</td>
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<td>&quot;Sadie Thompson&quot;</td>
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**Cash Box** | **September 16, 1972**
MOA Expo '72 Opens Thurs. In Chi;
Pres. Trucano Says Operators Gain
With Special Projects & Seminars

On behalf of the officers and directors of MOA, it is my pleasure to extend to the membership of our association and to all visitors a most cordial welcome to this our 22nd Annual Convention being held this year in Chicago's Conrad Hilton Hotel.

This year, in addition to continuing certain of the association's past services, we initiated a new service to those who wished to avail themselves of it—the University of Notre Dame Regional Seminars. The idea behind this service was to make your business easier to operate and more profitable for you. This has been MOA's special project for 1972. As in the past with some other projects, if you desire to have this program continued, your directors can add a seminar program as another of our regular services to you.

We have a new hotel which offers better services for your personal comfort and a new larger exhibition hall. We have requested exhibitors to provide technicians and sales personnel in their exhibits to give you ideas in using their equipment more profitably in your business. Our Forum Committee has assured me that their program will send you home with many provocative ideas to stimulate your business.

Please accept my humble thanks for the privilege of serving as your President during the past year.

John R. Trucano, President
Music Operators of America

Co-Chairmen Barker & Garrett Welcome Visitors To New Expo Exhibit Site

...And welcome to MOA's new exhibition site, another step in our program to better things for the coin-operated music amusement industry. Because of our move this year to one of the nation's finest convention hotels, we have much to offer that will make this a more enjoyable show for everyone.

For the first time, all exhibits will be in one big hall, the East Exhibit Hall on the lower levee of the lobby. Here you will see what is probably the most effective and spectacular show in MOA history. In addition to the trade show, which is the core of the Exposition, there are special events each day arranged so as not to interfere with the exhibit hours. Thursday, luncheon and program for the ladies at noon, industry seminar in the late afternoon. Friday, noon, General Membership Meeting. And Saturday night is the Gala Banquet and Show. See centerfold of this program for details.

You are in for a wonderful time at Expo '72, and we thank each and every one of you for being with us. If you have any suggestions for improvement of future MOA Expositions, please do not hesitate to let us know. We are always ready to listen.

Raymond E. Barker and Garland B. Garrett, Sr.
Co-Chairmen, Expo '72

Schedule of Events

Thursday, September 14
8:30 AM to 3:00 PM . . . Registration Desk Open
9:00 AM to 3:00 PM . . . Exhibits Open
12:00 Noon . . . . . . . . Ladies Luncheon
3:30 PM to 6:00 PM . . . MOA Industry Seminar
Hospitality Suites Open in Evening

Friday, September 15
10:00 AM to 6:00 PM . . . Registration Desk Open
10:00 AM to 6:00 PM . . . Exhibits Open
11:30 AM to 1:00 PM . . . General Membership Meeting Brunch & Program
Hospitality Suites Open in Evening

Saturday, September 16
10:00 AM to 4:00 PM . . . Registration Desk Open
10:00 AM to 4:00 PM . . . Exhibits Open
6:00 PM to 7:00 PM . . . . Cocktail Hour
7:00 PM to 1:00 AM . . . Gala Banquet & Show

Granger Lauds MOA Leadership

The move this year to a superior exhibition site is further evidence of MOA's pursuit of higher standards for the coin-operated music and amusement industry. It is a move moreover that will usher in a new era of more effective trade shows, i.e., more attractive, more interesting and easier to work. This is all very much to the credit of the MOA leadership whose aim is to make each annual exposition an improvement over the last one.

During the year, between Expositions, MOA remains a strong, carefully managed association. Proven services are revised to keep pace, some are dropped, new ones are researched, experiments are made—and flexibility is a characteristic. But in the final analysis, every project is carefully scrutinized by board and committee. MOA is where it is today because of this approach, which is the mark of a successful association.

This year it has been my privilege to work very closely with a man who grew up in the industry—President John R. Trucano. This man is a successful operator, the recipient of numerous honors in his home state of South Dakota, a graduate of the University of Notre Dame, prime mover of this year's regional seminars—and dedicated to MOA. So let us honor President John Trucano with a resounding vote of thanks for the really job he has done for the industry during 1971-72.

Frederick M. Granger
Executive Vice President
Columbia Completes In-Depth Operator Poll

NEW YORK, NY — Ron Braswell, serving as a jukebox coordinator for both single and LP product for Columbia Records, has recently compiled the results of the Hall of Fame questionnaire that had been mailed to the jukebox operators mailing list. Hall of Fame product is generally known to the trade as "Golden Oildies," and the questionnaire was designed to gain information from the music operator on this type of products' importance for their boxes.

The Columbia Hall of Fame series is compiled of major records which have reached the Top 20 of national charts and/or product by established artists which is constantly requested years after its release.

"We at Columbia feel that these singles are important enough to be put within a separate series available commercially as well as to jukebox operators," stated Braswell.

According to Braswell, eight hundred (800) questionnaires were sent out and the operator response amounted to over a 50% return. Braswell has forwarded the following information culled from the Columbia questionnaire.

The first question asked for the approval of the Hall of Fame singles purchased during the year by the operator. Of the responding operators, the majority of whom had purchased these, we find that the average of single popularity purchased by an operator totally approximated a three hundred and seventy-five (375).

Another area questioned whether jukebox operators had noticed an increase in the amount of Hall of Fame singles released during the year. Upon compiling these, we find that the average increase of requests for this type of product and went to state that all signs show this trend to continue to an even more increasing degree in the coming years.

Columbia's Hall of Fame series has used the concept of backing two chart singles by the same artist for a Hall of Fame single release, to see if this concept was still most useful to the jukebox operators or whether they preferred only one hit per side. Again, the majority of the operators felt that the two sided concept presently in effect was of greater value for their needs and produced a larger jukebox play.

The final portion of the questionnaire asked operators for specific comments regarding Hall of Fame product and/or suggestions for the series which might bring greater potential play for their boxes. It was interesting to note that the comments broken down into a few specific categories. Excerpted are some of the more pertinent comments from the operators.

General

"Would like to see more of the large hands for dancing."

"We find that our Hall of Fame singles play remains constant."

"Will concentrate more on hits of 50's and 60's. Would like hits classified by decade and type of music—country, rock, easy listening."

"Realizing that local radio stations are the promoters of jukebox programming, it is sad that the record companies do not rerelease and with-the aid of the radio stations, the older, popular music (limited of course) of 50's and 60's. More of the songs amaze me how they attain their popularity."

Complaints

"Records are made too thin—having problems with them in jukebox mechanisms."

"I find that the type of jukebox customer that likes the older selections is not really a good, consistent player."

"Passed hits are hard to pick for a comeback, each location and personal-ity's are somewhat different. Too much C&W seem to be in the Hall of Fame and we need more of the Jitterbug era, the high school dance music of the new generation before."

"This pertains to the quality in manufacturing of records: "In the past 6 to 8 months we have noticed a great increase in defective records from ALL companies, thus resulting in a loss of money for both parties."

"This may not concern the above, however, we need a 20% kill off, warped records from all the companies that there must be something that you can do to eliminate this problem. Once in a while, we could contribute by burning them, but about 80% of all records we receive, we have to return as unusable."

"The statement below does not apply to Columbia Records as we have found the Columbia record to be one of the few that do not warp or squeal often. With the exception of (Continued)
Come aboard at M.O.A. Booth 115
Conrad Hilton Hotel/September 14-15-16

WURLITZER will be flying high at the M.O.A.
OLYMPIAN 160
—the industry’s most exciting new entertainment center
Big Expo Stage Show Set

CHRISTMAS — Notes show producer Hirsch de La Vioz has once again put together an exciting stage show serving as the MOA finale. The show, following the gala banquet, is expected to attract an overflow crowd because of the switch to a Saturday evening (16) wrapup. Another MOA first will be that everyone will be much closer to the show action with the stage located along the side of the ballroom.

Personality Lady, Miss Jerri Cox will again be serving as Mistress of Ceremonies, dishing out the wit and charm. Top saxman Boots Randolph (Monument Records) also got a repeat call. Boots is a heavy favorite with the operators, and his musical offerings are reason enough for the ticket. Another headliner attraction is Billy "Crash" Craddock on the Cartwheel label. Billy has garnered several top selling singles and albums, notably, "Knock Three Times," and "You Better Move On." Billy is a top guitarist who also came out on top as the "Up and Coming Country Artist 1971" in a Cash Box 1971 Country Awards poll. Others on the show are: RCA's John Gary and Jethro Burns, Monument's Charlie McCoy and Columbia's C. Tanya Tucker.

Operators are in for a real treat with this special lineup and there are more surprises in store. Enjoy!

Braswell Study for Columbia

without service problems due to records.

Favorable

"Old Standards are in demand and more so all the time."

"Hall of Fame singles are good money-makers.

"People are coming back to the old favorites. It will take time for some people to get interested, but over all, the customers are in favor of the old Hall of Fame records. They all bring back memories to all of us. I'm sure."

"Past releases play a big part in making the play on my machines stay up. New releases are here today and gone tomorrow. Oldies and LITTLE LPS are a big part in my programming. They are used until they wear out."

"I appreciate your good work and only wish the rest of the recording people would be as helpful!"

"With the advent of the 'nostalgia' era, we have gotten more and more calls for the Hall of Fame oldies. Even the teenage locations are asking for them."

"We need more good middle of the road records for our older locations—not just Top 40 cover product, also, we have had great success with old big band releases by Benny Goodman, Glenn Miller, etc. We always have requests for Artie Shaw and other artists from that era."

Though the questionnaire was very brief, the overwhelming response and definite interest by jukebox operators has shown us the need to continue projects of this nature in the future for both studies on the Hall of Fame and other areas of jukebox programming, commented Braswell.

In fact, two interesting off shoot projects evolved due to the response of the above questionnaire. One of these is a specific customer request card which will be distributed to the MOA membership at the convention in Chicago. These cards will be distributed in quantity at the convention to operators so they can service their various locations. They can then inform the buyer as to what selections customers want placed on the boxes. The reverse side of this card furnishes a list of Columbia's key Hall of Fame products so that customers and operators alike will know what Hall of Fame hit product is available, continued Braswell.

Another project going into effect very shortly will be a blank order form from letter to jukebox operators and one step to alert them in advance of upcoming heavy product releases. Regional letters are also being mailed with information informing operators and one step of artists who will be appearing in their area so that they will make sure that they are covered for demand on that product, stated Braswell.

Program For The MOA Ladies Thurs.

Miss Abrams

CHICAGO — MOA Ladies Program Ladies who attend Expo '72 will be treated to an elegant complimentary luncheon with a special program to follow.

"ILEENE" Abrams — fashion-fashioner — adviser — author educator—performer and frequent TV guest will present her popular witty and wise "FASHIONS, FIGURES N FUN."

The Ladies luncheon and program will be held in the Boulevard Room of the Conrad Hilton Hotel at Noon on opening day of the MOA Exposition, September 14.

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1972 MUSIC MACHINE ROUTE SURVEY

Average number of coin-operated phonographs purchased annually by individual operating companies 12

(While the average 12 jukebox purchases registered by poll respondents rose two notches higher than the 10 figure posted by the 1971 survey, it is still short of the 14 logged in the 1970 poll.)

- Average Weekly Music Gross at Tavern Locations (before commissions) $43.00
- Average Weekly Music Gross at Restaurants and Other Locations Expressly in Business to Serve Food $34.00

(In both cases, the weekly grosses took a healthy rise over the $33.00 (bars) and $27.00 (eating places) posted in the 1971 poll. The rise is clearly a result of the swing to 2-25¢ play pricing.)

Percentage of operating companies using at least some “furniture-styled” coin phonographs in their operations 60%.

Approximately 89% of the nation’s music operators have music machines set on 2-25¢ play pricing; the per-route average runs about 60% of the boxes on 2-25¢, 40% still on 3-25¢. And 11% of the responding operations still have zero machines on 2-25¢. Three years ago, only 25% of the nation’s operators had some units vending music at 2-25¢ so the climb to 89% this year shows the changeover to be far more accelerated than during previous price rises.

Location Commissions and Other Deals

The 50-50 split of the cash box is now virtually universal. In previous polls, we found upwards of 20% of the responding operators taking 60% their end; this year such declarations were absent.

Again, in 1971, about 55% of the operators demanded front money from at least some of their locations; the 1972 survey shows only 45% now asking for some front money. Interestingly though, about 72% of the responding operators do require a minimum collection guarantee from some of their locations, both to insure a fixed earning level and to coax the location to work itself toward boasting play.

Approximately 42% of the responding operators never use location contracts. Of the 58% that do, the average number of stops contracted on each route is 42%. The most prevalent contract terms are split between three and five years.

- Average Number of Records Changed on a Weekly Basis 3.7

(The average of 3.7 records is down from the clear-cut 4 posted in the 1971 survey. The most frequently reported number for 1972 was three records per week.

Programming

Concerning the actual programming of jukeboxes, 42% of the responding operators reported they themselves select the new singles each week; 41% rely upon a hired programmer (usually a secretarial person) to pick the new tunes; 17% of the operators rely upon their routemen to perform this task.

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ALLIED LEISURE INDUSTRIES

1972 MUSIC MACHINE ROUTE SURVEY

62% of the responding operators use little LP's in their programming routine.
To find the best information sources for guidance in purchasing singles, we asked operators to rank five chief factors (in order of importance to themselves) which are generally considered to be the most influential factors in the industry. In order of their importance, those sources are:
1. Trade magazine charts
2. Location requests
3. Charts issued by local radio stations
4. The operator's own personal picks
5. One stop advice

Leasing to Locations
Remarkably, 55% of the polled operators this year, as last, stated they do lease some jukeboxes to locations on a flat fee basis, rather than on the standard commission arrangement. Most frequently stated lease price was $25 per week. Of the 45% that declared never leasing to locations, some did advise leasing to private organizations and civic institutions at a mean price of around $50 a month.

1972 AMUSEMENT MACHINE ROUTE SURVEY

The estimated weekly gross (before commissions) on each of the following games was reported as:

- Pingames ...................... $29.00
- Pool Tables .................... 40.00
- Shuffle Alleys .................. 20.00
- Ball Bowlers .................... 23.00
- Soccer Tables .................... 26.00
- Special Target Novelty Games 26.00
- Standard Target Rifles ........... 21.00
- Electronic Driving Games ....... 27.00
- Shuffleboard Tables ............. 12.00
- Remote-Controlled Dart Games . 43.00

Popularity Chart
The most popular games operated in tavern locations (by frequency of mention) are:
1. pool tables (a far standout), 2. shuffle alleys, 3. pingames, 4. dart games, 5. ball bowlers, and 6. target rifles.
The popularity rating of games in restaurants and other locations expressly in business to serve food is:
1. Pingames (a far standout), 2. target rifles, 3. driving games, 4. pool tables, 5. baseball games and 6. dart games.

Play Pricing
With the overwhelming number of operating companies well into 25¢ game pricing on the special novelty machines, we asked if the quarter chute was also becoming fashionable on standard pinball and shuffle alleys. An enormous 87% of the responding operators replied that they do oper-
<table>
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<tr>
<th>CAT. NO.</th>
<th>TITLE &amp; ARTIST</th>
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<tbody>
<tr>
<td>01</td>
<td>&quot;ROULETTE RECORDS GOLDEN GOO DIES—45 HIT SINGLE SERIES&quot;</td>
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<tr>
<td>10</td>
<td>&quot;ROULETTE'S COMPLETE HIT 45 SINGLE SERIES OF LOCAL ROULETTE DISTRIBUTORS&quot;</td>
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- **ATLANTA**
  - Southland Record Distributor
  - 1073 Huff Road, N.W.
  - Atlanta, Ga. 30318

- **BOSTON**
  - Schwartz Brothers
  - 2146 24th Place, N.E.
  - Washington, D.C. 20008

- **BUFFALO**
  - Best Record Distributor
  - 1790 Main Street
  - Buffalo, N.Y. 14208

- **CHARLOTTE**
  - 13th Record Distributor
  - 126 West Morehead St.
  - Charlotte, N.C. 28202

- **CHICAGO**
  - London Midwest Dist. Corp.
  - 6363 Gros Pointe Road
  - Niles, Illinois

- **CINCINNATI—INDIANAPOLIS**
  - Sounds Classics
  - 5550 Progress Road
  - Indianapolis, Ind. 46241

- **CLEVELAND**
  - Big State Dist. Co.
  - 1375 Chemical Avenue
  - Dallas, Texas 75207

- **DENVER**
  - T.O.C.
  - 1111 Platte River Dr.
  - Denver, Colorado 80223

- **DETROIT**
  - Arc Record Distributors
  - 2211 W. Edsel Ford Expwy.
  - Detroit, Mich. 48208

- **DALLAS**
  - Hickok Distributor
  - 311 So Santa Fe St.
  - El Paso, Texas

- **HONOLULU**
  - Microphone Music Company
  - 2077 S. Beretania Street
  - Honolulu, Hawaii 96814

- **LOUISIANA**
  - Jay Ray Record Distributor
  - 2931 Irving Blvd.
  - Dallas, Texas 75247

- **LOS ANGELES**
  - Microphone Music Company
  - 1555 West Rosecrans Avenue
  - Gardena, Calif. 90249

- **MEMPHIS & NASHVILLE**
  - Record Sales Distributor
  - P.O. Box 16867
  - Memphis, Tenn. 38116

- **MIAMI**
  - Kel Distributors
  - P.O. Box 11408
  - Miami, Florida

- **MILWAUKEE**
  - O'Brien Record Distributor
  - 5825 North 96th Street
  - Milwaukee, Wisconsin

- **MINNEAPOLIS**
  - Heilicher Brothers
  - 7600 Wayzata Blvd
  - Minneapolis, Minn. 55428

- **NEW JERSEY**
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  - New Orleans, La. 70113

- **NEW YORK**
  - Cherry Record Distributor
  - 457 W. 45th Street
  - New York, New York 10019

- **PHOENIX**
  - Alfa Inc.
  - 2950 W. Catalina Drive
  - Phoenix, Arizona 85017

- **PHILADELPHIA**
  - Universal Record Dist.
  - 919 North Broad Street
  - Philadelphia, Pa. 19123

- **PITTSBURGH**
  - Tri-City Records, Inc.
  - 1003 Bringham St.
  - Pittsburgh, Pa. 15203

- **SAN FRANCISCO**
  - Eric Martin Dist. Co.
  - 645 Bryant Street
  - San Francisco, Cal. 94107

- **SEATTLE**
  - ABC Record & Tape Sales
  - 729 South Fidalgo Ave.
  - Seattle, Wash. 98108

- **SHREVEPORT**
  - Shreveport Service
  - 728 Texas Street
  - Shreveport, La. 71101

- **ST. LOUIS**
  - Commercial Music
  - 2525 Delmar Ave.
  - St. Louis, Mo. 63103

- **TULSA**
  - Oklahoma News Co.
  - 809 West 23rd St
  - Tulsa, Okla. 74107

- **Baltimore**
  - Schwartz Brothers
  - 2146 24th Place, N.E.
  - Washington, D.C. 20008

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- **Minneapolis**
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  - New Orleans, La. 70113

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- **Tulsa**
  - Oklahoma News Co.
  - 809 West 23rd St
  - Tulsa, Okla. 74107

<table>
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<tr>
<th>ORDER FORM</th>
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<td>PURCHASER</td>
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<tr>
<td>SIGNATURE</td>
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- **Oxford**
  - O'Connell Distributors
  - 7019 Market St.
  - Philadelphia, Pa. 19111

- **Pittsburgh**
  - Tri-City Records, Inc.
  - 1003 Bringham St.
  - Pittsburgh, Pa. 15203

- **San Francisco**
  - Eric Martin Dist. Co.
  - 645 Bryant Street
  - San Francisco, Cal. 94107

- **Seattle**
  - ABC Record & Tape Sales
  - 729 South Fidalgo Ave.
  - Seattle, Wash. 98108

- **Shreveport**
  - Shreveport Service
  - 728 Texas Street
  - Shreveport, La. 71101

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  - Commercial Music
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1972 AMUSEMENT MACHINE ROUTE SURVEY

ate some pins and shuffles on a 2-25¢ basis. Of those who replied affirmatively, many advised that over 75% of said machines on their routes were set on the higher play price. Some are even vending games at a straight quarter a throw.

The Machine Purchase Graph:
34% of the operators stated they are buying more games this year than last.
41% say they still buy roughly the same amount.
25% say they are buying fewer games this year than last.

Earning Power
61% of polled operators consider the earning power of the games currently being produced by the factories to be SUPERIOR to those produced last year. 30% consider it relatively the same. 9% think this year’s games (earning-wise) are INFERIOR to the 1971 machines.

Machine Rotation
About 23% of the responding operators say they rotate games from location to location as a matter of fixed policy, usually after a pre-determined collection base level has been passed. The remainder say they move their games either because the location gets tired of seeing a piece or the earnings fall off.

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Cash Box — September 16, 1972
When asked for the most irritating thing in music and games operating, the operators responded (in order of frequency of mention) as follows:

---

Competition among operating companies working the same territory was the most irritating fact of life to many. Individual remarks cited "impossible deals offered to locations by competitors, cut-throat tactics, trips to Miami for Mr. and Mrs. location owner, and such."

Machine break-ins was next in line. One operator was so angry he said "the law around here thinks it's okay to rob machines." Another complained that many times after a machine was vandalized, the location would ask for a new one instead of a repair job.

Next was the traditional financial complaints, again led by loans, then too-high commissions, and promotion (red) money. Service calls, especially night calls, was a major irritant to operators. They also complained about the prices of new machines and the quality of the new single records (also about the vast number of singles on the market today).

Other irritants mentioned included: taxes, demands for new machines from locations, direct sales, the hired help, the public image of operating, bonuses, and finally, as one gent put it, "people and their bull--"

The most annoying operating expenses listed (by order of frequency) were: repairing burglarized machines, loans and bonuses, taxes, bad records, cost of equipment, the phone bill, and parts replacement.

The overwhelming number of operators are quite satisfied with their relationship with local distributors. The few that aren't complained of: distributors also operating, overpriced equipment, bad service and low trade-in prices.

An enormous 77% of the responding operators say they sell used equipment to homeowners from time to time, rather than trade them all back to the distributor. Of those operators, however, 60% say they do so simply as a means to unload used machinery rather than for profit. The remaining 40% feel they do make a good profit in home sales of used machinery. For service, they usually grant a period of from one to three months free service, then charge by the call, plus parts. Some require the machine to be brought back to the shop for service.

Concerning new locations, about 53% of the operators feel they add a satisfactory number of new stops to their routes regularly: 40% say only a minimal number of new stops are added; 7% declare the number of new locations found regularly to be generous.

As asked what our trade associations might add to their list of services that would help them in their businesses, the operators responded with the following: hold service schools, hold seminars in accounting procedures, find means of avoiding the 50-50 commission, issue a used equipment price list.

Asked their ideas on what the machine factories might do to improve their equipment or their relations with operators, they responded: make it possible to put stronger hasps and locks on machines; install stronger locks at the assembly line; put clearer, more readily intelligible signs on machines instructing the player on 2:25¢ pricing; make 2:25¢ pricing standard on all machines; standardize all parts where possible; issue questionnaires to operators concerning technical matters; make jukes that won't accept nickels or dimes; and "reduce prices".
General Trade Information

We asked whether the operators would favor liberalizing gambling laws, especially as concerns pay-out coin equipment. An amazing 71% favor a liberalization, tho many stipulated that a rigid government control must accompany same. The remaining 29% against include those who feel opening of more states to gambling would eventually destroy the regular trade as it exists. One declared that the trade should not be so interested in legalizing slots right now, considering that flippers are still outlawed in many areas and that's where the work should begin.

About 40% of the operators declared that the oft-mentioned “bad public image” suffered by the coin industry has ever hurt them in their normal conduct of business; 60% say it's never hurt them at all. It's interesting to note, however, that among those who said it had hurt, some find the climate changing much to the better these days. They indicate their own public relations projects at home as reasons for the improved image they enjoy.

Asked what they thought the factories might do to improve future games and jukeboxes, the operators replied as follows:

“We need new ideas in machine promotion from manufacturers to help us when talking to locations. When they get in the operating business they will find this out and it will help everyone.”

“Would like to see better quality control by all manufacturers. It's lousy. Also some standardization of parts, such as cash pans, coils, coin entries, etc., especially on pinball games.”

“Would like to see a two-player competition version of the Tropic Isle which was an excellent money-maker.”

“Stop flooding market with so many similar new games at one time. Can't determine which is good game in time that it is 'out of stock' and new one is taking its place.”

“Do away with hard to impossible parts to reach or see.”

“Parts should be more interchangeable on machines.”

“Push more to attract customer play by design changes.”

“Mail the parts faster.”

“They use too much flimsy materials and the prices are too high for what you get.”

“The parts problem is our most serious and aggravating one. We have recently hired a full time parts manager and feel it was a good move. We operate about 1300 machines, phonos, games and full line vending. The parts proliferation is ridiculous. We can have six phonos of one manufacturer on hand, and still be unable to get a component for a phono out-of-order on location. The manufacturer that can show reasonable parts and component interchangeability on successive models will have a good sales point.”

Asked what they think lies ahead for the industry, some of the comments received ran as follows:

“In the future, we feel that the small operators will go out of business because of continuing rise in cost of operating.”

“The very small and the very big will survive. The middle will get squeezed out.”

“More stringent laws, more competition, more machines owned by locations.”

“Great future in leisure time industries, predominantly in 2-25¢ games. Good future for independent operator.”

“2-25¢ will be a matter of life in music and games. The big will get bigger. A continuing lack of skilled mechanics. Less distributors and salesmen. More telephone ordering. Less wallboxes in music.”

“Factories will tend to handle their own distributors. Large distributors will also become operators. Commissions
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GENERAL TRADE INFORMATION

will be reduced by operators to meet demand for new and better equipment.”

“Routes will probably get bigger. Factory-distributors will be no problem. Competition is good for everyone. Commissions will go up. Loans will become more commonplace.”

“Fewer but larger routes. Manufacturers will become distributors also and possibly operators. Location selling will increase.”

“My feeling is greatly concerned. There seems to be fewer locations in my area, partly due to urban renewal and interstate roads. Spots close and don’t reopen. The older generations have run their businesses and deducted a lot of time. The young people will not give the amount of hours required. It is difficult to get help and tax load is heavy.”

“The time will come when big operators will either buy or put most operators out of business. The little man who runs a few stops and lives at it will remain but the middle size operators will gradually be a thing of the past, because they cannot compete in the cost of equipment and advances for new locations. The same holds true about distributors and factories because the large conglomerates will be able to buy direct from the factories and dictate as to the price they will pay.”

“I think the strength of our industry lies in the medium-sized local operator who is honest and who realizes service is the main thing we have to sell. No operator can compete with an aggressive local operator who can give 30 minutes to one hour service. The income from phonographs has become too important to a local tavern to lose four or five hours time on a busy night.”

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Cash Box — September 16, 1972
MIAMI — Rock-Ola field service engineer Bill Findlay took the drapes off the new 160-election model 450 phonograph, pressed a few buttons and out poured some lively, upbeat music. Then he took the wraps off the 100-election 41 and the music was just as lively. But when he took the drapes off the new 450 console, there was no music at all. The good-looking new console was only a prototype and reflected the problem of getting production ready for the SIDA Expo that has been moved up one month this year. After the unveiling, the Rock-Ola distributors, gathered here Sept. 5-8 at the Donal Country Club for the introduction of the new phonographs, business meetings and lots of relaxation, poured out some truly lively applause.

Rock-Ola's executive vice president Ed Doris pointed out that the machines have been given new bodies to encase the mechanism that has been kept virtually intact. Also retained on the new two machines are last year's profile—with a crescent swell breaking the machine's perpendicular line midway between the base and the top. "We've added a body anvil in contour to last year's, but with many color and appointment changes," said Doris.

The new machines have a player matrix mounted with what Doris called "an emotion." The machines' door glasses are covered with rectangular screens, making the glass appear to change shades when it is viewed at different distances. Red and silver anodized aluminum speaker grilles on the machine's top and bottom contribute to what Doris called a "red hot machine." The center grile is a large, decorative pod—a bright red blowery piece.

Rock-Ola has kept the program deck on the top of the machine. The idea, according to Doris, was first used with caution because he was advised by distributors that location customers might find it an inviting place to scribble. But that temptation apparently has been avoided and now, says Doris, "we have moved the selection keys up to the program deck for the customer's selection convenience. Last year we introduced the ten key numbers-in-line using a snap-in printed circuit to replace the old fashioned wiring and solder." The coin slot, coin return button, pricing information and record now playing indicator are also on the top of the machine.

The speakers in 450 and 451 have been changed. A two 6" full range speakers have replaced last year's two 5 x 7 oval tweeters, the bottom speakers are 12" full range ones, replacing the previous woofers. The amplifier is a swing-out unit, for service accessibility. The machines also include a brush that cleans the needle before and after each play. There's also an available dollar bill acceptor.

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For-Play Pres. LEWIS

A good and maintenance free as possible, Lewis stated. "This has been accomplished by use of the latest electronic technology. There are no moving parts such as relays and mechanical switches in the system except for the trigger switch and the simple switches on the control console. All components are of the highest reliability available," Lewis advised. The machine operates on 120-240 volts, 50 or 60 cycles.

A.C.A.'s lawyer declared that Las Vegas Gallery is excellent for all street, home, ham, boating, airline and transportation centers. His location has tested the piece on their Oaka Island operation and stated that the average was "never less than $38.00 per day." He had set for quarter play.

"We have said," he is proud that A.C.A. has been appointed world wide sales reps for the new factory and says that the experts of Lewis and engineers, in combination with the A.C.A. expert experience, should ensure solid footing for the For-Play line on the American market, as well as overseas.

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Cash Box — September 16, 1972

CHICAGO CHATTER

As this issue goes to press, last minute details for MOA Expo '72 are being finalized in preparation for the show’s opening at the Conrad Hilton Hotel on Thursday morning, September 14. Association’s executive veepee Fred Granger notes that exhibitor interest for this year’s show has been the “greatest” in his eight year tenure with the association! All space was sold out well in advance of the show’s opening! We bid welcome to everyone who will be coming into Chicago for Expo!

CONVENTION VISITORS HAVE lots of excitement in store for them on the exhibit floor. Not only will the current music and games lines be shown, but in many cases, new as yet unreleased models will be displayed at the various booths. The Chicago Dynamic Industries booths will show “Mini shuffle ‘Festival’”, the “Casino” 4-player, “Commando” gun and, as Chuck Arnold describes them “two exciting new money-makers!” ChiCoin distributor principals will be invited to an exclusive unveiling on Thursday evening!

WILLIAMS ELECTRONICS INC. will spotlight flipper games, guns and shuffle alleys at their MOA display area this year—and, who knows, maybe even a surprise or two! HERE’S AN INVITATION from Empire Dist. Co.’s Gil Kitt, Joe Robbins, Jack Bums, Murph Gordon, et al, to stop in at booths 156 & 157 to say hello and see their lineup—and enjoy the warm Empire hospitality.

JOHNNY FRANTZ, president of J. F. Frantz Mfg. Co. will be manning his booth during Expo and displaying his US. Marshall gun.

THE USUAL CROWDS are expected at the Bally Mfg. Corp. and Midway Mfg. Co. booths which annually attract scores of convention visitors!

RECEIVED WORD from Dick Williams, Wurlitzer Dist. Corp.’s manager of home office sales in the US. Larry G. Vaughn was appointed manger of the WDC branch in Atlanta, Georgia. In announcing the appointment, Williams stated “For the past 23 years, Larry has been involved in almost every phase of a successful vending operation including route man, service center, route supervisor, office manager and assistant manager for the company. I feel his experience as a route man is an excellent foundation upon which to build a career with WDC.”

At PITCHFORK FREDDIE GRANGER and Donna York were hard at work on the final details for Saturday night’s MOA banquet and floor show. Among the stars scheduled to perform during the entertainment portion of the program are: John Gary (RCA), RCA’s Jethro Burns (of Homer & Jethro fame), Charlie McCoy (65’s Boots Randolph) and the Jerry Sutton Dancers, Tanya Tucker (13 yr. old Columbus artist), Billy Crash Craddock (Cartwheel) and Jerry Cox (emcee).

ALL THE FROSTING ON THE CAKE—Capitol Records informed Granger last week that Freddy Hart, winner of the MOA country & western record of the year award for his “Easy Lovin’,” will be coming into Chicago to appear at the banquet and accept his award personally.

MILWAUKEE MENTIONS

At prestate local distributors, operators, et al were preparing themselves for the trip to Chicago to attend the MOA convention which got underway on Thursday, September 14, at the Conrad Hilton Hotel. Since the banquet is scheduled for Saturday night (16) this year, those attending can look forward to a day of rest on Sunday before resuming the hectic routine of business on Monday morning … Bob Rodeau of Empire-Green Bay plans to be at Expo, of course, accompanied possibly by vending salesman Pat Netterville. Bob’s plans at this point are somewhat tentative since his dad’s illness has necessitated frequent trips to Marinette these past weeks. A group of operators from Wisconsin and Minnesota will be occupying adjoining booths at the MOA banquet, banks to the efforts of Janelle & Al (Stansfield) Netterville. The MOA banquet, one of the highlights of the convention, is expected to be a major success.

CALLED THE BUSY PREMISES of MGI and learned from Janel Mason that “ because of our continued distributor interest and demand, MGI is displaying and staffing one of the very pleasant task of deciding whether they should produce a run of ‘Red Baron 72,’ which would be a sneaker version of last season’s big money maker ‘Red Baron 71.’ The story is also much involved with the usual MOA convention preparations. MGI will occupy booths #136 and 137 on the exhibit floor at the Conrad Hilton and will display its current lineup—including a brand, new as yet unreleased game!

CALIFORNIA CLIPPINGS

It was one of the all-time top events of many a season when Struve Distributing, Inc. hosted over 500 people at the recent showing of the new Seeburg phonograph, Olympian 160, says Struve proxy Leo Simone. Truly, says Leo, it was one of the most impressive turnouts in a long time. Operators and personnel at the open house house had a great time and the Olympian 160 was the star attraction for the Pico Blvd. happening. Leo also reports that the new Williams single player flipper ‘Super Star’ looks as if it is going to be a tremendous pace-setter for the fall season. The new Williams single player piece … Jimmy Wilkins (Portale Automatic Sales) says the new pinball from Chicago Coin ‘Casino’, featuring novel twin spinners on the playfield is an attractive showcase that will gather plenty of patrons to this 4-player pinball, a new shipment of the Chicon machine gun, ‘Commando’ is in and they move off the showroom floor almost as fast as they are set up. From MCI a new ship- ment of the puzzle ‘Red Baron’ is doing well. It appears there is considerable interest in the 25¢ novelty type game, says Jimmy, Not to be overlooked is the relatively new ‘Sea Hunter’ shake ball from Allied Leisure. See you all at the MOA in Chicago. Bob and I are both busy making preparations for the annual event, where the manufacturers usually come up with some equipment that is exceptional, and exciting. Looks as if the ‘72/73 seasons will get a running start with the early MOA show kicking everything off.

What happened to those mid-summer doldrums! The hot dog days of August have historically been very bad for business. Yet, Al Bettelman, proxy of C. A. Robinson, reports that this has been one of the best months—not withstanding summer, Fall, winter or Spring! Al and lovely wife, Leah, looking forward to attending the MOA Convention, and as always renewing old friendships, making new ones and viewing the new products of our very dynamic industry is always a thrill.
EASTERN FLASHES

Operators are now busy with the phasing out of operators' summer timeouts. There are several reports just in from the close of the Labor Day weekend; in fact, much of the business has been closed for the season, the summer resort areas, arcade operations in parks, eating and dining locations open during the summer only, and many other coin-operated sailors. In short, the season's wrap-up has been in full swing. Despite a number of factors, including considerable inclement weather throughout the summer and heavy floods in some areas of the country, many operators did report that the average business maintained over the season and much of this is due to the fact that many of the manufacturers introducing some exciting equipment for the '72 season. New 25g. novelities, pins, shuffles and jukes found steady customer lines on locations. New borders and pin drain devices were being offered in the MOA Expo '72, and, as in the past, operators and distributors are in for many surprises, including the new Expo site, The Conrad Hilton, which we understand is a Bel Air of class. Don't miss out on the latest in novelties for small or large terminals. See them again at an operator happening! You can still be home Sunday with the new Thursday, Friday and Saturday schedule.

THE MIDWESTThis West week along with the many tradesters head out for the MOA Expo. Irving, Howard and Arnold Kaye will maintain their usually well-appointed display of billiard pieces, accompanied this year by their new Super Soccer line of table soccer games—which are doing well in the couple of months they're on the market... Len Schneller at U. S. Billiards advises something totally new from that factory will be premiered at the show this year. It's so new Len barely had time to get his promotional literature ready for the start of the show Thursday... Chatted LD with Fischer's Frank Schroeder who reveals their new Lancer coin table line will be unveiled at the Hilton show. New line comes in the three popular sizes and we hear it's quite an attractive array of billiard equipment... Gene Lipkin at Allied Leisure shipped their new Spooksville Shakerball flipper just in time to make the Expo cut... Joel Sheinbaum, Shakerball president, reported a fine trip from Allied, prepared for issuance to their stockholders, reveals that the Florida factory is aiming to produce 100 Shakerball machines per day by the end of the year. The company has machinery in place that occupies about 40,000 sq. ft. already and plans to add on an additional facility on the property adjoining the existing plant. "This will permit Allied to con- tinue its steady growth at the same time provide the company the space to continue its development of new specialty coin-operated games," said firm president Bob Braun.

GREATs, Pat Giamal, Arcade's sales director Sol Lipkin, recently returned from a three week vacation trip with wife Marge throughout Eastern Canada and the New England states. The Lipkin's logged over 3,100 car miles on their tour which started and ended in Miami via the Atlantic coast. A high point on their trip was a visit to the Rowe sales conference in Montreal where the Lipkins met son Gene (representing Allied) and law partner Len Bremers (who's been growing on the Canadian coin-op market). Sol, nat, will be welcoming all his friends and customers (same thing, no?) to the American equipment display at the Expo... United Billiards president & COO, Don Rubinstein, will be at the show again this year.

AT THE DORAL—For George Hincker, Rock-Ola's director of promotion and advertising, last week's distributor meeting at Miami's Doral Country Club was one to remember. George swears he can't remember much of last year's. When he took over the podium last year, to talk promotion, he had a dreadful head cold and says, "I don't remember going up there and I can't remember what I said. But I do remember hitting a football player in the run in the third quarter but finishes the game anyway. George was in better health this year, but mistake befell him again. When he got on stage this year he found his glasses were missing and chasing the audience in pursuit of George pair is due from Rock-Ola veep Ed Doris. "I think these are mine," said George, trying to find them on up. At press time, several distributors were heard to say this year's participating companies included: the Empire, Juan Jose Bellaparte and Jermaine Estor from Puerto Rico, Mr. and Mrs. Rubin Franco from Alabama, Herb Gorman from Jacksonville, Mr. and Mrs. Morris Parisi of U.S. Billiards, Don Brunton, Don Wright, Abe Solomon, Irwin Goff, Chates from Dallas and Roman Kozons from Winnipeg... Playing on the Doral golf courses, a regular stop on the Pro Tour, were a bunch of distributors, including Bud Patton, a scratch golfer from Modesto, Calif. Also on the links were Jim Frye from Detroit, Joe Robbins of Empire, Bob Nims from New Orleans, Walt Waldman from Louisville, Bert Birt of New Jersey, Don Perrotta of San Antonio, Glenn Shaw from Lackawanna and of course, Joe Ash of Philadelphia, who last year missed that bus for supper rather than not being able to put out... For the ladies, there was a trip to Viscaya, an Italian palace in Miami and a shopping trip to the fashionable Bel Harbour shopping center... Field service engineer Bill Findlay gave his usual informative service school on Wednesday... Hincker said the meeting was a huge success, partially because of this stage there will be no shopping at the distributors' home.

RUNYON SHOWS NEW ROWE LINE—A mammoth number of operators and members attended the Rock-Ola Expo at Tenth, West, Dealers Street, for the annual open house party and official introduction of Rowe AMI's new music line to the greater New York City trade. Presiding for Runyon at the unveiling of the new Monte Carlo and DeLuxe music machines were John B. Crowe, Irv Kemper, Louie Goldberg, Art Bresac, Sid Gerber and Jack Lamm; Jim Shansky represented Rowe. Among the scores of operators and mechanics interested in the new AMI machines were: Elroy Roach, owner; new Monte Carlo and DeLuxe music machines were: Charles Noble, Vincent Elefante, Al Sebar, Harry Zal, Al Faison, Joe De-Cristofaro, Bill Nagods, Bernard Weiner, Tony Direso, Bill Goetz, Al Herman, Elroy Roach, John Tartack, Bob Lazar, Dan Roetig, Mike Petersen, my old buddy, Jim Sherrill, Sid Gerber, Rich Schmitty, Ruby Sidlowe, Joe DiBartola, Nick Abraham, Harold Sachs, Harry Green, Joe Jacobs, Paul Jacobs, Sam Monroe, Steve Tar- zan, Louie Goldberg, Al Burke, Jack Marin, Marcus Koehler, Bob Lazar, John Benfari, Ralph Hokin, Joe Goldsmith, Snooky Walter, Lou Levy, Hannibal Ramirez, Gil Sonin, Seymour Pollak, Al Goldberg, Hy Pollay, Dick Dincco, Steve Hodge, Bob Leibowitz, Walter Milz and Carl Pavens.

HIGHER AND HIGHER—Al (Courtland Amusement) Kress into his new op-erators headquarters building in Peekskill; quite a spectacular place it is! Al's so busy on the route and in shaping up the new digs he had to pass on to the MOA this year, he normally attends each show, representing the Westchester Operators Guild... A.C.A.'s Mickie Greenman advises he'll be making his permanent sales headquarters out at the firm's Los Angeles office. Mickie, A.C.A.'s national sales manager on behalf of the music and game lines they represent in the States, has been working out of Los Angeles some months now. He used to run the thing from the New York office but now it's A.C.A. on a permanent basis.

HOUSTON HAPPENINGS

Premier Showing of Seeburgs Olympic Coin Operated Phonograph 9:00 a.m. to 6:30 p.m., Aug. 28, 1972 for A. Frantz Co.,东路, Houston was a grand success attendance-wise, pleasure-wise and business-wise. H. A. (Hoddy) Frantz, president of the Hosting Concern, was in evidence most every-where at the trade show. Here are some of the highlights: A. C. Frantz, vice president and general mgr.; Larry Twardowski, salesmanager; Wade Gibson, salesmanship; Hershel Hamlin, salesman; Ralph Elnholt, Buddy Donohoe, David Coyle, background music and sound systems; Cliff Haymes, service dept. head. Less conspicuous but very important roles were played by Gilbert Vaske, John Greer, shipping dept.; Howard Dishman, Rogers White, Gerald Beasley, parts; Harry Jones, Al Evans, Burrell, Kilroy Haymes, Ken Swathwood, Floyd Taylor, servicemen. As usual Dave Beasely did a lucrative part time stint at selling. Buffet luncheon and beer was handy last eight hours. Practically every point in trade area was represented with Beasement maybe tops.

L. C. Butler, officer Gulf Coast Distributing Co. (Wurziliter) has broken ground for his new building on 3300 Milam St. The plant, including top notch surround-ing necessities, will cover an entire block. Present address of the firm on Gulf Freeway sounds good on water but is not top hot from practical standpoint. And parking space is hardly adequate... Wife Erma and I, at new model showing, ate mid-day dough at table with operator George S. Yantis and wife Eugenia, owner of such a nice shop. At the end of the day I flipped across table from local operator Al Garcia and wife Elibis, owners of Al's Amuse-ment Co. . . . Melvin Hogan, owner Orange Vending Co., Orange, Tex., does lots of business in neighboring States, likes to cross the river from La.

Included in working force of Eddie Fleshner Coin Machine Service, Houston, are George Perez, Rubin Canton, Dee Wee Fleshner, Tom Wild, Tommy Foster . . . B and M Vending Company, Etoile, Tex., owned and operated by Caldwell Burt and J. B. Morton, enjoy thriving business in East Texas. Etoile is in Nacogdoches County, and Burt has a real nice visit with Ray Hall and wife Merle, owners Champion Amusement Co., Houston. Hall is sales representative for Champion Soccer, very highly rated table soccer... Local coin machine repairman, at large, Everett Daniel attends most of the new model showings. He is appalled with both business and pleasure. Locally well known Bob McAllie back in coin machine coin with connection at recently formed Allen Amusement Co. Houston. Allen Amusement was reported as dealers in special vending lines.

Cash Box — September 16, 1972
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Seattle's Best in $7,000 8-Baller

SEATTLE, WASH. — The Seattle area may have been low on jobs, but its people certainly were not short on enthusiasm at the Washington Coin-Operated 8-Ball Tournament held Aug. 15 and 16 at the Olympic Hotel in Seattle.

The tournament, which was sanctioned by the Northwest Amusement Association and was held at 64 pool halls throughout the state, was won by Dick Benwell of Seattle's Sunset Tavern (Seattle, Wash.), representing Boeing employees.

It seemed fitting that the winner of the top prize money was a Boeing employee who has been out of work for two years. Bill Adams, 24, representing the Bluebell Tavern (Renton, Wash.), asked the tournament commissioner, Don Silver, if he could get a job? "He settled for the money, a special winner's jacket, the title, and an advertised tournament," Silver said.

Everyone, including Adams, was very impressed with the way the tournament was run. They had let Schneller to thank. Schneller is the national sales manager of U.S. Billiards and has for several years been helping operators group set up these 8-Ball tournaments.

Washington State operators had never sponsored a tournament until this year. But the response was so enthusiastic that plans are to sponsor another tournament in the spring of 1976.

Music-Vend Distributing Co. (Seattle, Wash.), the Pacific Northwest distributor for U. S. Billiards tables as well as other coin-operated equipment, directed the event with Schneller. Coordinators included Chuck Michael of Nelson & Michael Distribution Co. (Seattle, Wash.), one of the operators involved, and Dick Benwell and Nancy Sandine of Music-Vend.


Their combined 64 locations held competition for 10 weeks before the tournament, and then each sent its top four players to the Olympic Hotel. The best heat, according to Schneller, was played in the "A" Division, the next best "B" Division, and the best "C" Division.

There was only one Women's Division. However, as Schneller told the tournament audience, hopefully more and more women will begin to play pool in their local taverns so there can be an equal number of women's divisions. (Also music.)

Schneller also noted that at every tournament there is one pregnant woman participating. In this case, it was Janet Smith, who played for the Boulevard Tavern (Olympia, Wash.). She was presented with a cue stick by Ray Galante, president of Music-Vend. On behalf of the tournament committee, Galante said that they wanted to make sure the next generation gets an early start playing pool.

Another special award—one of a kind—jacketed those U. S. Billiards presented the 4 division champions—was given to Floyd Cole, North East Tavern (Tacoma, Wash.), as the Billiard contestant. Cole received this Sportsmanship Award because of the way he handled a referee's decision earlier in the tournament. When a shot by Cole was challenged, the game was replayed. This cost him the match and the no. 7 position. Officials felt that his example of sportsmanship earned him the honorary title.

No player went home empty-handed. Contestants who lost in the 2-out-of-3 preliminaries were given $10 cash prizes on Saturday. $20 if they lasted to Sunday. In addition, they already had trophies for their berths in tavern competition.

The big money was given to the 8th through 1st place winners in their respective divisions. Women's Division champion was Nita Chambers, Cozy Inn (Aberdeen, Wash.), operated by Grays Harbor Amusement Co. The 1st place winner in the men's "A" Class was Bill Adams for Soft Sam's Tavern (Renton, Wash.), operated by Acme Amusement Co. Vince Fravez took 1st place in the "B" Division for the Century Tavern (Seattle, Wash.), also an Acme Amusement location, John McMillan, playing for the Parkade Tavern (Kentenwick, Wash.), operated by Central Music Co., took the title in the men's "C" Division.

Runners-up were Dianna Pickens, Derby Tavern (Aberdeen, Wash.), in the Women's Division; Rich Geller, Max & Dick's Tavern (Tacoma, Wash.), "A" Division; Jack D'Witt, Cozy Inn (Aberdeen, Wash.) in the (Cont'd next page)

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Cash Box — September 16, 1972
Crowder Joins ATI In Coin Sales; Novy Announces Big Coin Div. Push

MIAMI LAKES, Fla.—Aaron Goldsmith, president of ATI Recreation, Inc. (subsidiary of All-Tech) has officially announced the appointment of Ron Crowder as the company's sales manager for coin-operated products. Appointment was made by Carl Novy, marketing vice president who described it as "in line with the company's goal of expanding its sales efforts in the coin industry."

"Ron Crowder brings a broad sales management background to ATI, which includes aggressive new sales-stimulating techniques that should benefit ATI and its customers," Novy declared.

"Extensive product redesign and engineering, along with updated marketing and sales direction is expected to produce the same success formulas that has moved ATI to its present position as the leader in the state home pool table industry," Novy declared.

Crowder will be on hand at the ATI display at the MOA Expo, meeting operators and distributors.

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Bob Bender Back To Tonawanda Slot Efforts

NORTH TONAWANDA, N.Y. — R. M. (Bob) Bender who joined the Wurlitzer Company in 1966 as an outside salesman and subsequently manager of the Atlanta, Georgia and Columbia, South Carolina branches, has returned to the North Tonawanda sales staff. As a sales representative for the factory, Bob will report directly to Nat Hockman, eastern regional sales manager for the phonograph division of the Company.

Bender will maintain his base of operation in Atlanta, Georgia, and his Wurlitzer responsibility will include considerable travel in the Eastern states and the coordination of sales efforts with Wurlitzer distributors in that area.

Bob is well suited for his chosen career, beginning as a route salesman and service man for a company in W. Virginia in 1938. He spent four years in the U.S. Army and returned to organize an independent service firm known as Coin Machine Ser-

vice, in Washington, D.C. Bender then opened a Wurlitzer office in New Jersey, which was acquired by the company in 1966.

Bender's most recent responsibility has been to the Wurlitzer Distributing Corporation which operates the branch in Atlanta and 10 other U.S. cities. His replacement in that posi-

tion was Don Hockman.

Bender's appointment to the factory sales force became effective September 1, 1972.

Seattle 8-Baller

(Cont'd)

Class "B"; and Richard Stripling, Century Tavern (Seattle, Wash.), "A" Division.

Each location owner that the 1st and 2nd place winners represented was later given a large trophy by the respective slot man.

Competition in the 2-day event was keen. Players had their families and friends rooting from the sidelines. An average of 600 spectators watched the tournament.

The largest "fan club" was supporting "Jumpin" Jack DeWitt, the "B" Class runner-up. Because of forfeitures, he did not have to play a single game on Saturday, Sunday he also won his first match by forfeit. Eventually, DeWitt won two games straight to qualify for the final elimination match, and a cheer went up from the crowd.

The tension mounted as time came for the final 3-out-of-5 match. In the "A" Division, Adams said that Rich Geiler was the one man he "would rather not have to play." Geiler had qualified by running the 8-ball twice in a row to beat Ed Wallace, Vancouver Tavern (Seattle, Wash.). Adams himself had just beaten Ted Cook of Verna's Inn (Seattle, Wash.) by making the 8-ball on the break in the first game of their match.

Geiler ran the 8-ball again in the first game against Adams. They alternated wins until they came down to the last game. The audience was on the edges of their seats as Geiler seemed to have the title sewed up, then missed a difficult bank shot and had to turn the play over to Adams, who coolly went on to win.

The tournament was amateur 8-Ball at its best. Officials called the event "a tremendous success." Every effort had been made to eliminate betting and professional players. By keeping the competition amateur, the tournament was undoubtedly very far. Even the also-rans intended to come again next time and try their luck.

Schneller said that he hopes to above a national tournament in the next few years, with each state sending its top 4 players to compete.

Washington State should be well represented as Washington Coin Operators Pool Table Group intends to expand its tournament to include all the number of contestants—and double the prize money as a result. With the prize and enthusiasm generated by the first tournament they spun-off as a measure of success, they'll have no trouble getting additional support from their local taverns. And the taverns should have no trouble getting players.

Most of the competitors walked off, money in hand, with the standard war cry: "Wait till next year!"

Cash Box — September 16, 1972
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