The Little Guy & What He Means (Ed)... Jerry Moss Sees A&M, At 10, The 'Number 1 Alternative' ... Hits Spark 'New Image' Units At ABC/Dunhill ... Knight Label: Brown Bag... Grossman To Operate Robert Hall Village Chain Audio Dept ... Can. Radio Meet Report.
Titanic Is Rising.

Titanic: the French group whose single, "Sultana," has been besieging discotheques in New York and Philadelphia. It started four months ago when "Sultana" became one of the most talked about and danced to songs at the Hippopotamus.

Then it became one of the most requested songs at every club in the city. And as "Sultana" kept popping up, one thing became apparent to Epic Records: the time for this ready-made hit is now. Hop on Titanic. It's anything but a sinking ship.

"Sultana." The first Titanic hit. On Epic Records.
The Little Guy
& What He Means

Is there still room in the record business for the little guy? You know who we mean. That music master of what it takes to take a record from its inception through to a well promoted and merchandised shot in the marketplace. His product may be a reflection of what’s happening in the way of sounds, or, most likely, he is filling the gap left by the big boys who are not quite willing to go for pure jazz, avant-garde classics or those rare showtunes that perhaps even the composers themselves may have forgotten.

On the basis of a casual observation, one would most likely be inclined to say: no way. That went out with mass merchandising, you might add. The point we’re trying to make, of course, is that the little guy may be littler today in terms of generating overall industry excitement, but he’s still around. Whether it is jazz, the classics, folk music, foreign language records, rare showtunes or the spoken-word, the little guy with his little operation is generally alive-and-well. It’s something the entire industry can be grateful for. For one thing it is evident that the modest music entrepreneur can survive today, filling gaps in recorded music that may not wow the charts, but, nevertheless, satisfy the needs of one of the most loyal kinds of music audiences. We also find the little guys not only experts in their field, but often more excited about their wares than many big-time operators who sometimes seem more interested in IBM print outs than in the music these sheets represent.

As in any specialty operation, small, indie label setups have a realistic point-of-view, too. So, they’re not going to get the next RIAA gold record award for LP sales. That doesn’t mean that profits are the impossible dream. They’re making money at music that is a passion with them. How many in the business can say that?

There was a time when the small indie flourished and contributed not only a filling-the-gap function, but a good deal of what was generally exciting about recorded music. The times have changed. For the small label entity, what has not changed, fortunately, is their own continuing excitement about the music they offer. That’s something to hold onto in this era of the numbers game—and something for others who have lost that feeling to try to rekindle.
"SEVENTY SECOND BRAVE" is the new LP by The KEEF HARTLEY BAND. There have been four others.* And with each one the Keef Hartley "cult" has grown. Grown, in fact, to the point that the initial reaction to "Seventy Second Brave" has been overwhelming.

The reviews. The airplay. And the sales.

Keef Hartley, one of England's finest drummers fronting one of England's tightest bands, is gaining a very prominent position in American music.

*the four others

www.americanradiohistory.com
**WE’RE BREAKING A FEW!!!**

**CAPITOL RECORDS**

**RECORDS ARE MADE TO BE BROKEN!!!**

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Chart Splurge, New Acts Spark
ABC/Dunhill's New 'Image' Units

HOLLYWOOD — Reacting to the new consequentiality of independent production, ABC/Dunhill Records has embarked on an "aggressive, creative and innovative approach" to the recording, packaging and merchandising of its new talent. The company, reports Marv Hellcr, vp, has established new publicity and marketing departments, created a newsletter, "Trobe," for international licensees. Also to achieve its goals, Hellcr cited improved visual materials, stepped-up publicity campaigns and a "whatever it takes" assistance that "the artist(s) might need."

Mazur Heads New Art Dept.

Heading the company's art department, the company's first such internal section, is Ruby Mazur, who heads the new firm, The Art Department, in Hollywood. He will be in charge of all promo graphics, album covers and other visual presentations. He will also design a whole new graphic image for the label. Mazur will be assisted, according to Alan Sekuler, formerly worked with Mazur.

The label's new publicity director is Sue Clark, a 12 year vet in various phases of the music industry. She will work with company's existing press and promo people to assure a coordinated and effective print campaign for ABC/Dunhill acts. She will be assisted by Cathy Brown and Bob Chouras, also new additions with "whatever assistance they (the artists) might need."

FRONT COVER:

Davis Brings Col 9th Gold Disk Over 9 Weeks

NEW YORK — A mirror of its strong chart surge, the Columbia family once again校园 its ninth gold record in the last nine weeks. Last Thursday's label's Columbia release of "Baby Don't Get Hooked On Me." During the period, either Columbia, Epic or Confessions Label product has accounted for nine awards, five singles and four albums.

The company's current chart streak sees 12 singles listed on the Top 100, with three new albums positions on the album survey.

Knight's Label Gets A Name: Brown Bag

NEW YORK — Terry Knight is calling his new label Brown Bag Recor-

ds. He plans to announce this week a world-wide distribution deal for the first time. "Brown Bag will be in the consumer to brown paper bags. "Even if they buy a Columbia record, we'll be glad to give them a brown-bag brown bag to carry it home in," Knight added.

As also reported by Cash Box, the label has signed a number of acts. Terry Knight's Mom's Apple Pie, who debut the label on Oct. 16 with an L.P. courtesy of performer John Bruckmier, whose L.P. arrives Oct. 23, following Columbia Music Week in Nashville; Wild Cherry, the neighbors with a single; and former pricefighter Ira Kay will all be on present preparing a debut L.P. and single.

But the soon discover the drawbacks. How often, in a large compa-

nies, the next generation's art depart- ment and not been able to find his album cover because the staff was working on 10 other covers? "The No. 1 Alternative, that's what I'd like us to be. We're not interested in being so-called No. 1. If that happens, we're not going to fight it. We think we can stay meaningful enough, and small enough and tough enough to put out a best shot here."

As for the lengths to which ABC will go to help one of its artists, Moss cited Joe Cocker's "Mad Dogs & Englishmen" a film totally financed by the company. (A&M is also entering the Broadway picture this season. They are inverting the new Guthrie Theatre musical production "Ezra's," starring Christopher Plummer.)

"We are not just here to sign artists. We think we know how to broaden, expand and expect their careers by doing what has to be done. We've had vast experience in playing the 'knock together and in putting together complete records. This is the complete record company, an artist or manager will find he's got some one on hand to be in charge of the company and help him with any problem he may have."

Artistic Musical Chairs

Asked whether he found that artists switched labels more often today than in the past, Moss unanswerd, "Yes. It's especially so in rock and roll. It's a seller's market. And I don't blame an artist for trying to get as many..."

We Speak Music' Is Theme Of A&M's Top International Meet

Hubert: Goal Is 'Feed-Back'

HOLLYWOOD — It's international week at A&M. And the large gathering yet licensees and executives from the company's o-and-a's in England and Canada will be gathered here for the invitation of international direc-

HOLLYWOOD — The newest A&M's world-wide affiliates and guides are being shown a taste of their careers, has to attended (by virtue of several new overseas contracts), it will differ from previous ones in emphasis, that in what Hubert calls "idea exchange."

Feed-Back Approach

Before we've put more stress upon familiarizing our affiliates with the parent company, what A&M is all about and how we operate." Hubert

KLH Acquired By EAD From Singer Co.

NEW YORK — KLH Research & De- velopment Corp., which manufactures KLH hi-fi units, has been acquired by Eastern Air Devices, a maker of elec-

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said, "Now we feel it's time to get a little feed-back, both for our own benefit and for the benefit of one market to another, so we've been reaching our European affiliates."

This exchange of ideas is formally

A&M Regionsals Take Place Oct. 9-12

HOLLYWOOD — More than 23 key execs and department heads will take part in A&M's second annual series of regional sales meetings. Each reps Regional, vp, president of national sales and distribution.

The traveling road show presentation, second in the company's history, will be held in conjunction with A&M's tenth anniversary celebration being observed this month.

Regional meetings will be held in Los Angeles on October 9 and 10. (Cont'd on p. 36)
Stratta Forms Cos.; Croma Share To Colby

NEW YORK — Ettore Stratta has sold his Transco Gramophone, Aroca Music and other affiliate publishing companies, and has started his own music and production firms, Ars Neva Music, Jubilus Music and Ettore Massler, Inc.

Co-founder of Croma with Robert Colby, Stratta has been responsible for publishing such hits songs as Love Is Blue, New World In The Morning, Mammy, and over 100 other recorded copyrights. Before joining Croma, he was at Columbia Records as A&R in charge of directing and producing records with Barbra Streisand, Andy Williams, Steve & Eydie, The New Christy Minstrels, Chiffons, as well as others.

Stratta is the recipient of two Gold Records for the discovery and production of the phenomenally successful "Switched-On-Bach" LP and for producing Barbra Streisand. In 1969 he brought to this country the songs and the talent of Roger Whittaker.

As a concert and classical conductor, Stratta has recorded for Amperex Records, Paramount Records and is currently under exclusive contract with RCA Records as an art director. His new classical album, "Adagio," has just been released and will soon be out in the U.S. on RCA. Stratta's new office is located at: 37 W. 43rd Street, Room 1196, New York, N.Y. 10019.

Stratta will soon be traveling to Los Angeles, Paris, Rome and other cities to meet with writers and foreign publishers.

Golden Exes On Road To Into 8 New Kiddie Sets

NEW YORK — Gold Records exequiae will blanket the country informing music wholesalers and dealers about the company's new release of eight $1.98 kiddie albums. The sets, due for immediate release, will be heralded by Al Massler, Shaik Al-Rinaldi and Jerry Massler.

The product includes a version of "Man of La Mancha," as sung and made popular by Annette Funicello, who caricatured the lead role in the musical and in the comic strip. The exes are also featuring 12-to-14-year-old Sherry Parrott, who was a former star of "Saddle" at NBC, and who will be seen again at Lincoln Center in New York; "Looking Good to See You," the songs of Jerry and Mike's "Gumby" and "Pokey" characters; "Louise & Bob De Cormier;" "The Marching Band from The Happiest Place on Earth," by Leroy Holmes and lyrics by Al Stillman; "Tall Tom Jefferson," narrated by Richard Kyle.

Also, "What Can The Difference Be, Songs About Opposites"; "Fruit & Vegetable Songs"; "Screen Songs & Other Favorite Nursery Rhymes;" "Poems for My Daughter & Other Little People"; and "Other Songs That Tickle Your Funny Bone," music & lyrics by Ruth Roberts & Gene Piller.

Jennings' Mgr Is Neil Reshen

NEW YORK — RCA recording artist Waylon Jennings and Neil C. Reshen have announced that Reshen will rep- resent Jennings as his personal man- ager.

Jennings, who has recorded for RCA, was once a member of the chart records, the latest of which was "Sweet Dream Woman." Jennings' new manager, Neil Reshen, is being released this week.

Reshen currently represents several major artists, including Miles Davis and Goose Creek Symphony.

SLADE ALIVE!—Shown during their recent visit to Polydor's New York offices is rock group, Slade. In town for an appearance at New York Academy of Music, the group stopped up to talk with top Polydor executives. Shown, left to right, are Slade drummer Don Powell, Jerry Schoenbaum, president of Polydor Incorporated, Slade bass player Jimmie Lee, J. Dieter Bliersbach, senior vice president of Polydor International, Slade lead guitarist Dave Hill and Slade guitarist and vocalist Noddy Holder.

4 Appointed By Columbia

NEW YORK—Columbia Records has bought many fresh talent for its label. Rice to the newly created position of director of merchandising planning, the announcement was made by Al Teller, director of merchandising and production management for Columbia Records. In his new role, Rice will be responsible for the development and implementation of new merchandising concepts and promotional campaigns. In addition, he will continue to supervise the merchandising efforts of all the retail advertising departments.

Also, Don DaVito, director of product management, has announced the appointment of Frank Sharpe to the position of assistant product manager. In his new position, Sharpe will be responsible for the development and implementation of new merchandising ideas and retail advertising concepts.

In addition, Al Teller, director of merchandising planning, has announced the appointments of Ron McCarroll and Arnie Handwerger to the positions of promotion and manager of promotion and supervisor of college promotion, respectively. In these cap-

Liza With 'Z' TV Track Hits 100,000 Mark

NEW YORK — Liza Minnelli's recent network TV special has already spurred more than 100,000 in sales for her first Polygram LP, "Liza with a 'Z.," in the two weeks since its release, the label reports.

Initial sales, the company said, have been particularly heavy in New York, Los Angeles, Chicago and Miami.

The label credits much of the initial sales spurt to the heavy advertsing sing for the show, Columbia to the TV special and album's release. In addition to considerable radio airtime, tie-ins were made with a number of important consumer publications, including TV Guide.

Minnelli's one-woman show, pro- duced by Bob Fosse and Fred Ed, was presented last May at New York's Lyceum Theater. A wide range of newsstands, department stores, and movie theater from her film, Cabaret, and renditions of blues, bal-

Smith Named Col R&B Promo Mgr

NEW YORK—Columbia Records has announced the appointment of Logan H. Westbrooks as director of special markets for Columbia Records. Smith will be responsible for the promotion and marketing of Columbia, Epic and Custom Label r&m singles and albums on the west coast.

Warvicke Label Shifts To Memph Dist.

MEMPHIS — Dionne Warvicke's Sonday Records is moving to Mem- phis. The performer, who has had a long friendship with Marty Lacker and his Columbia empire in Memphis, Inc., has chosen the company to be headquarters for her record label.

"Looking back as being her second home, Miss Warwicke feels that Mem- phis has become the right place for her company. It is going to give her the freedom to control all administrative distribution, sales and promotion for Sonday Recor-

Lacker said that having recorded in Memphis for several years, he is right, almost to the point of becoming a friend with Marty Lacker and his Columbia empire in Memphis, Inc. He is planning to move to the city and will in turn provide more jobs for Memphians and related talent.

Initial work by Mempro for the label has already been announced, said, when Calvin Arnold arrived in Los Angeles, Miss Warwicke has been an active part of the Country Music Association, and has been awarded the Best Female Vocalist statue. This year, the second year, Miss Warwicke was honored with the award. "And she will be back next year, too," Lacker said.

Sunday Records' new address is: Suite 680, 1425 Al- ways Blvd., Memphis, Tenn. 38131. Telephone: (901) 332-1784.

April/Blackwood Names Keller

HOLLYWOOD — Jack Keller has been named general manager of April/ Blackwood, the music publishing unit of Mempro, has been an active part of the Country Music Association, and has been awarded the Best Female Vocalist statue. This year, the second year, Miss Warwicke was honored with the award. "And she will be back next year, too," Lacker said.

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Cash Box — September 30, 1972
JIM CROCE

Has A New Single Called

‘operator’
ABC·11335

Better Get Some Because You Just
“Don’t Mess Around With Jim”
WAC—NEW YORK
Run By—Mr. and Mrs. Richard Bent
Burning Love—Eric Precy—RCA
You're Gonna Miss Me—Johnny Cash
KROM—ASHKÖ
Name—Pollie W. Solano
The Man Without A Name—Jennifer Jackson—Motown
I Am Woman—Helen Reddy—Capitol
KDKY—DULUTH
Master Blaster—Bob Dylan—Columbia
I've Seen All Too Much—Bobby Bland—Reprise
Jazz In The Night—Pete Townshend—CBS
Knock On Wood—Joe Tex—Fantasy
Tight Woman—Paul Revere & The Raiders—B.S.R.
Playing For Time—The Turtles—RCA
KFWB—LOS ANGELES
Witchy Woman—Eagles—Asylum
I'd Love To Be—Janis Joplin—Reprise
I'd Love To Go—Little Feat—Atlantic
I'm In You—Patti Smith—Arista
KWKH—MEMPHIS
What A Fool—Ike Turner—Chess
I'd Like To Be—Pamela Geller—Elektra
It's A Groovy World—Johnny Mathis—Columbia
KXOK—ST. LOUIS
Can See Clearly Now—Johnny Nash—Epic
I Can See Clearly Now—Russell Hitchcock—ABC
I Can Be Seeing—Paul McCartney—Epic
KXL—THE CLEVELAND
I Am Woman—Helen Reddy—Capitol
KXOL—LOUISVILLE
Starting Over—Elvis Presley—Columbia
I'd Love To Be—Janis Joplin—Reprise
That's The Way It Is—Merle Haggard—Columbia
KLON—LOUISIANA
Do It Again—Freddie Davis—Curtoma
Fool—James Brown—Polydor
KBOO—PORTLAND
If I Should Die—John Prine—Atlantic
I Love To Be Loved—Pablo Cruise—ABC
It's A Groovy World—Johnny Mathis—Columbia
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I Can't Help Myself—Four Tops—Motown
I Want You—A Man—U.A.
Melanie continues to Rock Softly with her newest single, ‘Together Alone’
LOOKING AHEAD

101 SINCERELY
(Sine-EMI)
Moonglows (RCA 1758)

102 BEST THING
(Harvey Wollinger-ASCAP)
Dye (Haddon Nicker 0330) (Dist. RCA)

103 MEAN LITTLE WOMAN,
ROSALIE
(Sine—BMI)
Tammy Ree (NOR South 7001)

104 SOMETHING’S WRONG WITH
ME
(Packet Full Of Tunes—BMI)
Austin Roberts (Chelsea 0251) (Dist. RCA)

105 (WIN, PLACE & SHOW)
SHE’S A WINNER
(Assorted—BMI)
The Jet Setters (Gambr 4019)

106 DON’T ASK ME WHY
(Char-S—BMI)
also (Bell 247)

107 I AIN’T NEVER SEEN A
WHITE MAN
(Char—BMI)
Wolman Jack (RCA 1018)

108 I GOT A THING ABOUT
YOU BABY
(Swamp Fox—ASCAP)
Bill’s Lee Ronny (Entrance 7508) (Dist. Epic)

109 IF YOU CAN BEAT ME
ROCKIN’ (YOU CAN HAVE MY
CHAIR)
(Gold Favor—BMI)
Laura Lee (Hot Was 2707)

110 HEY LITTLE GIRL
(Silum—ASCAP)
Buckwheat (London 184)

111 SPECIAL SOMEONE
(Where No One—BMI)
Heywoods (Family 0511) (Dist. Paramount)

112 MISTY BLUE
(Taylor—BMI)
Joe Simon (Sound Stage 1558)

113 WHEN THE SNOW IS ON
THE ROSES
(Maxie Martin—ASCAP)
Sunny James (Columbia 45644)

114 LONELY BOY
(White—BMI)
Donny Osmond (RSMR 4404)

115 HONEY I STILL LOVE YOU
(Mick II (Miracle 7101)

116 S.T.O.P (STOP)
Lorelo (Columbia 45629)

117 GOOD TIMES
(Delighted—Bell—BMI)
Kool & The Gang (Bright 552)

118 SONG SELLER
(Campus Music—ASCAP)
Raiders (Columbia 45688)

119 SEA SIDE SHUFFLE
(Terry Dactyl & The Dinosours (UK 4903)

120 I JUST WANT TO BE THERE
(Water—ASCAP)
Indiependents (Wend 11049) (Dist. Scare)

121 THERE’S GONNA BE A
SHOWDOWN
Rance Allen Group (Gospel Truth 1204) (Dist. Stax)

122 I’LL ALWAYS HAVE YOU
THERE
(Pepkos—ASCAP)
Doug Gibbas (Oak 108)

123 DINAH FLO
(Blue Street Music—ASCAP)
Box Stages (Columbia 45670)

124 LITTLE WILLIE
(Chinnichap/Rak—ASCAP)
The Sweet (Bell 42557)

125 GET IT ALL
(Mandt/—Intertone—USA—Chappel—ASCAP)
Raven (Polydor 14142)

126 SUNNY DAYS
(O.A.M. U.S.A.—BMI)
Lighthouse (Evolution 1069)

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CashBox Radio Active

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports.

Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks.

| TITLE ARTIST LABEL | % OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK % OF STATIONS ADDING TITLES TO PROG. SCHED. TO DATE |
|--------------------|------------------------------------------------------|--------------------------------------------------|
| 1. Witchy Woman—Eagles—Asylum | 36% 83% |
| 2. I’ll Be Around—Spinners—Atlantic | 34% 43% |
| 3. I Can See Clearly Now—Johnny Nash—Epic | 31% 99% |
| 4. Freddie’s Dead—Curtis Mayfield—Curtom | 29% 63% |
| 5. I’d Love You To Want Me—Lobo—Big Tree | 28% 80% |
| 6. Summer Breeze—Seals & Crofts—W.B. | 25% 25% |
| 7. Elected—Alice Cooper—W.B. | 25% 25% |
| 8. Let It Rain—Eric Clapton—Polydor | 21% 21% |
| 9. All the Young Dudes—Mott The Hoople—Columbia | 16% 24% |
| 10. Midnight Rider—Joe Cocker—A&M | 16% 58% |
| 11. City of New Orleans—Arlo Guthrie—Reprise | 15% 99% |
| 12. If I Could Reach You—5th Dimension—Bell | 12% 99% |
| 13. Starting All Over Again—Mel & Tim—Stax | 12% 99% |
| 14. If You Leave Me Tonight I’ll Cry—Jerry Wallace—Decca | 11% 34% |
| 15. Rock ‘N Roll Soul—Grand Funk—Capitol | 10% 10% |
| 16. Somethings Wrong With Me—Austin Roberts—Chelsea | 10% 19% |
| 17. Slaughter—Billy Preston—A&M | 10% 10% |
| 18. Garden Party—Rick Nelson—Decca | 9% 91% |
| 19. I Am Woman—Helen Reddy—Capitol | 9% 34% |
| 20. Can’t You Hear The Song—Wayne Newton—Chelsea | 8% 17% |
| 21. Why—Donny Osmond—MGM | 8% 75% |
| 22. From The Beginning—Emerson, Lake & Palmer—Cotiilion | 8% |
| 23. Don’t Hide Your Love—Cher—Kapp | 7% 15% |
| 24. Papa Was A Rolling Stone—Temptations—Motown | 7% 7% |
| 25. Ben—Michael Jackson—Motown | 7% 74% |
GLEN HAS RECORDED A SONG SO GOOD THAT ANDY, TONY, VIKKI, JOHNNY & PERCY WILL WANT TO COVER IT IN THEIR NEXT ALBUMS! I WILL NEVER PASS THIS WAY AGAIN.
STAR DELIVERS ROCK'N ROLL—from ARDENT RECORDS. A newly formed, independent label, BIG STAR'S single "WHEN MY BABY'S BESIDE ME" (ADA-2902) is from the album "#1 RECORD" (ADS-2803).
CARCOE'S single "FEEL ALRIGHT" (ADA-2901) is included on their album "CARCOE" (ADS-2802). ARDENT RECORDS is distributed by THE STAX ORGANIZATION. 98 North Avalon, Memphis, USA.
**Picks of the Week**

**Electro (3:40) (Eura Music, BMI)—(Cooper-Bruce Buxton-Dunham-Smith)**

The always topical Alice Cooper comes to life again with an election favorite. It's doubtful that Alice will get even enough votes to win, but he will certainly get enough votes to give the group a chart place and potential top 10. Flp: No info. available.

**DONNY HATHAWAY (Atco 6903)**

**I Love You More Than You'll Ever Know** (4:31) (Sealark, BMI)—(Cooper)

Tune recorded by A Cooper with his first version of B, S&T is given a sensational remake on its way to the charts again, Hathaway's delivery is quite a sight to behold, and he's got the added edge of projecting sentimental feelings of lyrics. A smash. Flp: No info. available.

**THE STYLISTICS (Arco 4603)**

**I'm Stone In Love With You** (3:12) (Bellboy/Assorted Music, BMI)—(Bell-Chill

It's been one hit record after another for The Stylistics, and the trend will continue as group will once again break big across the boards. Love conkers all the message of this top 10er. Flp: No info. available.

**SAMMY DAVIS, JR. (MGM 14426)**

**The People Tree** (2:32) (Taradum Music, BMI)—(Bris bucse-Newley)

Another sweet offering from the "Candy Man" coated with delicious consequences. A song that could be a pop hit. A winner. Flp: No info. available.

**DENISE LA SALLE (Westbound 20 6)**

**My Kind Of Job** (2:49) (Ordena/Bridgeport Music, BMI—La Salle)

Already a chart item, Denise tears into this bit of philosophy with great ease. R. & B. will soar to both pop and R&B success in little time at all. Flp: No info. available.

**THE JAMES GANG (ABC 11336)**

**Had Enough** (2:58) (Pamco/ Straight Shooter, BMI)—(Kenner-Triano)

Just since their "Funk 49" days will strike a mighty blow at top 40 charts in the weeks to come. Culled from their "Passin' Thru" album, this one should bring the boys home. Flp: No info. available.

**ISAAC HAYES (Enterprise 9508)**

**Theme From The Men** (4:00) (East/Memphis Music/In ose Music, BMI—Hayes)

Isaac Hayes is the ABC-TV series name of this chunky instrumental outing from the man who brought you Shaft. Record is a natural winner and should explode almost immediately. Flp: No info. available.

**OSIBISA (Decca 32994)**

**Wango Wango (Making Everybody Happy)** (3:21) (WB Music, ASCAP—Richardson) Oshihwa pauses from their usual African rock format and steps into the commercial vein to produce a popular group's first national hit to garner group much pop appeal. Flp: "Ans-Bo" (3:20) (WB Music, ASCAP—Oshihwa).

**THE HAPPENINGS (Big Tree 146)**

**World Is My Way Back To You** (2:56) (Saturday/Saturday Four Music, BMI—Linder-Harden)

The opening track classic Four Seasons material in their bid for renewed pop recognition. Could happen all over for both group and song. Flp: No info. available.

**FREDS LOWE (Polydor 14145)**

**We Ain't As Tight As We Used To Be** (2:40) (Delightful Music, BMI—Terrell-Dahrouge) Smooth R&B performance will bring Lowe to national attention. Record is also likely to cross over into pop markets with steady strength. Flp: No info. available.

**SMOKE RISE (Atco 6851)**

**I Need A Woman** (3:04) (Smoke Rise/Crushing/Viva Music, BMI—Smoke Rise/Levine) Levine) Man's eternal cry is set to song via excellent offering from Smoke Rise. Dick will capture immediate top 40 attention. Flp: No info. available.

**DAVID AXLEBRO (Decca 33099)**

**B.L.T.** (2:28) (Scien Music, ASCAP—Axelrod)

Blazing dance item with thriving group. A raucous, Innit's exuberance and abandon clearly depicts the sad state of affairs that the world is in. Poetic reading will find plenty of listeners. Flp: No info. available.

**RICHARD HARRIS (Donhill 4322)**

**There Are So Many Saviors On My Cross** (6:15) (Limbusic Music, ASCAP—Harris)

Harris elaborately depicts the sad state of affairs that the world is in. Poetic reading will find plenty of listeners. Flp: No info. available.

**THE KINKS (RCA 74087)**

**Super-Electric Rocket Ship** (3:27) (Davray Music, PRS—R. Davies)

Kinks' best work shows off, especially the sound of live instruments. Complete with steel drums for mood, and their solid lyrics, tune should take off immediately in all pop markets. Flp: No info. available.

**IF (Metromedia 258)**

**When Will I Be Loved** (Pennew/Famous Music, ASCAP—D&B Morrissey)

First effort with newly affiliated label marks slight departure for the rockers. From their forthcoming album comes a most interesting tune certain to win droves of "IF" fans. Flp: No info. available.

**PETER NOONE (Bell 45 266)**

**Should I** (3:18) (Buddah Music, ASCAP—Tate Finardi)

Great pop arrangement sparks another fine vocal performance by former David Brent solo. Great for pop or MOR formats, and a could be hit. Flp: No info. available.

**CYMBAL & CLINGER (Chelsea 0106)**

**God Bless You Rock 'N Roll** (3:07) (Pocket Full Of Tunes, BMI/Every Little Tune, ASCAP-Cymbal & Cinger)

Johnny Cymbal and Peggy Cinger come up with a gospel like tune that slowly draws the audience into captivity. Dynamics build up to become one of the season's most successful outings. Flp: No info. available.

**LYNSEY DE PAUL (MAN 3625)**

**Sugar Me** (3:37) (Kirshner Music/ATV Music, BMI—DePaule-Green)

British chart topper with super commercial sound that will score heavily in both pop and MOR markets. Easy going tune will be received with great enthusiasm in States. Flp: "Storm In A Teacup" (3:19) (Kirshner/ATV Music, BMI—DePaule-Green).

**LANI HALL (AAC 1385)**


Remake of Cat Stevens tune shines brightly for Lani who is on her way to bring a beautiful ballad to new chart heights. Looks like an instant winner. Flp: "Love Song" (2:55) (Blue Seas/Jac Music, ASCAP-Duncan).

**PETER KAUKOEN (Grunst 65 0507)**

**Prince** (4:53) (Purkranz-Krunke, BMI—Kaukonen)

If the last name sounds familiar, it's because brother Jorma is with Jefferson Airplane. R. & B. is as able to be translated by this track culled from his "Black Kangaroo" album. Solid rock from start to finish that FMers will jump on. Flp: "Dynasty Snackpack" (3:56) (same credits).

**ALAN PARKER (Decca 32998)**


**LIEUTENANT PIGEON (London 1012)**

**Oldy Oldy Dog** (2:47) (Campbell-Connelly, ASCAP)—Woodward-Fletcher Catchy instrumental ditty with its very own distinctive sound could become another "Fogopy" with proper exposure. Flp: "The Villain" (1:53) (M.C.P.S.—ASCAP Woody-Fletcher).

**NEZX FOXX (Volt 4087)**

**Watch The Dog** (That Brings The Bone)** (Moe. (3:38) (Frost Music, BMI—Glasse-Levy-Lewis) The accent is on funk, as licks served up without Charlie and with some powerful R&B sounds guaranteed to make it move. Flp: "Let's Remember For This One" tune and comes up with a new musical direction sure to please his legion of devoted fans. Flp: No info. available.

**ERROL SOBER (Bell 45-265)**

**The Sun Ain't Gonna Shine Tomorrow** (2:57) (Saturday/Saturday Four Music, BMI—Cowie-Coodie) Golden slab beautifully underline with flashy production and great new arrangement. Worth of plenty of air time in pop markets, this one could happen again. Flp: No info. available.

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**Cash Box| singles reviews**

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**Choice Programming**

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MERCURY ROLLS SEVEN

Mercury keeps on rolling hot. Are you rolling with us?

Mouth & MacNeal
"Hey You Love" (40717)

Mark IV
"Honey, I Still Love You" (73319)

Rod Stewart
"You Wear It Well" (73330)

Mynx
"Make Love To Me Right Now" (73323)

Uriah Heep
"Easy Livin" (73307)

Jerry Butler and Brenda Lee Eager
"Close To You" (73301)

Daniel Boone
"Beautiful Sunday" (73281)

From the Mercury Record Corporation Family of Labels/Mercury, Philips, Vertigo, Dial, Mister Chand
A Product of Mercury Record Productions, Inc./35 East Wacker Drive, Chicago, Illinois 60601
Gavin Releases 10-point Guidelines For Music Directors Prior To Meet

San Francisco — In reply to a newly-appointed music director's query as to just what job duties entail, John Gavin, the new PAB, has released a ten-point "memo" of guidance.

1) You are hired by the corporation to do a job and are responsible to the station manager or owner.

2) Your job is to determine (a) what recordings are, or are not, to be played, and (b) how often and at what times of day these approved records are to be played. (c) What album selections are to be recommended or required, according to station policy.

3) Your decisions on all matters pertaining to the records played on this station will be directed toward the goal of pleasing our listeners, and that consideration of their tastes as well.

4) You will make intelligent application of available recordings, as well as your own preferences of listeners in this local community.

5) You will make weekly public announcements in your program of important record releases to your audience.

6) You are requested to classify, and may have to reclassify, the accuracy of each report, (b) a daily tabulation of listener preferences to a bit more important record releases into your program.

7) You are required to classify the accuracy of each report, (b) a daily tabulation of listener preferences to a bit more important record releases into your program.

8) You are required to classify the accuracy of each report, (b) a daily tabulation of listener preferences to a bit more important record releases into your program.

9) You are required to classify the accuracy of each report, (b) a daily tabulation of listener preferences to a bit more important record releases into your program.

10) You are required to classify the accuracy of each report, (b) a daily tabulation of listener preferences to a bit more important record releases into your program.

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Well, Ring My Cowbell

WAPD's air personality and Don Day, ring it for the first time as part of the station's 50th anniversary promotion. In the early 1920's, Harold Harmon, radio personality and Don Day, ring it for the first time as part of the station's 50th anniversary promotion.
When Albert King sings "I'll Play The Blues For You," no one gets left out.

Albert King's blues are legendary because everybody can dig it. From jazz to rock to soul. "I'll Play The Blues For You" his latest, features the famous talents of The Bar-Kays & The Movement, and the Memphis Horns. Why does Albert King have such a huge audience? Because everybody knows he's playing just for them.

(STS-3009) ALBERT KING
I'LL PLAY THE BLUES FOR YOU
Stax Records, A Division of The Stax Organization, 98 North Avalon, Memphis, U.S.A.
HOLLYWOOD—DC1 APART FROM BS&T

A gentleman who has progressed from a grade school education, teaching himself intellectually as well as musically, to a position of universal respect in the music world, would be expected to rest contentedly with this success.

Someone who can say he played lead guitar for John Lee Hooker, had the biggest Canadian single in history, helped raise a fading band to stardom, 3 gold singles and 4 gold albums and toured the country and world, could simply assume the "fat cat" position wallowing in achievements while bordering on personal stagnation.

David Clayton-Thomas refuses to slide into this rut and his departure from Blood, Sweat & Tears is proof. Many people thought him crazy to leave such a gold mine and strike out on his own. Admittedly, he doesn't expect to enjoy as much success as he did while he was with BS&T. Sure, success is important, but in this case, it isn't the most important item. But exploring individual creativity, and writing and producing an album is, and this is what David Clayton-Thomas and the Sanctuary Band are all about.

This new band and album didn't develop overnight. For Clayton-Thomas, the split from BS&T was a product of growth as well as dissolution.

"In a democratic band of nine," he explained, "everyone has to sacrifice or compromise a bit. When an individual has to compromise his own creativity, it gets frustrating. It was just that way, not only for me, but for all the guys.

"I can't put BS&T down because the 31/2 year relationship was good to me, but after a while, it wasn't what I expected. I wrote many songs, and they would pick one to incorporate in the act, with heavy production. Songs were becoming scores instead of staying rock. Like "Lucretia MacEvil." I'm a totally uneducated musician, and when I was faced with twenty sheets of music and heard classical jazz riffs and baroque horn solos to a tune about a bad-ass chick from the South, it just didn't relate to the song or me. I'm not comfortable with big productions, and I've decided to do albums on my own."

The back-up musicians for these albums are hand picked, collectively known as the Sanctuary Band. The sound is basically gospel rhythm and blues, mostly influenced by Willie "Smitty" Smith, who co-writes the material, does most of the arranging, and complements Clayton-Thomas with church keyboards, organ, and vocals. The rhythm section is very strong with Spider Webb (he's supplied the beat for Aretha Franklin) pounding the drums, Chuck Rainey on bass, Kenny Marco playing guitar, and Tessie Calderone handling congos and various percussion.

"Tequila Sunrise" is the name of the Sanctuary Band's first LP. As Clayton-Thomas puts it, "The album is an explanation of my roots. It's me without the mask of orchestration and heavy production. It's a collection of tunes that aren't juiced up. They're totally free of the BS&T sound."

I asked him if he was happier now.

"I'm having a great time," came the reply. "We all are. The band is happy, and that's important because it spreads to an audience. We're doing what we want to, and that is taking our music to the people."

Taking music to the people is an understatement. Their appearance at the Trosbador here in L.A. was a first for the band. They are American entries in the Rio de Janeiro music festival. And when that is over, it's back to the States for appearances in Washington, D.C., Philadelphia, San Diego, and New York's Lincoln Center, where they are a key attraction in that hall's Great Performer Series. mark albert

NEW YORK—MIKE D'ABO: BEFORE AN AFTERTIME

People often wonder why an artist will leave a group in the height of the group's popularity. Why, after struggling for years, would someone decide to pursue a solo career just as his group is reaching national prominence? It seems to be happening more and more as the years pass. Buffalo Springfield. The Jimi Hendrix Experience. Cream. Procol Harum. The Beatles. Humble Pie. All have either disbanded or have had personnel changes for one reason or other. But this trend, if you will, has always been a part of the ever-changing music scene.

Back in the 60's, a British group with a rather unusual name came to America with a string of chart singles. The first big one was a tune called "Do Wah Ditty." The group was Manfred Mann. And though quite successful, they too underwent changes. To make a long story short, Mike D'Abo was asked to join the band as the new vocalist replacing Paul Jones. And what could have turned into a working relationship between group members, turned into a period of restrictions and frustration.

A group is a group only when all of its parts function as one member. When all contribute for the sake of the whole. When each gives unselfishly of himself to benefit all. Mike D'Abo tried. He wrote songs that he would have liked the group to work on. He felt that he was doing more than his share. But when a band is dominated by one or two leaders, there's little that can be done. And it came to pass that Mike D'Abo, having decided that he had to create, left Manfred Mann to pursue a solo career.

Those who already knew of his talents as a writer, approached him to do various and sundry things, amongst which were scoring films which he completed successfully. But that wasn't really the answer either. Though scoring a film offered him some freedom, he was still restricted to the contents and plot of the film. And after he would complete a score, the editors would edit without his approval, thus making matters worse. But D'Abo moved along.

Of the songs he had written, only two stood out to further his career: "Little Miss Understood," and "Hangbags And Gladras." By some stroke of luck, D'Abo received a phone call one afternoon from another British pop singer who was making it at the time. He goes by the name of Rod Stewart. And Stewart asked his friend's permission to record the tunes for his next album. The rest we know. Stewart went on to become a superstar, and Mike D'Abo went on searching for his identity.

D'Abo has always been hung up on writing commercial songs, but he's writing in a time when it's almost impossible to define the word commercial. So, he now concentrates on writing. Period. His second solo album, but his first for A&M (He had one previous LP release with MCA that he wasn't satisfied with) reflects years of thought and searching. D'Abo has decided to write what he feels. No longer is he restricted in format or style. No longer does he wonder whether or not his material will be used. He now makes those decisions.

The album, "Down At Rachel's Place" is a fine collection of D'Abo ditties. "When a young man is making his way in the world, there's a new dream with each dawning day; but he's too young in years to be easily told for the most part they'll end up astray." It's an album that reflects where D'Abo is at today. Right now, in fact.

Doesn't matter what song you sing
All that counts is the joy to the people that you bring;
Sing it with feeling
Sing it loud
Sing it soft
But give them a song you believe in. kenny kernen

(CO't'd. on page 44)
HARAMBEE
SAVE THE CHILDREN

The overall plan for PUSH EXPO is to reveal Black business and to express Black culture. But much more important is its specific purposes as expressed in the following 10-point list of objectives:

1. To achieve self-determination and attain freedom through democracy.
2. To centralize Black strength.
3. To communicate Black production.
4. To create Black awareness, self-awareness and collective appreciation.
5. To interchange information (we must define the goals of Black people, systematize and synchronize them).
6. To connect Black heads, Black bodies and Black souls.
7. Rationalize our particular concerns for the good of the commonwealth (the ability to move simultaneously and collectively is vital).
8. To honor and create Black giants.
9. To finance the Black movement.
10. To develop an international consciousness (for if we see ourselves apart from the world, we are in trouble).

ACTIVITIES:

International: PUSH African/Afro-American Day will see African and Afro-American brothers in discussions and dialogues about “International Apartheid: The Price of Being Black.”

Cultural: “Van, Woman, and Child” is the theme of the pictorial essay exhibit of PUSH EXPO/72. Works by Africans and Afro-Americans — contemporary and ancient — will be on display. Paintings, sculpture, photographs, and all manner of creative expression will be here.

Economic: Black economic development is a major thrust of PUSH Expo 72. More than 500 Black businesses from around the country will exhibit their manufactures and services. And EXPO will open with a National Businessmen’s breakfast during which participants, white and black, will address themselves to ways and means of alleviating Black business development problems.

Political: Elected and appointed Black officials from both political parties and from across the nation will gather to discuss our common agenda.

Jail EXPO: Running concurrently with PUSH Expo, Jail EXPO will see entertainers performing for our locked-up brothers and sisters, and their art and artifacts will be for sale at PUSH Expo.

Education: A group of prominent Black educators from across the nation will come together to discuss how to make the American educational system more effective for training Black children.

Rev. Jesse L. Jackson, president
Thomas N. Todd, executive vice president
Music Maximus
Billy Jackson
Publishing Tie

NEW YORK — Record producer and songwriter Billy Jackson has made a publishing agreement with Jay Morganstein, Frank Military and Nan Pearlman of Music Maximus, Ltd., whereby Music Maximus, Ltd. will be administering and co-publishing all previous, current and future material written or published by Jackson.

Jackson was with the Columbia Records' A&R department for three years before leaving to do fiancé record production. While with the company, he produced Ronnie Dyson, Aretha Franklin, Mongo Santamaria, Peachy and Herb, the Tymes and Patti Auston.

His latest production is Ferguson, Davis & Lee, "Must Be Going Out of My Head" on the GRT label. A song is published by Dramatics Music, Inc., which is one of the Music Maximus, Ltd. publishing companies. He will be producing a new session for RCA with Delores Hall, who is currently appearing in the New York production of "Godspell." He is co-writing and producing an album with Don Covay on Mercury Records.

Jackson has written "So Much In Love," recorded by the Tymes and "Don't Throw Your Love Away," which was recorded by the Searchers.

In the immediate future for Jackson is the upcoming Broadway production, "The Black Wiz of Oz.

HELPING HANDS—Mayor John Lindsay extends warm thanks to Bell Records president Larry Ullal on behalf of the wounded veterans entertained on the lawn of Gracie Mansion by Bell artists Brownsville Station and singing duo Hod & Marc. The occasion was a barbecu e-cookout hosted by Mayor and Mrs. Lindsay on Sept. 14 for approximately 250 guests including 175 wounded men from St. Alphons Naval Hospital and the Bronx, Brooklyn and Manhattan V.A. Hospitals.

Stax Artists At "Push Expo"

MEMPHIS — Stax recording artists Isaac Hayes, The Staple Singers, Luther Ingram, and Johnnie Taylor will be donating their time and talents to "Push Expo" at Chicago's Interna- tional Amphitheater in concerts during the five day event to be held Sept. 27 through Oct. 1. In addition, the Stax Organization will be providing the cash prizes for artists who won the Stax Art Award in competition under the cultural section of Expo.

The Staple Singers will appear for the Sept. 28 concert on the bill with Sammy Davis, Jr. with whom they have recently enjoyed a successful engagement at the Sands Hotel in Las Vegas.

All of the artists are donating their performances for the benefit of Push (People United To Save Humanity), an organization begun under the direction of the Reverend Jesse Jackson less than a year ago.

Joining the People's Choir of Push and several other vocal groups, Stax artists Johnnie Taylor will also appear at the screening on Sunday afternoon.

Last year more than 750,000 people toured the Exposition and were entertained by top black talent in the na- tion, notamment Isaac Hayes and the Movement and Luther Ingram. This year Hayes and Ingram will be back to headline the closing concert on Sunday night.

The overall theme for this year's Expo is "Save The Children" and it will be demonstrated, not only in the concerts, but in the cultural section as well. The cultural displays will contain an extensive photo essay on the family and art, photography and sculpture by Black artists from all over the world. Stax will be sponsoring the art competition that will take place, and is expected to choose the best artists for the winners.

Caviano To Assoc. Booking

NEW YORK — Oscar Cohen, president of Associated Booking Corp., has announced that Bob Caviano, has joined the contemporary department of ABC. Caviano will handle bookings for the Mid-Atlantic States for all con- temporary artists represented exclu- sively by Associated Booking Corp.
Join the Boys in the Band on Capricorn Records

Manufactured by Warner Bros. Records Inc.
PASSAGE—Bloodrock—Capitol SW 11109

Bloodrock, come 'n' try it! But this time, they're not so pushy nor so raunchy. They haven't abandoned so much as much as they've found in a new world of jazz-rock freedom and lyrical melodies. Their old following will stay and they're bound to pick up a new audience in the bargain. FM airplay biggie should be a straight Chicago blues, "Thank You Daniel Elsberg," although the Jethro Tullish "Scottsman" should give it a run for its money. Should be their biggest LP to date.

SPREAD THE WORD — The Persuasions—Capitol ST-11101

The Persuasions are the only a cappella group recording today for a major label, but it is no small compliment to call them the best at the art either. To hear them is to see them, and to see them is to be convinced. Dylan's "Three Angels" frames this LP, whose songs deal mostly with religion and freedom, although that by no means is a limitation in any way, shape or form. Commercially, their single remake of "Ten Commandments Of Love" and the standard "Without A Song" are the obvious choices, but don't miss the all-powerful "Hymn 40," nor their version of "Lean On Me." Their third for the label should be their biggest yet.

CANDI STATON—Fame FAS-1800

The first LP to be released under the label's new ties with UA brings Candi Staton back on top where she belongs. Ms. Staton can do a soul rocker with the best of them, but where so many other of her contemporaries fail — on the mid- and slow-tempo numbers — she shines above all. Besides her recent chart success of "In The Ghetto," there's also the "Help Me Make It Through The Night" feeling of "Lovin' You, Lovin' Me" and the most impressive "Darling You're All That I Had" to bring her further accolades, Candi's dandy!

CHI COLTRANE—Columbia KC 31275

With her "Thunder And Lightning" single a full-fledged Top 40 hit and her debut LP quickly following in its footsteps, by now we all know two things: 1) How to pronounce her first name and 2) How to relate to a supremely beautiful woman on a musical basis. Helping her out in the studio are Larry Knechtel and Jim Gordon among others. Follow-ups to her current chart number well be found in the gospel "Go Like Elijah" and "Time To Come In." This singer-composer-pianist has created her own storm of acceptance for all the right reasons.

CANT' BUY A THRILL — Steely Dan — ABC ABCC 768

Their backgrounds: musical groups in which they took an active role include the progressive pioneer's Ultimate answer. Their sound: a bit of this and a bit of that, like Leon Russell. Yes, CSNY and Malco. Yes, they even use ye olde electric sitar on occasion. Their future: about as bright as that of any of the year's new groups as this one is both musically refreshing and blatantly original. Only mistake they made is found in the title of this package. All one has to do is pick up the album and you've bought yourself more than one reason for excitation.

NOBODY'S BLUES BUT MINE—Bessie Smith—Columbia G 31093

"With this album at Columbia conclude what has been the most monumental reissue program devoted to one artist ever undertaken by a record company." But to greatness, there is no end. These two disks representing Bessie's discography from 1925-7 complete the five chronological double-LP sets of Miss Smith's recorded legacy and once again, we must admire the label for a thoughtful, thorough and meaningful job done well. Any one with any interest in the blues, jazz, or the roots of modern hard hitting rock is at a tremendous loss if he does not call the entire collection his own.

SONG SUNG BLUE—Johnny Mathis—Columbia KC 31626

Mathis magic. It's still happening and he's still just the thing. Two Neil Diamond tunes are given Johnny's touch — the title and version. There is a general contemporary hit mood to the program which continues on with "Lean On Me." "Run To Me" and the Hollies "He Ain't Heavy." Another winner for the man who originated popular sensuous soul.

OF A SIMPLE MAN—Lobo—Big Tree BT 2013

Ever since first walking down the hit trail with his dog named Boo, Lobo appeared to have the stuff to become the next Latin-rooted pop music idol (following Trini Lopez and Richie Valens). Now, with his latest single "I'd Love You To Want Me," speeding ever onward towards his biggest success to date, it appears he has arrived. Aside from his current hit, he shows how he can combine various influences such as The Bee Gees and Neil Diamond into one unique style all his own on goodies like "There Ain't No Way" and "Am I True To Myself?" We'll back-up the includes such luminaries as Robert John and Elise Greenwich.

BUSTED — Murray Roman — United Artists UAS-5595

There were those who disliked Murray simply for his language, others who felt he was moving in to fill Lenny Bruce's shoes a bit too swiftly. Let this album dispel the latter type of critic and at the same time aware that we need such voices in our midst. Side One puts you into prison with Roman — you really experience his jail term right along with him, though you may be laughing on the outside. Side Two shows him as he was until now, deleted discography. There is a striking production sense in the music interwoven with the sketches. On an artistic level, this could well prove the most significant "comey" LP of the year, albeit a rather unusual use of the term.

DARYL HALL & JOHN OATES—Whole Oats—Atlantic SD 7242

Debut LPs which indicate 'promise' are one thing, but those who actually start making good on their wares are another. This Philadelphia area duo could well become a reference point for future generations as the have Joni Mitchell and Cat Stevens in recent years. Their music is broad in scope but always subtly stunning and bittersweet. Their city has just been put back on the musical map via Gamble & Huff's new soul sound; the acoustic and beautiful sounds of Whole Oats should extend the brotherly love's reputation to include their names as well, prominently exhibited in the industry's forefront.

ROWAN BROTHERS—Columbia KC 31297

The Rowan Brothers are a duet much of the same satisfied mindfulness-in-song that Seals & Crofts display. Their lyrics are second to their harmonies and sound of the Byrds flock. Is a great variety of material here, and among the finest are "Hickory Day," "Move On Down" and "The Wizard." Christopher and Lorin are aided and abetted by the percussionists of John Douglas, the bass and moog of Bill Wool and the general "direction" of David Disdem. The Brothers themselves do quite nicely on guitar, piano and mandolin.

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LIVE AT SOLEDAD PRISON—John Lee Hooker—ABCC 761

Being booked into a prison (artistically speaking) is an honor, for inmates are known to be among the hardest to please. In fact, the semblance audience should be a thrill. John Lee and his blues sign the visitor's book of talents that have graced our prison walls. Two live sessions together, this live session attests to the "now" of his music. "Bang Bang Bang Bang" is a reworking of his trademark hit "Boom Boom" while other Hooker favorites like "Serve Me Right To Suffer," "I'm Your Cowboy Hat" come off right on target as well. Hooker is backed here by the Michael White Quartet.

(Cont'd. on page 44)
The various moving parts in A
Ten years... it seems to have gone so fast. And naturally there are so many to thank for their invaluable participation in making this celebration possible.

Firstly, all of the artists and producers who have chosen to affiliate with us over the years... we thank them, not only for the contribution of their talent, but for the pure stimulation of their association as well. For a record company is only as good, or as interesting, as the artists who record for it.

Thanks to our associates and employees who have provided us with a community of peace and commitment and excitement that's made us sometimes wonder if we should really be getting paid for what we do.

And, to our distributors and suppliers who, in lean as well as good times, have supported us with the consistency of excellent taste and unstinting service, thank you more than we can say.

To every man and woman who works within this vital industry called music, at radio stations, management concerns, sales outlets, concert halls, talent agencies, or trade journals throughout the world, we wouldn't even have been able to afford this page without your kind consideration and support through the years.

What is our greatest hope for the next decade?... simply, that we can all enjoy the consummate pleasure of music under a greater climate of world peace and harmony than we've seen during the last ten years...

Thanks, once more, to all of you, and... God bless...
Ode Records, producer, artists and staff congratulate A&M Records on ten tasty years. We're happy to be part of your tenth.
Moss On A&M's 10th Year

(Cont'd from p. 7)

much as he possibly can while he can get it. I also foresee, by the way the market is now going, that some of these deals, that prices will continue to rise and some of the new products that we are in the negotiating more and more frantically.

Why? Partly, according to Moss, because rock artists release fewer records.

"You could once count on an artist releasing two records a year. With rock albums today, it's only a single every nine months, or one every year—or in the case of some of the bands, two or three years. So what has this done? It has increased the amount of competition for the artist's popularity. If somebody can spend let's say, $400 a year on records, and they then aren't going to buy any records, they won't have to buy two or three four or five. A&M leaves them to choose from, instead of 98, for the balance of the year.

"When you could really Blake buy blue artists instead of 50 within that same buyer's budget."

Thus record companies want more records more often, which means new every- 

A&M's Three Regions

(Cont'd from p. 7)

10; New Orleans, Oct. 11, and Wash- 

The main purpose of these meet- 

A&M is also to remind us that we are taking only a small part of our plans for the coming year.

Recently, A&M distributed a special film presentation, created by Chuck Braverman (creator of A&M's award winning "Listen to Your World" promotion film in 1971), to the press. A&M had no way to introduce a special audio-visual presentation by Ode records to a greater part of the market, also to remind us that we are taking only a small part of our plans for the coming year.

Included in the home office teams are Larry Zabar, A&M's purchasing 

Also Marv Dorfman, national 

Also Al Hendrix, president of Eastern sales; Harold Childs, pro- 

Moss also pointed out that '68 and '69 were the best two years that Herb and I had ever had. That's the way I would have liked to end Moss's quote. But that's that. Herb and I had he left his company and that by the end of '69 he had himself virtually made that. The A&M's sales force is company sights, restructured things internally, and put ourselves on the map. Without a doubt, they've come out today, with a clearer definition of responsibilities among members of the team, and the overall quality of the people, as well, in all areas. I put my 

"We're going to keep on going with the most emotional music there is in the world. We're going to play more with a straight edge,ʺ where the record will almost be used as a theatrical piece, like 'Super-

Cash Box — September 30, 1972

MAPPING SESSION—David Hubert, A&M's international director, makes plans for the 1973 International meeting in Hollywood, being held on June 22-24. The with Motown officials, including representatives from all countries of the world. He is flanked here by Michel De May (right), London-based promoter, and Stephen Alore, who handles promotion out of the Holly-

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A&M.

"We Speak Music" is

Another important item for A&M

"We Speak Music"

A&M's 10th Year

Moss

"The over all theme of this year's international meetings is "We Speak Music" which was the design for our video-taped product presentation being carried on closed-circuit television in 1451 almost simultaneously. This, according to Hubert, will be the

"We Speak Music"

A&M's International Meet
The Isleys

Al Green

COPACABANA, NY — The voice that's launched a remarkable total of several hit records for the soul group releases has opened the fall season at the Copa, clustered during the summer at the first time. Green, making his second appearance here this week, has been on the road for almost a year, and it shows on his average in impact. He's an exciting act to see, although it has this kind of show's stress on physical dramatics in portraying the material, Green parallels his previous Copa stand. This week, he's wearing a white suit, and he's still on the grade on Bell Records, "Guilty." And that striking tour-de-force, "How Do You Mourn, Broken Heart," which is a 6-minute LP cut, Green quickly does grand things with the human voice that graces him an original, yet more than this, a talent which is also a tour-de-force in itself, way, has an infectious smile. And's, as he's "groovin'" about the club, towards the crowd and, one is certain, well into the future.

The Dillards

Chris Smithier

TOURBADOL, GA.—A great time was had by all one and as the Troubadour presented a relaxing and enjoyable evening with the Dillards and Chris Smithier.

The Dillards are one of the best country bands. They are great musicians, especially Dean Ween on electric mandolin, who plays solo on some tracks that sounds like a fiddle, and Billy Ray, who just has to be one of the best guitar players around. They are known as "The Dillards" and their music is very unique.

Together with their music, they have some of the best stage presence and acting. Chris Smithier, known as "Old Man," and a down to home version of the Beatles' "I've Just Seen A Face," are all the true pleasure to hear.

In fact, they play and sing their songs so incredibly well and have such a good time with the audience, that one can't help but enjoy the time they spend on stage, and simply enjoy.

As a well-known guitar player and an artist, Chris Smithier, opened the show and left no one disappointed. Helping himself to the guitar, he had no trouble guiding the audience through mellow and upbeat songs. Even professional musicians like "Henry David Thoreau," "John Greenleaf Whittier," and "John Muir" on that feller's adventures up in Walden Pond. Like the Dillards, when watching Chris Smithier, one can sit back and just enjoy.

J. Geils Band
Frampton's Camel
Slade

ACADEMY OF MUSIC, NYC — It was an evening of pure rock & roll. No two ways about it. The J. Geils Band with their keyboards, bass, guitar, and dance music, which was exemplified by their "First I Look At The Pumping Head to Get My Feet Wet," and "Standing Room Only," was at the Academy. J. Geils and company looked like they were having the right time. They've got it down to a science — every move, every step is calculated and directed to meet the needs and wants of an audience. Any audience. Anywhere. The group performed with a relaxed attitude, including several selections from their forthcoming Atlantic P. D. P. disc.

Making their debut appearance was Peter Frampton's Camel, Frampton, late of Humble Pie, brought the group slightly before Pie rocketed to national stardom. It was the group that wanted freedom of direction. And apparently, he's found it. The two songs that really stood out in Camel's set were "Got To Get You Into My Life," and "You're With Me Again." Doing cuts from both albums, they put it all together.

Another group making their debut in NYC was Slade. Just beginning to bloom in the States, Slade seem to have nothing but pure fun in their stage presence. Though the band was flashy and interesting, their first LP release, "Slade Alive," certainly was representative of the group's stage presence. But a shorter confidence in self seems to be providing the group a longer time than we've been seeing them in person. A problem that can be solved with the group's ballad-like tunes will continue to please for a long time to come, and with their future most not be determined by a single appearance.

The Staple Singers

The Emotions

NASHVILLE, TENNESSEE — Even with talks of an abundance of super groups composed of brothers, or other members of the same band, the Staple Singers has been that has been around longer than anyone else. They have others that have been taken by the side. The group — The Staple Singers. The family- oriented, older group, are still in top form. The late start, the sparse crowd, the older group's lack of interest in today's culture and even the fact that one sister is ill and unable to perform. The audience was at all points high and with the beginning the audience becomes mesmerized and stunningly absorbed into the performance.

Every movement made by Pop Stu- pies is met with wild enthusiasm and when he kicks, well, the whole audience is on their feet. The talent of Sister Movie is beyond description. She projects her vocal abilities so well that with one song they left the audience and seemed to be in the point of tears and with the next they are jumping up.

"Respect Yourself" quite naturally drew thunderous applause, as did "Ain't Nothing Left," but it was "God Bless the Children" that was the most impressive and moving together. They complete emotional and vocal appeal of the family.

Pop Stu-pies took time out to talk about why he is proud to be black before launching a medley of their compositions. "Ain't Nothing Left," "Respect Yourself," and "God Bless the Children." The group's style and music com- pliment one another perfectly. Great variations on old rock'n'roll favorites like "Rock'n'Rollin' to dy- namics like "The Stax Sound" or that of Stax and "The Stax Museum" is consistently appealing. They combine this energy with a style that is unique, all together as their music. The highlight of the set was "Dancing for No One." Their first album that features "Hooch's" unmistakable vo- cal.

Jerry Williams

WHISKEY, L.A.—An unexpected crowd was treated to a surprisingly excellent show as Bullog, motored outside of New York City, began their club in recognition that's bound. The music they wouldn't have been as astounded if they didn't have fans in the group. Budog was formed by proprietors Bert King, John Santamore, and Dino Dannell, both formerly of the now defunct Rascals, with Bill "The Hoof" Hooker on bass and vocals, and vocals, Eric Thorogood, guitar, and John "The Whiskey" Bell.

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Gladstone

Cash Box — September 30, 1972

Bullog
Jerry Williams

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Randy Burns
Sam Neely

BITTER END, NYC — This was the night that was, for Randy Burns. Although there are always decisive points in an artist's career, he might work or long periods of time to achieve a goal and then suddenly find him- self elevated to a new plateau in the quick flash of a single event. The Bitter End goes party (skillfully assem- bled by Candy Leigh) was the explanation points to Randy Burns for "He ain't underground anymore."

For Randy Burns, the party was not the same event, due to a time mixup that delayed his arrival. But soon quickly made up for lost time in the week that followed, laying down enough tracks for Randy Burns to be the Bitter End audience out of its turned-and-out to the awaiting public. Randy Burns stretched-out images of place Texas living together with the music of the same title. The LP was previously titled "Straight From the Heart" and was another time, but was recently re- packaged. It's been a long road from Texas for Sam, but he can make fine music about his experiences along the way.
BOBBY GOLDSBORO

"WITH PEN IN HAND"

BOBBY WROTE IT. NOW BOBBY SINGS IT.

b/w "SOUTHERN FRIED SINGIN' SUNDAY MORNIN" #50938 / PRODUCED BY BOB MONTGOMERY & BOBBY GOLDSBORO.
Col Promotes Bob Mandel

NEW YORK—Ron Picollo, Columbia and Epic/Columbia Custom Labels New York branch sales manager, has announced the promotion of Bob Mandel to the position of Epic/Columbia Custom Labels promotion manager for the New York market.

In his new role, Mandel will be responsible to Picollo for the development of all Epic/Columbia Custom Label marketing activities as well as artist relations at the local level.

Zimmermann Heads Capitol Sales

HOLLYWOOD — Don Zimmermann, formerly national accounts manager, has been appointed national sales manager. In his new position, he will be responsible for field sales activities throughout the nation, including business relationships with Capitol's key customers. He will report directly to the chairman, Capitol.

Commenting on the appointments, Zimmermann said: "We have been designing to optimize Capitol's distribution of products, improve communications with our field sales force, and enable us to achieve the marketing division's overall objective of insuring that the right product will be in the right place at the right time."

Don Zimmermann joined Capitol in 1966 as a salesman, having previously worked in independent distribution. Prior to that, he was a Columbia sales manager in San Francisco and Los Angeles. In 1969 he moved to Chicago and New York and most recently as national accounts manager.

Zimmermann was made national sales manager in 1969 as a salesman. He previously worked as a salesman for Capitol and then as director. Before his present appointment, he served as district sales manager in Los Angeles and as national promotion manager.

Glick Joins Sutton Artists

NEW YORK—Peter Glick has joined Sutton Artists Corp. to head the agency's contemporary music department according to a joint announcement made by Larry Bennett and Frank Medica, Jr., co-founders of the agency.

Glick will also be charged with servicing the agency's contemporary artists. Glick will also serve as liaison between the agency and both record and publishing companies.

Glick has worked on tours for such groups as U2 and Talking Heads. He has also contributed music to the film "Moyland Ferguson." M.P. & Co. (left) with an appearance by the band's manager, Pete Beacham, and their new sales manager, Joe Summers. And from Hasty, Keith Lawrence and Ray Put- sing, director of the marketing effort of Masterwork Audio Products. In his new capacity he will coordinate product recommendations of customers, the field sales force and marketing management, and will have complete responsibility for the design, engineering and purchasing of the entire Masterwork line.

Michael Birnbaum has been appointed to the newly-created position of director of marketing for Masterwork Audio Products. He will bring considerable experience in the marketing efforts of Masterwork Audio Products. His current duties will include the management of Bob Hauk, Shelly Stau- din and Robert Havens, who have been appointed as field sales managers of Masterwork Audio Products. He worked closely with the field sales forces of various companies.

Glick will be responsible for the profitable performance of the sales force and manufacturing, sales, and regional sales and distribution centers in his territory, for recommending marketing and distribution strategies both directly to customers and for executing such plans made in consultation with the Director, Marketing.

A&M International

(Cont'd from p. 36)

A&M Records of Canada, are Gerry Macdonald of the company and Pete Beacham, and their new sales manager, Joe Summers. And from Hasty, Keith Lawrence and Ray Put- sing, director of the marketing effort of Masterwork Audio Products. In his new capacity he will coordinate product recommendations of customers, the field sales force and marketing management, and will have complete responsibility for the design, engineering and purchasing of the entire Masterwork line.

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SLADE IS OUTRAGEOUS

Coming off their trans-continental hit single, "Take Me Bak 'Ome," Slade really delivers with their dynamite new album, SLADE ALIVE! Pick up the album that's bringing people to their feet all over the world. SLADE is outrageous. And so are the sales.

"Thank God for Slade! Glam-rock at its finally over, and good fun rock is here." — Lisa Robinson, English Disc & syndicated rock columnist

"This group is the hottest, most exciting act to come from England. They are electrifying audiences on their current tour. SLADE ALIVE is already a huge hit in the UK. This group won't be stopping!" — Karl Rodman, FRIDAY MORNING QUARTERBACK

"Going to see Slade live is like attending a drunken party. You can see what's happening but you don't believe it." — Julie Webb, NEW MUSICAL EXPRESS

"New Slade ("Slade Alive") is a killer." — Jon Tiven, NEW HAVEN ROCK PRESS

"We fully intend to be removed" — Turn the volume way up. Best you adjust the volume..."

SLADE ALIVE!

GOOD VIBRATIONS ON

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

www.americanradiohistory.com
People have been digging Doug Clifford’s big beat for several years. Now they can dig all of his music.

"Makes me slap my knees, howl in unison with the speakers..."

— John Gibson, Record World
Funk Sets 38 Concerts Over 3 Mos.

NEW YORK — Grand Funk Railroad returns to the concert circuit in Oct., with a non-stop schedule that carries the triumphal trio from the Pacific Northwest to a holiday season finale at New York’s Madison Square Garden, according to Andy Cavaliere, named by the group recently as its manager.

There are 38 appearances on the itinerary, almost all of them auditoriums and arenas played in the past to sellout crowds.

The tour signals a return to live performances for Mark Farner, Don Brewer and Mel Schacher after a one-year hiatus. They’ll be joined this time by guest organist Craig Pavoni, who also is featured on Grand Funk’s forthcoming album in The Capitol LP, “Phoenix,” is scheduled for release in late Sept. Recorded in Nashville, a single from the album, “Roll and Roll Soul,” was issued by the label a week ago. Grand Funk begins its tour on Wednesday, Oct. 11, at the Beacon Arena.

The final concert on the schedule is slated for Dec. 23, at Madison Square Garden.

Other appearances include Cobo Hall, Detroit, Oct. 15; Hofheinz Pavilion, Houston, Oct. 23; Amphitheatre, Chicago, Nov. 19; Forum, Los Angeles, Nov 20; and Boston Garden, Boston, Dec. 17.

Book Tells How To Phone A Tune

NEW YORK — Get one of those push-button phones? Want to make music with it? "The Funkatoon Telephone Songbook," Vol. 1 (Price, Stern, $1) tells you how. First, the book advises, call someone you know, so that you avoid making a long-distance call to goodness knows where. Then press the appropriate buttons that will give you the tune. The songs include the familiar nursery-rhyme types ("Old MacDonald Had a Farm," "Mary Had a Little Lamb") and the more contemporary "Strangers In The Night." By the way, the book assures the reader that pressing the buttons will also help him with his own love life.

Greene Mountain’s Packaging Concept

HOLLYWOOD — The Greene Mountain Record Company has announced plans for a novel marketing tool which president Candi Staton feels might be the Pacific key to provide an important added stimulus for the consumer.

The plan calls for tee shirts, bearing an identical representation of a particular album’s cover art to be shrink-wrapped around the LP at the factory prior to shipment. The shirts, in seven available in different colors, will also come in three sizes, "the rock, the pop and the consumer."

Candie’s secretary, Susan Webber, is currently setting the plans in stone. The company is presently seeking the proper batteries to carry out the plans.

Harms Gets “Trap” Rights

SANTA MONICA — The Gilbert Be- caus’ theme from the upcoming film "The Deadly Trap," starring Gaylen Downey, has been acquired by T. B. Harms for the U.S. and all foreign countries. The theme, speaking lyrics from the original Swiss publisher, EMA Suiza. The announcement came from Dean Kay, newly appointed general manager of Harms.

National General is releasing the picture, with a record of "The Deadly Trap" theme with an all-out publicity campaign.

The "Deadly Trap" theme has Eng- lish lyrics by Edward Chahin, and is a collection of brand-new performances from the singer known for her Fame single of "In The Ghetto." "Candi Staton" was produced by Rick Hall at the Muscle Shoals recording complex in Muscle Shoals, Alabama.

Mrs. Morrison’s 44th Year At Peer Southern

NEW YORK — Dorothy Morrison, manager of the Peer-Southern Organization copyright division, recently celebrated her 44th anniversary with the company — without muss or fuss.

On Aug. 24, 1928, Mrs. Morrison was hired as Ralph Peer’s secretary, the beginning of the first of five decades of service for the company. As the organization acquired more and more hit copyrights, and established offices in every major country in the world, Mrs. Morrison’s area of responsibility grew accordingly. Today, she administers the entire Peer copyright catalog and supervises a staff of six.

Atlantic Inks Powell

NEW YORK — Roger Powell, an Arr Synthesizer player, has signed with Atlantic Records. The negotiations were made for Atlantic by the offices of Jerry Wexler, the label’s vice president.

Powell’s album was produced at Intermedia Sound in Boston by Gunther Weil and Dave Baker and is slated as Atlantic’s first quadruple product.

Gold Ingredient

NEW YORK — "Everybody Plays The Fool" by RCA Records’ Main Ingredient has been awarded a RIAA gold record for sales in excess of one million units. The award is the first for the group. The single is included in their current RCA album, "Bitter Sweet.

The Main Ingredient has three other RCA albums, "Black Seeds," "Scream Around" and "The Main Ingredient.

Manosky Forms Phil’s Son

NEW YORK — Bob Manosky, v.p. of t.v. networks at the American Program Bureau in Boston has announced the formation of his own production firm called Phil’s Son. The company’s first project will be a new show called "Onn" which is an occult musical spectacle that has one year of solid bookings thru APB.

Manosky has previously been the producer of the Every Woman Show starring Cindy Adams and Goodman and a producer for WGBH in Boston.

Sonny & Cher Date

NEW YORK — Sonny and Cher will do two concerts in the round, Sun- day, Oct. 2, 3:00 pm and 7:00 pm, at the Nassau Coliseum. Comician Da- vid Brenner supports the bill.

Atlantic Records

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1526 Cahuenga 466-3441

Everythings Coming Up Joey — MGM Records hosted a press reception honoring Joey Heatherton prior to the artist’s opening at the Empire Room in New York’s Waldorf-Astoria. Shown above (left to right) MGM president Mike Curb with Cash Box executive vice president Marty Ostroum and Heatherton; second photo shows Ted Weiser and Dave Skolnick of U.D.C. flanking Heatherton, while Vito Zamala and Sol Handwerger of MGM look on.

Cash Box — September 30, 1972
GENTLE GIANT - For a refreshing change of pace, we've finally found a British group who come over to tour America for more reasons than just the money. Gentle Giant, Columbia Recording artists really like it here, and the label is determined to break the group really big—as the saying goes.

HOLLYWOOD—GENTLE GIANT: TOWERING FEELING

It's enlivening to talk to a group of British musicians that are so plainly turned on by the United States that they consider themselves a bunch of "rank tourists." That includes taking pictures out of their hotel suite and statements like, "we're so obvious that you'd be embarrassed to walk down the street with us." Yet the tightness of the group, both on stage and on their LP, "Three Friends," can at least partially be related to the proximity of the three brothers. As Phil says, "in many respects we're a four-piece band, in that the three of us play and react as one unit." Gentle Giant is now in the midst of an extremely successful introductory tour of the U.S. and quite obviously the group is delighted with their reception. Unlike many other acts, jumping from concert to concert to them inspiring rather than exhausting. As Ray mentioned, "we've enjoyed the audiences so much that we feel like we own the reward of the day."

This zeal is also carried through after their performances when they isolate themselves as a group for constructive criticism. "After a good concert we really want to work. We get analytical as hell and start cutting each other's pieces. Someone outside would think something went wrong, but we all realize that we're helping each other's work. We end up optimistic with the feeling that tomorrow's another day—remember what's been said."

Gentle Giant is relishing these experiences. And hopefully their light-hearted outlook on what they're doing with music won't change so much as to alter their quiet confidence or group unity.

DAVID CLAYTON THOMAS — for a group who have had two #1 records ("Brother Winds" and "From a Heart of Lilacs") and three #3 records ("I Just Don't Adore You," "Lovers, Lovers," and "Brother Winds") the issue of future success is of no concern. They do have two #1 records, and perhaps, the #1 record, but they want the albums to sell, to give the public something to look forward to. And they'll get it, because they have a thing about being genuine, and being loyal to their public.

TONY & STRINGS—Tony Motola—Project 3 PR 5569-2

Erich Light has produced Tony's best session to date. Tony and Jeff Hest put their heads and souls into the orchestral arrangements which further highlight Motola's lyrical way with a melody line on guitar. The program is powered-up MOR including: "The Candy Man," "Love Theme From 'The Godfather'" and "Where Is The Love" among others. Oldies include "Nature Boy" and "Street Of Dreams."
Sansui
REGULAR MATRIX

GUESS WHO has gone the QS way
B. B. King has started on a tour to promote good will around the world together with his record L. A. Midnight and the newest release, Guess Who, both encoded with the Sansui QS matrix.

Sansui, together with King's personal manager Sid Seidenberg, have planned a number of important gala events in Japan and other countries around the world.

Guess Who was a pick hit in both Billboard and Record World with the hot single riding well up in the top 100. It is currently in the charts as a 'star performer.'

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| FRIDAY     | CONCERT: JERUSALEM, ISRAEL |
| SATURDAY   | CONCERT: JERUSALEM, ISRAEL |
| MONDAY     | CONCERT: JERUSALEM, ISRAEL |
| TUESDAY    | CONCERT: JERUSALEM, ISRAEL |

| WEDNESDAY  | CONCERT: TEL AVIV, ISRAEL |
| THURSDAY   | CONCERT: AMSTERDAM, HOLLAND |
| FRIDAY     | CONCERT: COPENHAGEN, DENMARK |
| SATURDAY   | CONCERT: STOCKHOLM, SWEDEN |
| SUNDAY     | TV APPEARANCE: TOKYO, JAPAN |
| MONDAY     | CONCERT: BELGIUM |
| TUESDAY    | TV APPEARANCE: ISRAEL |
| WEDNESDAY  | CONCERT: BIRMINGHAM, ENGLAND |
| THURSDAY   | CONCERT: YORK, ENGLAND |
| FRIDAY     | CONCERT: YORK, ENGLAND |
| SATURDAY   | CONCERT: YORK, ENGLAND |
| MONDAY     | CONCERT: YORK, ENGLAND |
| TUESDAY    | CONCERT: YORK, ENGLAND |

www.americanradiohistory.com
The list of Sansui-matrixed four-channel discs continues to grow. Now B. B. King adds another disc to the ranks of the nearly 300 LPs currently available worldwide in the QS regular matrix. His new hit album, Guess Who, on ABC along with his earlier hit—L. A. Midnight—are going to be front-runners on all counts.

You can find out for yourself what many record producers have already discovered—that the addition of the simple-to-set-up Sansui QS encoder will give your albums the latest and most important technological improvement available today.

**IT'S THE STANDARD:** QS-type decoding now called "Regular Matrix" by Japanese manufacturers—who have adopted it as an industry standard—is acknowledged by the most prominent experts in the audio industry as the most advanced matrix system available. Find out why QS is now referred to as the "Discrete Matrix"—the one that has so much separation that the listener can't tell the difference between decoded and discrete tapes.

**TOTALY COMPATIBLE:** Sansui encoding is fully compatible with two-channel playback systems. It's broadcast-ready now, and needs no special FCC rulings or spec changes for on-the-air use. Any FM stereo broadcaster can go quad right now by simply playing Sansui-encoded discs at his station.

**JUST ONE DISC:** For the non-quad listener, one disc does it all. When he plays back a Sansui-encoded disc in conventional, two-channel stereo, he gets an entirely correct and balanced stereo program. The rear-channel sounds are spread outside the two stereo speakers to give an additional depth and realism not possible with some other types of encoding. This means that it is no longer necessary to produce separate two- and four-channel pressings—one disc does it all.

**READY-MADE AUDIENCE:** There's no need to wait for special decoders to hit the market. There are already tens of thousands of QS regular matrix decoders in use in the U.S. and the matrix is compatible with other types of decoders, which will produce a fully acceptable sound field from Sansui-encoded material. The total of such decoders in American homes today is over a half million, so your QS regular matrixed records have an enormous, ready-made audience.

The Sansui QS professional encoder is easy to adjust and use. Your company can't afford to delay the decision any longer—the decision to get on the quad bandwagon. And the experts agree—QS is the way to go, for now and for the future.

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**THE SANSUI QSE-4 ENCODER**

**THE SANSUI QSD-4 DECODER**

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cash box/album reviews
cash box/talent on stage
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Additions To Radio Playlists
Primary Markets
Additions To Radio Playlists
Secondary Markets
Vital Statistics
LOOKING AHEAD
TOP HITS OF THE YEAR
tape news report
THE BIG THREE
CashBox Top 100 Albums
cash box/singles reviews
insightsound
C & W Singles Reviews
Country LP Reviews
Country Music Report
Country Roundup
Country Top 65
INTERNATIONAL MUSIC REPORT
International Best Sellers
COIN MACHINE NEWS
cash box/ Round The Route
JUKEBOX PROGRAMMING GUIDE

Take Once A Week For 52 Weeks
CMA's Second Round Balloting
For Song Of Year Category

NASHVILLE — Mrs. Jo Walker, executive director of the Country Music Association, announced that the second round balloting, to select the finalists of the CMA Awards, inadvertently omitted in the broadcast was the Song of the Year category those selected by the CMA’s 15 member trade organizations. Mrs. Walker further stated that the selected ballot for this category is being mailed to all of the CMA members today.

The final balloting of all the awards will proceed as scheduled with the winners in all categories announced on television at the Country Music Association Awards Show via the CBS television network on Oct. 16, 1972 at 9:00 p.m. central time. The show will be telecast live and in color from the Grand Ole Opry House in Nashville, with Glen Campbell as master of ceremonies.

Atlantic’s C&W Future

NEW YORK — Having entered the country and western field with "Knoxville Station," a single by Bob & Doug Sahm, Atlantic Records is now planning its future C&W releases.

Next to be released is "No Tengo Dinero," a single by a group called Corondo. The master was acquired from Falcon Records and is "a musical idiom described as hill-billy-Mexican or Tex-Mex. Austin's "Texas Fats" was also acquired by Atlantic from Trinite Records, a label based in Hendersonville, Tenn. This Tex-Mex stems partly from the recent signing by Atlantic of Bob & Doug Sahm, who was formerly signed to Mercury as the leader of the Sir Douglas Quintet. Sahm is personally involved in the Tex-Mex musical scene and has recorded Tex-Mex songs under the name of Doug Saldano. With Atlantic's exec vice president, Jerry Wester, Sahm reportedly co-produced an album by Louie and the Lovers, a Tex-Mex group. A single from the album, "El Paso," is pending release.

THE Buck Owens Golf Tourney Draws More Celebrities

BAKERSFIELD — The Buck Owens Pre-Celebrity Invitational Golf Tournament, set for Nov. 4 & 5 in Bakersfield, Calif., will be the event of the year, according to its ever-growing list of celebrities.

The tournament's main sponsor, Vern Cooper, expects approximately 34-40 stars will be lining up to join 120 amateurs.

Last year's dinner show, traditionally held on the first evening of play, had over 500 in attendance listening to entertainment "money couldn't buy—but charity could." Master of ceremonies Joey Bishop announced the banjo-singing talents of Marty Wil- lams, comic-singing George "Goober" Lindsey, Susan Rion, Idol Alan and Charley Pride. Beginning and closing the show was country singing master Buck Owens, gave a lesson in entertainment. He had the audience whipped up and brought down the house with the high energy audience familiar with his "Melody Avenue." The crowd whirled and clapping.

The best of the cover and the celebrity response has been great, so has the visibility of the tournament. As Back puts it, "This is what it's all about. When people care enough to want to help out with an event of this size and not expect anything in return, that's great."

Wheelers' Date With Symphony

ASHVILLE, N.C. — The "Little Brown Shack Out Back" was especially written for symphonic arrangements, and will be performed at the Asheville Symphony Oct. 4 at the City Auditorium in Asheville, North Carolina. The 5,000 seat hall is expected to be filled to capacity as Mr. John E. Fischer conducts his orchestra as Billy Edd Wheeler sings his own works such as "Europe," "You Can't Put It Back," "The Country of the Sun," and "Lil' Lily."

John Darmann will arrange and conduct the segment of the concert that includes Nashville musicians Bessie, Craill, Bill Harris and Jack Williams.

Mrs. Helen Sortan, symphony manager, said, "All of us in the symphony are delighted to have been able to provide such a fine talent for our concert. By having Billy Edd, the concert should be a big success by not only helping the Asheville Symphony financially, but by broadening the base of attendance."

Don Light, Wheeler's manager, handled all negotiations and arrangements for the forthcoming concert.

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NOTHING HAS GONE WRONG — Singly, and together, Jack Greene and Jeanie Seely are two of country music's top performers. They have put together a show that flows like an electric current. Everyone moves, but as a unit. And it rocks! Jack takes a turn, then Jeanie is right there with her song. Right on her heels comes one of the "Green Giant" bandsmen with a solo. Music rolls right on top of the final note as the cast wheels into a hard driving instrumental lifted right smack off the top of that day's list of top hit records.

Both Jack and Jeanie are veteran performers, writers, and musicians. Jack broke into the big time with his award winning Deca hit, "There Goes My Everything"; while Jeanie's big moment came with "Don't Touch Me". Hits followed for both artists, while together they have established themselves as one of country music's more successful duet teams. "I Wish I Didn't Have To Miss You" reached # 1 nationally and won a Grammy nomination. Their current Deca duet titled "What In The World Has Gone Wrong With Our Love" was produced by Owen Bradley. Top Billing, Inc. handles exclusive bookings.

Whittemore & Lowe At SESAC Banquet

NASHVILLE — Arthur Whittemore and Jack Lowe, universally acclaimed as classical music's foremost two-piano team, will perform at the 8th Annual SESAC Awards Banquet at the Woodmont Country Club in Nashville on Thursday evening, Oct. 19. Their appearance at this year's event, held annually in "the Country Music Capital of the World" in conjunction with the celebration of WSM's Grand Ole Opry anniversary and the country music festival, marks another first for this renowned team of concert artists. During the 1971-72 season, Whittemore and Lowe celebrated their 25th anniversary as duo-pianists on the concert stages of America. They were the first duo pianists to appear for a personal concert at the White House; the first to introduce popular music on the concert stage, and the first to have averaged over 70 concerts a year. At their concert at the SESAC Awards Banquet, the artists will perform a group of

Anderson To Guest At Homelitel Expo

NASHVILLE — Country music artist Bill Anderson will make a special guest appearance at the Homelite ex-

whittemore & lowe at SESAC banquet

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ANDERSON TO GUEST AT HOMELITE EXPO

NASHVILLE — Country music artist Bill Anderson will make a special guest appearance at the Homelite ex-hibit during the 1972 Farm Progress Show at the Ennis Farm, Galesburg, Illinois, September 24-28. Homelite, the world's largest manufacturer of chain saws, is one of the sponsors of Anderson's TV series, "The Bill Anderson Show," which is seen in more than 125 cities. In addition to being the star of the popular series, Anders son is frequently seen in the Homelite commercials as a spokesman for the Porter, Michigan-based company.

In addition to showing its 1972 and 1973 chain saw lines, Homelite will also be exhibiting its latest tractors and construction equipment.

classic country tunes—another first for the artists, and perhaps for the world of country music.
THE CEREMONY

DON'T

IT'S

YOU'VE

A

CLASS

WASHDAY BLUES

IF

NEY

MISSING

ONEY

Johnny Cash (Columbia 45660)

IF

YOU TOUCH ME

Joe Stampley (Out 17421)

WASHDAY BLUES

Daily Parlo (RCA 6157)

CLASS OF '57

Stabler Bros. (Mercury 73315)

FUNNY FACE

Perry Como (Columbia 45729)

HERE I AM AGAIN

Locomotive (Columbia 39297)

THE CEREMONY

Tenny Wrench & George Jones

BABY DON'T GET HOOKED ON ME

Mae Mack (Columbia 46418)

YOU'VE GOTTA CRY GIRL

Dave Dudley (Mercury 73309)

IT'S NOT LOVE (BUT IT'S NOT BAD)

Wile Haggard (Capitol 3419)

DON'T PAY THE RANSOM

A&M (Columbia 7086)
Cash Box — September 30, 1972

L.A. and U.S.A.'s national sales meeting, is exuberant about two hot U.S.A. songs, "I Love You Because," with Faron Young on the West Coast and strong with "Take It Easy," and Biff's alter ego, Billy Bob Bobwian and the Beaux Arts Military Band, with "Miss Pauline," J.G. Collee, 77 year old nephew of the late Biff, was hospitalized in San Antonio recently after an auto accident. However, he is now in home, with his ches in his head and a sore body, but otherwise fine . . .

Billie Jo Spears' newest single on Cutlass, Records is "Daddy, Look What They've Done To My Song," Billie Jo recently joined the Cutlass stable. Within a four day period, May Nutter's schedule took him to Portland, Oregon; Reno, Nevada; Cedarville, California; San Francisco and Bakersfield, California; and on to Ogden for his album "Mercury Country." In his "sparse time," Mayf reported to the wardrobe department in Hollywood to be fitted for his role in a new movie for Columbia Pictures .

Pat Roberts, newly signed Dolly re- cording artist, is about to wind up a busy schedule of fair dates that have included appearances at the Clark County Fair, Vancouver, Washington; the San Juan County Fair, Washington; the Ellensburg Rodeo, and the San Juan County Fair, Washing- ton. Roberts has been featured at the Northeast Washington State Fair, and at the Pendleton Round-Up, Pendleton, Oregon. Roberts has also been set for a five-city auditorium tour with Merle Haggard and Hank Snow.

Vic Mariani will assume the duties of station manager for KZIN-FM and KZUX in Bakersfield, California. Vic is currently with WCBS-FM, Salt Lake City and has been in radio for over thirteen years. Inquiries re- garding KZIN-FM and KZUX should be directed to Vic at 1200 North Chester Ave, Wheeling, West Virginia 29310 (803) 399-1500 . . . Little Richie John- son promotion plan has just added a Greyhound Bus to the road for promotions. Along with Little Richie Johnson, the bus will drive to Walker, South Dakota, The Four Guys of the Grand Ole Opry, and Cutlass Records, wound up a nine- week run at Opryland U.S.A. recently.

Playing three shows daily at the park's American Music Theatre and four shows on weekends at the Opry, the group estimated it had performed for more than 500,000 fans, country music fans weekly since July 1. The non-weekend time plan to take a week off following the Opryland clos- ing before opening its forty-week return to Muscle Shoals, Alabama . . .

After trying to "fight it out" with five pop music stations in Cleveland, Ohio, bringing in a steady 800 watts to a country format last week, it appears that Ken Otstot, the station's general manager, they have been happy with their new showing just now in the Peoria-Johnny Loot contest since the first Pulse (Jan.-Mar.). Instead, they were pleasantly surprised to find they jumped to #1 country station in Metro Cleveland . . . Pat Campbell of CBC says Faron Young's recent release of "I Am a Country Morning," will be the biggest record by the original artist in England since "Rose Garden." The record is currently #10 in England.

Meaning, back in the States, Faron has had a most successful fair season, having appeared at 16 fairs during August, including the Illinois and Missouri State Fairs. All of Faron's fair dates are booked by the dean of the fair circuit, Hap Peebles. September has been a traveling month for the Sheriff, who was booked most of the month. This tour will end on the 4th at the Louisiana State Prison at Angola. This performance marked the third consecutive year Young has been requested by the inmates there. Faron's current album is "This Little Girl of Mine" (named for his moving single).

Newest Tommy Overstreet single, "Heaven Is My Woman's Love," received the red carpet promotion treatment from Dot Records upon debuting. A special mailing was packaged to dealers with a specially designed jacket featuring an Overstreet photo on the front and lyric reproduciton on the back . . . A tip-of-the-hat to Decca funnyman Jerry Clower whose booking for the rest of the year are announced as completely sold out sol- id! ... Alabama's lovely Sherry Bryce is excited about the upcoming decides convention scheduled for Oct. 18 thru 21 in Fort Worth, Texas . . . After Ken Otstot, the station's general manager, they have been happy with their new showing just now in the Peoria-Johnny Loot contest since the first Pulse (Jan.-Mar.). Instead, they were pleasantly surprised to find they jumped to #1 country station in Met- ro Cleveland . . . Pat Campbell of BBC says Faron Young's recent release of "I Am a Country Morning," will be the biggest record by the original artist

### Country Roundup

**Merle Haggard says, "It's Not Love (But It's Not Bad)"** . . . Be on the lookout for a new release by the Gates Sisters, Mary and Margie, on Decca. These girls travel with the Jim Ed Brown Band . . . Harry Ware, veteran country music performer, has signed with Country Showcase America Records. His first release, "If You Try That, I'll Do This," will be in by CBA writer Jack Owens . . . Ken Martin, an AS- CAP songwriter of Muscatine, Iowa, is creating a new release Delphi Records, a midwest label that specializes in basic country and gospel music releases . . . Two shows of the nationally syndicated Porter Wagner TV series has been taped at Opryland U.S.A. according to the syndicator, Show Biz, Inc. It is the first syndi- cated country music television show to be taped at Opryland U.S.A. and included the regular cast, Wagomer, Dolly Parton, and the Wonagamasters. Opryland visitors who are taped as part of the shows will be able to see themselves on television when the shows are aired on WSM-TV in Nash- ville.

Dave Dudley has just returned from his Double-D lodge, located at Dudleyville, Wisconsin, Unincorporat- ed, near the Minnesota border. The Mercury recording star entertains at his lodge every day of the year and again reports new attendance rec- ords. On his way back to Music City, Dave stopped off in Wheeling, West Virginia to take part in the annual Taste of West Virginia's national WWA Jamboree. Dudley's "You've Gotta Cry Girl" single, currently cresting at the top of the country music charts, was his third single with Dick and Rich-ard Barish, his lead guitarist.

Billie Collins, back from Nashville in 1972

### Top Country Albums

1. **A SUNSHINE DAY WITH CHARLIE PRICE** (RCA LSP 4742) 1
2. **THE HAPPIEST GIRL IN THE WHOLE U.S.A.** (Columbia LSP 3060) 2
3. **LISTEN TO A COUNTRY SONG** Lynn Anderson (Columbia KC 31647) 3
4. **LONESOME LONESOME SONGS** Ray Price (Columbia KC 31546) 4
5. **ELEVEN ROSES** (MGM SM 4653) 5
6. **AMERICA** Johnny Cash (Columbia KC 31645) 6
7. **BEST OF Buck & Sus-ANNE** Buck Owens & Susan Raye (Columbia LSP 4747) 7
8. **ROY CLARK COUNTRY** (Dot DOS 25966) 8
9. **ME AND THE FIRST LADY** George Jones & Tammy Wynette (Columbia KC 31547) 9
10. **TO GET YOU** Jerry Wallace (Decca 5349) 10
11. **WHEN THE SNOW IS ON THE ROSES** (Columbia KC 31546) 11
12. **BEST OF JERRY REED** (RCA LSP 4727) 12
13. **MISSING YOU** Jim Reeves (RCA LPM 3987) 13
14. **BLESS YOUR HEART** Freddie Hart (Capitol ST 11076) 14
15. **WOMAN (SENSUOUS WOMAN)** Don Gibson (Hillbilly 105) 15

### Country Roundup

**Sherwin Linton As Johnny Loot**

NASHVILLE — Millions of televi- sion viewers throughout the states of Illinois, Indiana, and Kansas, will soon enjoy hearing a side of Sher- win Linton in a television show which they have never before seen. Making his appearance as a character named Johnny Loot; Sher- win is currently doing a song and comic take-off on one of his most revered idols and friend, Johnny Cash.

Sherwin, is very close to the fine ideals which he has had a gift for, a man, Johnny Cash ... therefore, when approached with the idea of doing a comedy take-off on Cash; Sherwin was very hesitant until he was sure that his television contract would not besmudge his image of Cash, which he holds so highly.

Much like the Standard Oil com- mericals which Johnny Cash does on nationwide television, Sherwin Linton, appearing as Johnny Loot, will be doing comedy commercials for the Federal Derby Gasoline Company; of Wichita, Kansas ... a division of Colorado Gas and Electric; filmed by Wilson/Grak of Minneapolis; with the Linton lines saying something like . . . "Hi, I'm Johnny Loot" .... "Back when I was a young boy down in Arkansas, I used to pick cotton for three dollars a day..."

Sherwin was excited to be able to tell me the way to buy gasoline is to see how much it costs . . . the price of a gallon of gas was $2.49, the cost ya' less n' gets ya' as far . . . buy it . . . Thats one reason I'm tellin' ya' ta' boy good of Pester Der- by . . . the reason they made the products because they paid me money ta' tell ya' . . . like I say, my names Johnny Loot.

**Max D. Barnes**

**YOU GOTTA BE PUTTIN' ME ON!** WILLE-GE 45-72-13

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Picks of the Week

SONNY JAMES (Columbia 5-45706)
White Silver Sands (2:33) (Sharma Music Co., BMI—C. Matthews)
Sonny rocks out for a bouncy version of this old country favorite. Although this is a change of pace from his recent string of slow ballad hits, it’s sure to follow the same path up to the top. Flip: “Why Is It I’m The Last To Know” (2:43) (Marson, BMI—S. James, C. Smith).

WAYLON JENNINGS (RCA 0808)
Waylon Jennings has a strong and determined country-rock sound in this powerful Willie Nelson song, delivered with compelling vocals and an arrangement to match. Should be big in no time flat. Flip: “Nothing Worth Takin’ Or Leavin’” (2:31) (Baron/Noma, BMI—W. Jennings, S. Milette, T. Milette).

DON GIBSON (Hickory 1651)
Is This The Best I’ll Ever Feel (2:33) (Acutt-Rose, BMI—D. Gibson)
After his “Woman. Sensuous Woman” hit, Don Gibson seems to be wrapped up in feelings. And his feelings sound right for another big country hit, with possibilities of a pop cross-over. Flip: “Watching It Go” (3:37) (Acutt-Rose, BMI—G. Thomas).

BOBBY AUSTIN (Atlantic 2913)
Knoxville Station (3:02) (Marathon, ASCAP—J. McBee)
Atlantic enters the country field with a single acquired as a master from Triune Productions of Hendersonville, Tenn. Backed by a very contemporary arrangement, Bobby Austin should quickly ride up the charts with his unique vocalization of this Jerry McBee tune. Flip: no info available.

CARL PERKINS (Columbia 4-45694)
The Trip (4:12) (Cedarwood, BMI—C. Perkins)
Carl Perkins is back with a slow and moving ballad with a whole lot of retrospective insight. The chilling string arrangement and emotional lyrics should give Carl a long trip up the charts. Flip: no info available.

THE HAGERS (Barnaby 5002)
I Just Don’t Feel At Home (3:02) (Berwill/Kirkwood, BMI—J. McBride)
This is the kind of song that’s so strong lyrically, it will probably show itself in a number of cover versions after it becomes a hit via The Hagers rich and vivid interpretation. A fine Jim McBride composition. Flip: no info available.

MAX D. BARNES (Willex 72.13)
You Gotta Be Putting Me On (2:20) (Cedarwood, BMI—Max D. Barnes)
Max D. Barnes sings a song from his own pen that shows his talent as both composer and performer. This man has a sense of humor that should fare well for him on c&w charts. Flip: “Growing Old With Grace” (Cedarwood, BMI—M.D. Barnes, P. Barnes, K. Westberry).

LINDA PLOWMAN (Columbia 4-45689)
If You Step Over The Line (2:19) (Flagship, BMI—Q. Sutton, B. Peters)
Linda Plowman has one of those cute, youthful voices that are so effective when used properly. She knows how to use it as she delivers the clever lyrics of this catchy tune that should catch on in c&w as well as pop markets. Flip: no info available.

JOHNNY BALLARD (Step 407)
The Babysitter (3:46) (Tommy Hill, BMI—J. Ballard)
Johnny Ballard places a lot of local color into his narrative rendition of his original tune. Takes a slice of life and puts it on record. Flip: “Jealousy” (2:44) (same credits).

LIZ MADISON (MGB 1101)
Too Many Playthings (2:12) (Terra-cue, ASCAP—J. Moran) Liz Madison takes the approach of a liberated female as she sings about a man who uses her as a toy. A cute point of view that could easily capture the imagination of c&w program directors. Flip: “If I Could Go Back” (2:37) (Cedarwood, BMI—D. Duke).

JERRY KAYE & JUDY HOLLY (Phase II 22)
Little Differences (2:15) (Aspen-Line, ASCAP, T. J. Wiley) Jerry and Judy have something more than a record with it conceptually. A foundation for a long lasting country duo. Smooth harmonic teamwork gives this modern sound a magnetic attraction. Flip: “Rainy Day Lovin’” (3:30) (same credits).

RAY PILLOW (Mega 0688)
Excuse Me (I Think I’ve Got A Heartache) (1:51) (Ft Knox, BMI—H. Howard, B. Bacon) Harlan Howard and Buck Owens are a writing team that are sure to come up with a genuine country ballad sound. Ray Pillow sings this tune of theirs to the hilt, making all the tricks of the trade. Flip: no info available.

BOBBY SILLIS (BSL 003)
Flip Away (2:30) (Basic Sounds, BMI—R. Lewis) Using a sweet and moving arrangement to back up his sentimental original lyrics, Ross Lewis comes up with a complete country soul effort that should be a good chance for radio programming. Flip: “Second Best” (2:00) (same credits).

BILLY BELDON (Vulcan 110)
One Day Away (2:12) (Sizemore, BMI—Dinmore, Beldon) Billy Beldon knows his country roots well, as he applies them to a pretty and wistful ballad that might be a day or so away from considerable airplay. Flip: “Don’t Be a Drag” (3:20) (Lowery, BMI—Brown, Dorff).

Send Me Some Lovin’/Whole Lotta Lovin’—Hank Williams, Jr. & Lois Johnson—MGM SE-4857
Many established solo singers have teamed together as country duets, but only a few of these teams come up with the proper chemistry to transform two separate elements into a brand new compound. But Hank Williams, Jr. and Lois Johnson have the formula in hand, working closely on harmonies as well as the beautiful give-and-take of exchanging givings styles while alternating on lead vocals. Should be a chart-topper. Includes “Together Again,” “I’m Walkin’” and the title tunes.

WOULD YOU WANT THE WORLD TO END—Mel Tillis—MGM SE-4841
Amidst a number of recent Mel Tillis LP releases on various labels, the straightforward simplicity of this album shows that MGM stands for More Good Music as well as Metro—Golden-Mayer. Mel Tillis has created himself as a top country act for quite a while now, and he just keeps getting better and better as he continues to polish his smooth style. This direct and sincere set of “Stolen Wine,” “Eve’s Garden,” “Gonna Burn Some Bridges” and “Letter After Letter.”

IF YOU TOUCH ME (YOU’VE GOT TO LOVE ME)—Joe Stampley—Dot DOS 26002
Dot Records has groomed a new country-pop entrepreneur. Following the success of Donna Fargo in both the pop and c&w fields, Dot knows how to promote its product over a dual market, provided that the artist is capable of sustaining interest in both areas. Combining a home-grown voice with a modern outlook, Joe Stampley should have no problem in accomplishing this not-too-often-achieved task. In addition to the title tune, the album includes “A Real Woman,” “Cry Like A Baby,” “Two Weeks And A Day.”
INTERNATIONAL MUSIC REPORT

Canada Communications Meet Levels Charges Of 'Negativism'

MONTREAL — The fourth in a series of Canadian Industry Communications Meetings was held at the Best Western Hotel Sept 14, 15 and 16.

The panel for the open forum discussed the 9th annual GRAMMY’s, with numers of Allen Slought and Gordon Sinclair (CFO, CCM/A, Inc.); Serge Torodeau (CMIS); Paul Emile Baibine (CKAC); Paul Ski (CFRA); John Williams (Universal); Gordon Jones (Radiocan); R. J. Oord (CRTC); Riner Shwartz (CHOM-FM); Bud Parfarrson (Philippoff Recording Sales); John Mackey (CKGM); Ritchie York (Freep press critic); Roy Hennessy (CKLJ); Wall Greais (Cash Box rei.); Gordon Edwards (WHA National Sales); Lorne Safere (Signpost and moderator Donald Tarlton (Donald K Donald Production).

In spite of the large panel, many points regarding both the broadcast and recording industry were presented. Much concern from the broadcasters was the fact that the recording industry was being plagued by two much negative and destructive criticisms. Independent record producers were also of the option that too many negatives were hurting their attempts at getting airplay.

Content Rating

Of prime concern was the credibility of the Canadian industry in the U.S. According to some, Canada's credibility was hurting the chances of Canadian records receiving airplay in the U.S. Lorne Safere, A&R director for Artie Mogul, who mentioned to Los Angeles, and the U.S. market is wide open for the establishing of any artists, no matter what country they comes from. Signpost has made strong moves to enter the Canadian market with the acquisition of several new Canadian artists.

There was much discussion about Much Productions, the record production company owned by the giant CHUM empire. Carol Risch pointed out that it is as much a fight for them as it is for the independents, because CHUM stations are as other companies.

How many labels were broadcast on CHUM stations is as other companies. CHUM, 242 pieces of music were broadcast, of which 20 were Canadian. Seven performances during that day were Much Productions on this, of course, represents less than 10%.

It was also established that Canada's French/Candian market is more than 10 years ahead of its Anglo/Canadian counterpart. Serge Trudel of CMIS was quick to point out that Quebec was a thriving market for domestic recording artists because of a well established "star system," which was lacking English-speaking Quebecproducers were interested in Quebec artists and the retaining of their culture. Quebec talent can control the thinking of the masses, are credited with the success of the Quebec recording industry. Even the giant CKGM has been somewhat influenced by the success of French recording artists. They have launched a plan whereby they support many of the recordings of local groups and were responsible for breaking records by Pagliaro, April Wine and others.

The day ended up in heavy discussion about the various record people at a cocktail party which we held to hit the whole jugwari day into place.

The second day was taken up with reports from the various record labels and their Full product. Columbia's presentation was most impressive on this. A&R chief, John Williams.

CBS/Sony Gains

In 1st Half Of Financial Year

TOKYO — A rosy financial picture at CBS/Sony was painted by Torio Ogata, president. The report points to Mayumi Itouko, new female folk singer who will have her own label, Upi, as part of big program to establish her in Japan. The total sales of the label, which operates for one year, are 16% more than the same period last year. The industry average, Ogata noted, is only a 4% increase.

Teichiku Close To Sales Target

TOKYO — Teichiku Record Co., held its annual sales managers conference on Sept. 6, at Nara-prefecture in Japan to confirm the sales results for the 57th-term (Aug. 21, 1972 to Aug. 20, 1973) and to examine the business policy for the 58th-term (Aug. 21, 1972 to Aug. 20, 1973).

The total sales for the 57th-term were 4,700,000,000 yen (115,666,668) with a target of 5,000,000,000 yen from the previous term, which is 3% more than the same term of the previous year. The percentage of record vs music tape was 6% to 35%, while Japanese tapes comprised 45% of total sales, respectively.

A sales target for the 58th term has been set at 5,500,000,000 yen (record: 70%, music tape: 30%). The power group, 1) improving the quality, 2) expanding record sales, 3) expanding the sales-force, 4) developing new sales routes.
### Argentina's Top Twenty LPs

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<th>Position</th>
<th>Artist/Album/Label</th>
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<tr>
<td>1</td>
<td>Mama Weer All Crazees Now—Slade—Polydor—Barn Schroeder</td>
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<td>2</td>
<td>You Wear It Well—Rod Stewart—Mercury—Cot. Con.</td>
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<td>3</td>
<td>Standing In The Road—Blackfoot Sue—DJM</td>
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<td>It's Four In The Morning—Faron Young—Mercury—Burling-</td>
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<td>5</td>
<td>Sugar Me—Lynsey De Paul—MAM—ATV-Kirchner</td>
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| 6        | All The Young Dudes—Mott The Hoople—CBS—Titanic Chris-
| 7        | Virginia Plain—Roxy Music—Island—R. G. Music |
| 8        | Derek & The Dominos—Polydor—Threat |
| 9        | Ain't No Sunshine—Michael Jackson—Tamla Motown—Jubete |
| 10       | Get The Sweetest Feeling—Jackie Wilson—MCA—TM Music |
| 12       | School's Out—Alice Cooper—Warner Bros.—Cariñ |
| 13       | The Locomotion—Little Eva—London—Screen Gems/Col. |
| 14       | Lean On Me—Bill Withers—Saks-U.A. |
| 15       | Popcorn—Hot Butter—Pye—Bourne |
| 16       | Living In Harmony—Cliff Richard—Columbia—Mervyn |
| 17       | Children Of The Revolution—T. Rex—T. Rex—Wizard |
| 18       | How Can I Be Sure—David Cassidy—Bell—Sparta Florida |
| 19       | Run To Me—Bee Gees—Polydor—Abigail |
| 20       | Walk In The Night—Junior Walker & The All Stars—Tamla |
|          | Motown—Jubete Cariñ |

### Top Twenty LPs

1. Never A Dull Moment—Rod Stewart—Mercury
2. Greatest Hits—Simon & Garfunkel—CBS
4. Twenty Fantastic Hits—Various Artists—Avance
5. Slade Alive—Slade—Polydor
6. The Slider—T. Rex—T. Rex
8. Ziggy Stardust—David Bowie—RCA
9. Roxy Music—Roxy Music—Island
10. Moods—Neil Diamond—Un
11. Love Theme From The Godfather—Andy Williams—CBS
12. American Pie—Don McLean—UA
13. Twenty Dynamic Hits—Various Artists—K-Tel
14. Trilogy—Emerson Lake & Palmer—Island
15. Cherish—David Cassidy—Bell
16. In Search Of Space—Hawkwind—UA
17. Elvis Live At Madison Square Garden—Elvis Presley—RCA
18. Breadwinners—Jack Jones—RCA
20. Honky Chateau—Elton John—DMM

### Italy's Best Sellers

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<tr>
<th>Position</th>
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<tr>
<td>1</td>
<td>Viaggio Di Un Poeta—Dik Dik (Ricordi) INC/Pegaso</td>
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<td>2</td>
<td>Un Albero Di 30 Pianti—A. Caiellano (Gian) Marzucchi</td>
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<td>3</td>
<td>Shiloh—E. Bella Le—G. Nazzaro (CGD) Suzin-Zerboni</td>
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<td>4</td>
<td>Il Padre—Santo &amp; Johnny (Prod. Ass.)</td>
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<td>5</td>
<td>Popcorn—Mister K (Durium) Bourse</td>
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<td>6</td>
<td>I So Vagabondo—I Nomiadi (Columbia) VdP</td>
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<td>7</td>
<td>Nui Due Nel Mondo E Nell'ama—Pooh (CBS-Sugar) April Music</td>
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<td>8</td>
<td>Midnight Rider—Joe Coccheri (Phonogram) Shapiro Bern.</td>
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<td>9</td>
<td>Piccolino—Nia Martini (Ricordi) Pegaso</td>
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<td>10</td>
<td>Alone Again—Gibert O'Sullivan (Decca)</td>
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<td>1</td>
<td>Daddy Don't You Walk So Fast—Wayne Newton—Albert, RCA</td>
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<td>3</td>
<td>Red Hot On The Toilet Seat—Slim Newton, Yeldad. Hadley</td>
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<td>4</td>
<td>Run To Me, Bee Gees, Penjane, Spine.</td>
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<td>5</td>
<td>Puppy Love—Danny Osmond—Leads, MGM</td>
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<td>6</td>
<td>Rock 'N Roll Gary Glitter—Leads, Bell</td>
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<td>7</td>
<td>Long Haired Lover From Liverpool—Little Jimmy Osmond—Leads, MGM</td>
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<td>8</td>
<td>Last Night I Didn't Get To Sleep At All, Fifth Dimension, Bondon, Bell.</td>
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<td>9</td>
<td>Sandy Man—Sammy Davis Jr. C/Con, MGM.</td>
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<td>1</td>
<td>Kyo No Niwaka Ame—Runiko Koyanagi (Reprise/Warner)—Publisher: Watanabe</td>
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<td>2</td>
<td>Nii Rere Inki—Mari Amachi (CBS-Sony) Published: Watanabe</td>
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<td>Tabi No Yado—Takuyo Osaki (Odyssey/CBS-Sony)—Publisher: Watanabe</td>
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<td>Love Theme From The God Father—Andy Williams (CBS-Sony) Publisher: Manways</td>
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<td>Yokai—Nariyuki Yamada—Publisher: Osaka</td>
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<td>6</td>
<td>Soshi—Shihoko Hasegawa—Publisher: Osaka</td>
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<td>7</td>
<td>Meshe—Munagi Ataka (GAM/Victor) Publisher: Osaka</td>
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<td>8</td>
<td>Doi Motanamara—Yoichi Yamanaka (CBS) Publisher: Osaka</td>
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<td>9</td>
<td>Kano—Takuro Usui (GAM/Victor) Publisher: Osaka</td>
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<td>10</td>
<td>Koi—Gin's Ozy (Polydor) Publisher: Osaka</td>
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<td>11</td>
<td>Koi—Mama Morimoto (Mamorice) Publisher: Osaka</td>
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<td>Koi—Takuya Osaki (CBS) Publisher: Osaka</td>
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<td>13</td>
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<tr>
<td>1</td>
<td>Popcorn—Various Artists—Various Labels</td>
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<td>2</td>
<td>My Reason—Denis Roussos—Philips—Apollo</td>
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<tr>
<td>3</td>
<td>I'm On My Way (George Baker Selection—Cardinal—Cardinal</td>
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<tr>
<td>4</td>
<td>Un Canto A Galicia (Julio Iglesias—Decca—Apollo</td>
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</tbody>
</table>
| 5        | Rock In The Sea (Shocking Blue—Pink Elephant—Hans Kus-
| 6        | Un Gondole—Eugene Jolivet—Philips—Apollo |
| 7        | Un Canto A Galicia (Julio Iglesias—Decca—Apollo |
| 8        | Un Canto A Galicia (Julio Iglesias—Decca—Apollo |
| 9        | Un Canto A Galicia (Julio Iglesias—Decca—Apollo |
| 10       | I Like It That Way (The Tremeloes—CBS—Eurovox) |
| 11       | Ya Vay Con Dios (The Cats—Imperial) |

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**Cash Box — September 30, 1972**
RCA U.K. 'Amazing Pace' Conf Reveals Happy Sales Statistics

LONDON—Tagged "Amazing Pace," RCA U.K. held its annual sales conference in London recently with speeches from Geoff Hannington, marketing manager, Mike Evertt, A & R manager, and Graham Heyson, RCA Victor label manager.

He unveiled a host of statistics for the previous year and revealed sales in sales of 40% for singles; 30% for full priced albums; 19% for mid priced albums; 15% for cassettes and 20% for long playing records. The Hannington policy Hannington said that RCA had a sufficient roster of talent to rely upon and the company's new artists and artists who are not well known in the coming year will be strengthened its artist power even more.

Hannington gave delegates news of a new logo for RCA U.K. "Vintage" series. Among the RCA catalog. Among the releases is a six record set titled "The Dorsey/Sinatra Collection," comprising sixty three tracks recorded in 1941/42 by Sinatra and Dorsey, including "I'll Cuddle That Baby with" at $75.00. Other artists being featured in the Nostalgia Campaign include Bing Crosby and Paul Whitelaw. The RCA chief back to back his advertising and dealer window display.

Pop release for the year include a massive promotion and marketing campaign to be carried out by Dave Bowler, which will be an album from 'The Boxer,' with which his first single "I'll Be There" was to be released by the end of the year. Other releases from RCA's pop repertoire are "The Everly Brothers Band, "Philips and heavy promotion for the forthcoming campaigns by The Everlys and Brothers and George Hamilton IV. In the new year, a double album from Elvis Presley recorded live at his Havana Concert will be released and a new album from Jack Jones. Other artists to receive marketing campaigns in the new year include Alan Clarke, Quintessence, The Hollies, Alvin Stardust, Mike poker and the Royal Box sets will be issued on RCA's classical Red Seal label as a follow on to their live concert in the autumn.

A completely new selling technique will be utilized by RCA for the Christmas period. Mobile showrooms will be set up in key countries during this period carrying a complete stock of RCA product and dealers will be invited to browse through to help them with their Christmas orders. A special discount bulk order incentive scheme will be in operation for Christmas.

Mike Everitt opened his speech with the words, "Catalog artists of today are more new artists of yesterday," emphasizing the need for a continued flow of new talent without relying on past successes. He went on to say, "The company was not willing to release any new labels it felt were worth more. It was the past. The company would continue to encourage artists from the past. "The latest album "Dansm�ius" and Heyson added that a number of jazz albums from the Vanguard, Prestige and Fantasy labels will follow in the late Autumn. The new line up of artists, including Buck Clayton, Miles Davis, Moe Allison, and a live two-record set from Buddy Rich.

Mendes To Select Scholarship Student in Brazil

NEW YORK—Sergio Mendes flies to Brazil next month to join the final stages of selecting the recipient for the $5,000, one year full tuition scholarship established at the prestigious Berklee College of Music, Boston, Massachusetts.

Mendes will meet with a committee of professors at the school making the final student selection process. Mendes, who solicitation for the Berklee College of Music's standards awarded.

For the past 10 weeks, all of Brazil has been aware of the Mendes scholar- award and the opportunity it affords a young musician. Flavio Cavalcante, Brazil's foremost Multi-instrumentали, used his weekly 3-hour variety program "On the Record," to promote the awards to audiences of more than 18,000 letters of inquiry flooded Cavalcante's office.

Mendes will enter Berklee in '73 to begin his or her freshman year.

GSF Ties In Philippines

NEW YORK—Michael Guschik, director of GSF, Records, Inc., has announced that GSF, Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the company, the GSF Records, has announced the signature for a new artist to the 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Near 2500 Tradestes Jam Expo ’72; Wingrave New Pres; Copyright Looms

CHICAGO — A total of 1,821 operators and their personnel, plus 673 machine exhibitors and their personnel, spelled a truly successful 2,496 head-count for the 1972 MOA Expo (trade show and convention). The association’s executive vice president, Fred Granger termed the Sept. 14-16 event a “world shaking show,” attributing the tab both to the splendid turnout and also to a mild earth tremor which hit Windy City late Friday night.

An enormous variety of new equipment made its entrance onto the coin market during these three days. The latest operator rage is dart games and everywhere you went seems you saw another company showing one. New jukes, Hewitts, and much attention at every booth including Wurlitzer, which didn’t show its shoot-to-see biggie but showed a furniture-styled version of the popular Carousel tape player.

On the association scene, things are very smooth generally for MOA, although their attorney Cory Allen predicted that the copyright issue will come up strongly in the next Congressional session. MOA’s very solvent financially these days, its member roster way up there, its services viable (their popular business seminar will again be held at Nortre Dame next year) and its leadership confident, talented and optimistic about the industry and the association’s place in it.

Harlan Wingrave of Deponia, Kansas succeeded Broken Arrow’s Trucano as national president for the 1972-73 term; Russ Naylor of Ho-
A question from the floor at the jam-packed seminar; visitors to the MCI exhibit's new U-Boat novelty; Vic Conte and friend at the Rock-Ola party; Maynard Ross at the Electronic Sensing Pits booth; and at right, Gil Kitt, Jack Zuckerman and Murray Panitz popping out of the Hilton elevator for another party.

Allied Leisure's president Bob Braun (center) and sales manager Gene Lipkin (right) proudly show off their new 2-player machine gun game 'Crack Shot' with aid of cutie-pie model.

Paul Haebel, row AMI's music chief, introduces a visiting operator to the new Deauville phonograph at their music room display.

Sweden's Hansa Myntautomater AB exhibited its wide line of kiddie rides and film machines at Expo. Left to right above are Al Denver, Ben Chiecksky, Max Weiss, with Aatto Rantanen of Hanna at right.

Bally premiered their brand new Sub-Pack target novelty at Expo with it above are (left to right) Bally sales manager Paul Calamari and Bill O'Donnell, Jr.

Irving Kaye himself (right) holds open cabinet on his Super Soccer game while explaining interior workings to another interested customer at the Irving Kaye Corp. display.

Wurlitzer's sleeping giant the Carouse cassette jukebox was focal point of their exhibit. Showing it off are (left to right) A. D. Palmer, New York's Al Denver and Wurlitzer N. Yonawanda chief Emile Addy.

Murph Gordon and Joe Robbins flank the Universal Stripper Gun at the Empire International display. Many European amusement items were also shown there.

The brand new NSM 'Century 21' jukebox was a surprise entry in the A.C.A. sales and Service exhibit in the music room. With it are Willy Marchand, Harry Burd and Cliff Stauffer.

Coming
A New Phonograph in the Americana Tradition from
THE MUSIC PEOPLE
WURLITZER

Cash Box — September 23, 1972
Chicago Coin held a closed sales meeting for its distribs Thursday evening to show off brand new product. Jerry Koci introduced the soon-to-be-released, Pro. Football, board game.

ChiCoin distribs were presented Twin Riffle also bowed at Expo. This one's called the Big Top and gets the royal intro from two ChiCoin cuties.

ChiCoin distribs were presented plaques for jobs well done at their meeting, and gathered for informal snapshot above.

Ileen Abrams (left) offering one of her scarf tricks to the MOA ladies during their Thursday noon program. Ought to show it to the lads, Ileen!

Good friends mob the U.S. Billiards display. Left to right are: Len Schmeller, Clint Shoemaker, Joe Weterhaus, Jr., Al Simon, Wilson Bracey and Dick Simon.

Part of the hub-bub up at Rock-Ola's jam-packed party for tradesters Thursday night shows (center) Rock-Ola execs Ed Doris and Dr. David Rockols.

Gordon Murrey (second from right) showed off a marvelous line of coin-op and non-coin recreation pool tables. With him at left is Allied's Dave Graum, Mike Geiger, and at right, Fred Blaes of Murrey.

Arizona Automation showed off its popular line of table soccer games at Expo 72. Left to right are Fred Gabriel, vice president, and Dick Raymond, president.

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cable/write for price list, catalogs and details
Overseas visitors from Germany were in abundance at the show. Two leaders from their industry above are (left to right) Lars Skiriver and Erich Schneider.

Hal Computer of Florida showed off some new electronic board games to the trade that's currently head over heels in love with dart games. Left to right are Danny Salz and Doug Caldes.

At the Midway exhibit with the new Golf Champ board game are Larry Necke (left) and Clint Shockey of Royal's Cincinnati office.

The glamorous Seeburg display showed off the equally glamorous Olympian 160 phonograph. With it above are Mrs. Clint Pierce and See-burg's Stan Jarocki.

Williams Electronics' new 'Fantastic' 4-player flipper bowed at their games exhibit and got quite a bit of action from conventioners.

One celeb at the show was hockey veteran Gordie Howe (playing at right) who demonstrated Brunswick's new Air Hockey game with the aid of some glamorous competitors.

A big hit among new novelties premiered at Expo was the Por-Play Las Vegas rifle skill game, shown at the ACA games booth. That's George Muroaka showing us the mirror shot (sans mirror) and Mickie Greenman.

American Shuffleboard chief Nick Melone (left) getting ready for start of Expo Thursday morning, with Dick Delfino trying out the table.

(The photos left to right show) Pat Storino, Vic Scola and Camille Compassio at directors' party; and entertainers at the banquet: Freddy Hart, Gordon MacRae, Boots Randolph and Crash Craddock.

Coming

A NEW AMERICANA WITH A NEW AURA OF CLASS FROM WURLITZER

The Music People

Cash Box — September 30, 1972
EASTERN FLASHES

Operators who did not or were unable to attend the recently held MOA Expo in Chicago will soon be viewing a stellar new piece of equipment at their local distributorships, as distributors swing into a full season of open house and seminar activities. The exhibitors at the Expo had again come blazing out, in many instances, with many fascinating lines, both in games and music for the '72 and '73 season.

Quite a number of local faces were on the scene at the recent MOA Expo check out the goods and jump up the town in old fashioned convention style. They included: Meyer Parkoff, Al Denver, Gil Sonin, Harold Kaufman, Max Weiss, Ben Chicasky, Bert Batt, Jerry Gordon, Al Simon (and the entire U.S. Billiards clan), and Howard Kaye. No. Weisberg, Bill Berks, Jack Zuckerman, Morris Nahum, and scads more. The atmosphere at Expo was exciting, the exhibit area quite attractive and less jammed with show-goers than at the Sherman (even the attendance was about the same) and the hospitality parties really terrific. Bally threw its now-annual big bash at the Continental Plaza and it was wall-to-wall operators. Rock-Ola’s affair Thursday was equally merry. Dinner parties drew trade sets out all over Chicago in search of new eating places (now that Fritzeis is no more). Was a very good 3 days.

CHICAGO CHATTER

MOA Expo '72, just concluded in the Conrad Hilton Hotel, must be rated as one of the most outstanding ever to grace the halls of the Chicago Convention. In total the MOA Expo placed the heart of Chicago right up there with the limelight. (We're referring to the classic Western cut or the top that is dipped slightly this way). Both games people really outdid themselves in their displays. . . . Of special significance with regard to attendance this year, is the fact that more operators showed up for the show than in any previous year (71). Although the total number of exhibits this year is down a bit, the show cannot be attributed to the fact that there were less exhibitor personnel registered and more operators! The Chicago Dynamic Industries booth was one of the most outstanding at not the most colorful forfrenza in the and the "big top" tent housing ChioChin's new twin rifle gallery—appropriately called "Big Top" (. . .) Hockey great Gordie Howe's presence in the Brunswick display attracted enormous excitement—among the fans. Plenty of traffic at the Williams Electronics Inc. booth which spotlighted such new equipment as "Swinger", "Fantastic" (4-player), "Astrodome" (shuffle), "Stockade" (rifle) and "Super Puck Bowler". . . . Few games have attracted as much excitement as the "Big Top" Gallery and a very sophisticated dart game called "Pro Football" were unveiled! Both games will go into production within the next few weeks. . . . Johnny Frantz of J. F. Frantz Mfg. Co. was especially impressed by the number of foreign attendees at this year's show and entertained several at his booth. . . . Since MOA is celebrating its 25th anniversary in 1973.

CHICAGO COIN'S EXCITING NEW...

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Chime Bowl

Chime sounds to alert player that a strike in frames
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PLUS...

Regulation with BEER FRAME REGULATION
FLASH-O-MATIC KEEP STRIKING FEATURE
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Adjustable to 10c and 25c
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NEW! Caster-type Rollers on base of cabinet permit easy moving on any surface!

Intriguing new backglass lighting!

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www.americanradiohistory.com

Cash Box | September 30, 1972

MARLBORO COUNTRY

The Marlboro Country Store is open for business, and features western items associated with the brand.

The Marlboro Country Store, according to Marlboro brand manager Robert Fitzmaurice, will make it possible for consumers to acquire the kinds of authentic clothing and equipment that appear in Marlboro advertising. "Over the years we've received many inquiries about where people can buy the things they see in Marlboro Country. Now, the Country Store is our answer," he said.

Through the Marlboro Country Store, smokers can also order a chamois shirt tailored in the classic Western cut or a solid brass belt buckle and latigo lariat belt.

Additional items available include horseshoe hat bands, which are available for the horse or the man, and with these can be purchased the painstaking craft of plating horseriding; a professional Plymouth lanai—considered to be one of the finest handiing ropes; antique authentic Western spurs; riding boots and spur straps; rawhide or braided leather, porcelain enamel; handwoven, double-saddle wool blanket; and windproof Marlboro lighters.

The Marlboro "chuckwagon" cooks, the Country Store offers the Marlboro cookout outfit consisting of apron, steak branding iron ("rare . . . medium . . . well-done") and a chuckwagon cookbook.
COIN MACHINES WANTED

WANTED: ANY 1500's and earlier TABLE MODEL SLOT MACHINE; Gamblers Machines; Gambling Prints; Printers; Machines; Manhole Viewers and Coins. (Green Glass) We pick up anywhere. 313-643-0189, 213-485-0189.

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Their new bust-out single "Early Morning Riser." What it's bustin' out of is the new Pure Prairie League album "Bustin' Out."

"Early Morning Riser"

Pure Prairie League is part of The RCA Experience