
CHET 25: A TRIBUTE TO CHET ATKINS BEGINS ON PG. CA 1
"It Never Rains In Southern California,"
By Albert Hammond.
You listen once and you know it's an instant smash.

Albert Hammond: a great singer; a great writer.
"It Never Rains in Southern California."
A Number-One single. On Mums Records
Distributed by Columbia Records.
New Faces Of 1972

Any business, of course, relies heavily on its new corporate faces. From the mail-room on up will emerge tomorrow's music business leaders. Many will develop and mature at a single company, especially those operations that like to promote from within. Others will get the nod from other firms which recognize their budding potential, while still others will take the ultimate gamble and strike out on their own, creating, perhaps, a major entity in the years to come.

We see a lot of new faces around today, the natural flow of fresh-faces that one may not realize the impact of until he sees a sea of them at an industry-wide gathering, or at a national sales meeting of some label. It may also be as freely given to these youngsters as advice. Coming from concerned and knowledgeable industry figures, much of it will guide them for the rest of their careers, hopefully establishing good business practices and opening up their imaginations to try fresh and exciting ideas.

We'd like to offer some advice, too. And this is in the area of being open to all kinds of ideas in the way of the industry's basic commodity—pre-recorded music. Too many young members of the music industry seem to be locked into one particular approach to the sound of music. Yet, the world of recorded music, we feel, is opening up to a wider spectrum of sounds, a goodly portion of which, unfortunately, many of today's young music industry figures may not have been sufficiently exposed to. Interestingly, it may not be a question of taste; for how can one determine one's taste for a particular musical idiom—whether it be the classics, jazz, show music, etc.—when, for one reason or another, one barely is aware of the existence of this music in the first place?

We believe that tomorrow's leading exec talents must educate themselves for a more well-rounded picture of different approaches to music. We would hope that this would prove to be a personally rewarding experience—as well it might. But, the process of opening up one’s ears to a great variety of music can also meet the ends of being well-rounded on what is taking place in music on a whole. Last week we wrote about the “little guy” and the passion he has for the music his company makes. For the industry newcomer, there should be, at least, a passion to try and get into a more diversified outlook on music. It can be a rewarding experience. It can be it’s good business practice.
"I'm Still In Love With You" is Al Green's new LP.

"I'm Still In Love With You" his current hit single is in it, of course. And so is "Look What You Done For Me!" Wow!

Produced by Willie Mitchell
John Mayall's "Moving On"it travels in all the right directions.

John Mayall's newest and most comprehensive album to date explores today's most vital areas of music. Jazz, blues and rock. And does it with some of the heaviest names in the business. Like Blue Mitchell, Clifford Solomon, Keef Hartley, Larry Taylor, Freddy Robinson, and others. John Mayall's currently on a trail blazing American tour. "Moving On." Moving in the direction for great sales.

JOHN MAYALL
"MOVING ON"
Recorded live at The Whiskey A Go Go.

GOOD VIBRATIONS FROM

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Front Cover: New London Gear Classics To Youth Via Orphic Egg Line

Major Project Opens w/ 8 LP's

London — A totally pop-directed series of classical recordings, representatives of London's latest outlet for this genre is ready for the market. The announcement of the new line — called Orphic Egg — was made by Terry Robbins, Dennis Linde, John Hambrick, and Jim Floren of United Artists Records. Robbins, Dennis Linde, and Jim Floren of United Artists Records are very proud that they have united with the company with which they wanted to be affiliated.

John Hambrick, United Artists Records President, adds: "We are very impressed with the quality of the artists that we have selected for this new line. We feel that they represent the best of what is available in the classical music world today. The Orphic Egg line will be produced in close collaboration with our artists and will be marketed aggressively in order to achieve success in this important market segment for classical music."

The line, being introduced by eight albums this month, will be released in the youth market, and is aimed basically at the "glamor" market for which basic philosophical thrust is that serious music has made tremendous inroads on the youth market in recent years.

The products, developed by John Davidson, the $5.98 list series is designed to be mass-merchandised without appealing to the traditional classical outlet. Liner-notes, in fact, have been written by a number of rock critics.

London feels that Orphic Egg is the first step in a new direction in the classics to youth, citing the contention that the current crop of "Best Hits" product is geared to parents rather than the young listeners.

Bob Smith, A & M manager, and Dick Bungay, classical promotion and radio subscription, have created a major campaign to be geared for rock promotion. They will be marketing to the record outlets, to them a special pre-package unit of 32 albums, four each of the first eight sets. The sets are "Musical Head," a regularly-ordered "Sampler," "Mahler's Hits," "Back to the New," "Mozart's Head," "Beethoven's Head," "Ravel's Head," "Prokofiev's Head," and "Stravinsky's Head." Unlike London's long-standing classical catalog, Orphic Egg product will be pressed domestically. Cover art was created by a group of young illustrators, reflecting the present look in rock-market albums. Label logo shows a snake wrapped around an egg. The word "Orphic" is spliced-off of Orpheus, the god of music.

On Monday (25), the company offered its new pop and phase 4 product line. The line was given over to the introduction of the company's new line of Orphic Egg albums to national radio. (see separate story on Orphic Egg).

According to Herb Goldfarb, vp of sales, the company's new line of albums will be "mass-merchandised in the traditional pop market." Also, the new release reflects "the tremendous growth and diversification of London."

At the introduction, Walt Maguire, vp of A&R, introduced new pop albums and singles. In addition, Goldfarb debuted London's updating of its international catalog, now to be called "Passport Series." There are nine LP's in the line, each packaged in its own slipcase, of which has a similar art-design. The company's new phase 4 sets were introduced by Tony D'Amaro, A & R manager of the division.

The eight arrivals (2-LP's, $7.98 list) were reported. They include sets by John Mayall, Ace Cannon and Benny Goodman.


Elton John Launches Rocket Label In UK

Elton John's new label, Rocket Records, was launched in the UK last week. The new label will be based in London and will be distributed by Polydor.

John, who is currently on tour in the UK, announced the new label at a press conference held at the Savoy Hotel. He said that the label would specialise in new and diverse music genres, including rock, pop, and R&B.

"I've always been interested in discovering new talent and bringing it to a wider audience," said John. "Rocket Records will allow me to do that, and I'm looking forward to working with some amazing artists in the future."
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STEVE & EYDIE

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REGAN'S 20TH: AN INDIE OUTLOOK

HOLLYWOOD — When 20th Century Fox decided to reactivate its record company, it began to look for someone with the vision, the drive and the experience — and most of all the financial resources — to make their dream work. By this measure, the choice of Bob Regan as President of 20th Century Records was in business and Russ Regan was calling the shots.

Image Planned

What kind of a record company do Russ Regan and his two brothers plan to build? What kind of image will it have? How does he feel about his organization, and what about the parent film company? At a taut, but honest, atmosphere, Regan regards the idea of building an indie company into an important and medium-sized indie company, with a roster of contemporary pop and R&B acts that are of interest to a diverse audience.

An indie in this day of subsidiarization has always believed in the indie record company as the ideal environment for an artist, but Regan is more realistic.

Although naturally interested in starting a record company, Regan's main objective is to be in building stars, that building stars is our goal, and that we can do just that — we're going to be more interested in us because they know they've got a little better shot with us. (He's already stopped looking for talent because he feels he's got enough talent that he can handle for the next six months.)

Regan plans to release albums and singles that are offbeat from the aesthetics and value and development at the time. The acts will be genuine and different and good might need the album, and the single is the way to do it.

Label Management

As for his present organization, Regan says, "They're the best." His national sales director, Tom Rodden, is an experienced promotions executive. Paul Lovelace, are both recruits from MCA, and the national R&B promotions man, is an old friend who formerly worked with RCA.

With the parent film company, "We have an excellent relationship. I have a lot of people I can call on. A lot of offices we can work with them, and when the need arises for a title tune or particular score, they'll look to us as the 20th Century artist. However, we have and will maintain autonomy.

Right now Regan's concern is pulling all the loose ends together and getting 20th Century at work. He will take awhile for things to really start moving, but he feels the company and material to do it. His main concern for the future: "not to lose control and end up in an ivory tower."

Regan feels the company will be going in one direction and that it will be called 20th Century Records and Russ Regan is calling the shots.

Voice To Diamond On Bway To Soviet Union

NYC—Portions of Neil Diamond's first Saturday matinee performance at the Winter Garden Theatre will be beamed by the Voice of America direct to the Soviet Union and other Iron Curtain countries, according to the Voice of America's director of Outstanding Features, USSR Division, Voice of America.

The Voice of America satellite will be recorded live in the theatre and then rebroadcast throughout the Soviet Union the following day. According to a Voice of America official, the satellite, will be billed McGuire, a Voice of America commentator, will direct the satellite and present arrangements for the special broadcast were worked out between Mansvetov & D'Imperio, dinner chairman, has announced the following persons:

Dais At Davis Fete This Week

NEW YORK — A partial dais list has been announced for the testimonial dinner honoring Cy Ahmet Utall, president of Shubert Organization, at the Winter Garden on Oct. 6. Among those seated are available and may be purchased at $100 each by calling the American Parkinson Disease Association at (212) 421-5880.

FRANK'S ROAD SHOW LABEL GOES THRU S-D; ROSTER ONE-NIGHTERS

NEW YORK — Fred Frank has established Road Show Records through a worldwide distribution agreement with Stereo-Dimension Records, according to Loren Becker, president of S-D.

The name of the label, Frank states, is a literal expression of what the label intends to do in the area of exposure of its artists. Starting next winter, at least five of the label's acts in the pool, soul and gospel fields will be given a regular schedule of live appearances around the country. Entering the road show by a special Road Show label, the pack's appearances in each city will be preceded by heavy radio and print promotion.

In addition to performances by each act, Frank plans to start off each week with a contestant contest. A prize will be awarded the winner, as well as an audition for a Road Show recording contract.

Also on tap is the filming of each event or use as a promotional tool around the world. Frank is vet promo film producer, and is head of Record on Film, which has produced films by such acts as Sly & The Family Stone, Nightshift, B. J. Thomas, Friends of Distinction, Bobby Sherman, among others.

Stump, Niederman Open TV Company

NEW YORK — Don Stump and Alan Niederman, founders of their new independent record label, Stump-Niederman Independent Records and Russ Regan, and has announced plans for its first Satellite service to the Soviet Union and other Iron Curtain countries.

The Voice of America satellite will be recorded live in the theatre and then rebroadcast throughout the Soviet Union the following day. According to a Voice of America official, the satellite will be billed McGuire, a Voice of America commentator, will direct the satellite and present arrangements for the special broadcast were worked out between Mansvetov & D'Imperio, dinner chairman, has announced the following persons:

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Schein Named President Of Sony Of America

NEW YORK — Harvey Schein has left a 14-year association with CBS, much of it in the recording area, to become the president of Sony Corp. of America and member of the board of directors. He succeeds Ka- boh Finuk as vice president, and now is chairman of the board. Schein, most recently president of the CBS/Columbia Group and a vp and director of CBS, joined the CBS organization as general attorney of Columbia Records in 1958. Three years later, he was appointed general manager of the label's international division. In 1963, he was appointed vp of the division, and in 1968 became a vp and then, in 1969, president. Part of his duties included the development of Elektra Records.

Schein is a vice president and member of the board of directors of the International Federation of the Phonographic Industry. He is assistant secretary of the Franklin D. Roosevelt Foundation. He is also a member of the Partners of the Americas Advisory Council.

Schein received his Bachelor of Arts degree from New York University in 1948. He graduated from Harvard Law School in 1952. From 1952 to 1958, he was associated with the law firm of Rosenman Colin Kaye Patsiner Freund & Emili.

MJA Forecasts Higher Fiscal Year Showing

NEW YORK — Marvin Josephson Associates, Los Angeles, is forecasting to show at least a 25% increase in its earnings for its fiscal year ending June 30, Marvin Josephson, president of the diversified entertainment and leisure-oriented company, told a meet-
ing of securities analysts here on Wed, Sept. 20.

"The way our picture shapes up now, we should do in excess of $1.50 a share," Mr. Josephson said.

"We're pretty well set up," Josephson said. In its fiscal year end-
ed June 30, 1972, MJA reported earn-
ings of $1.31 a share compared with $1.03 a share for fiscal 1971, which was based on a substantially lesser number of shares outstanding.

MJA's optimism, Mr. Josephson ex-
plained, is based on what he said have been an excellent selling sea-son for the prime-time network tele-
vision shows we represent, coupled with the fact that all of our other ana-
vity, literary, motion picture pic-
ture, theatre and commercials—are showing "very nice increases.

He added that "in addition to a better tone in these areas, we have also been able to increase our share of market."

MJA, through its International Pa-
rnancy, also is the source of talent for the entertainment and leisure industry. Among its 2,600 clients includes many of the in-
ustry's leading actors, directors, au-
thors, musicians, models, top name singers and television personalities.

Major Shift In Elektra Mgmt

Harvey To Coast; Posner Exec VP, General Manager

Hollywood — Elektra Records has made a major shift in its top management. Bill Harvey will move from Columbia's New York office to Los Angeles, where he will also function as general manager of west coast operations. Bill Harvey will head the new audio/video div.

Mel Posner, vice president in charge of marketing, has been pro-
moted to exec vice president and gen-
eral manager, succeeding Joe Kass, who retired from the company in early August. Kass has been with Elektra since 1958 and was responsible for the coordination and di-
rection of Elektra's entire operation.

George Selvino, III, has been pro-
moted vice president in charge of marketing, to replace Posner. He will move from Los Angeles to New York. Steve joined Elektra in 1969 as a regional group man and then moved to New York in 1970, where he worked as Posner's assistant when Posner was national sales manager. For the past three years, Steve has been overall head of sales, promotion and advertising for the West Coast.

Mickey Kapp, general manager of Elektra's west coast operation, is moving from this position to take charge of a newly formed premium and budget record unit which will market masters already owned by the Warner-Elektra-Atlantic companies. Kapp, making the announcement, said: "These adjustments in our top management line-up are by way of promoting young, dynamic and creative executives who understand its assets so that we can better serve and grow the third label at Elektra and continue to maintain Elektra's unique strength which derives from being an active two-coast operation."

Chotin Named Pickwick VP

WOODBURY, N.Y.—The board of directors has named Alfred Chotin a vice president of Pickwick Inter-
national, Inc. Chotin will remain president of Commercial Music and J.L. Murch in St. Louis, both div-
isions of Pickwick International, Inc., in addition to assuming his new duties with the parent company.

Chotin, whose entire career has been spent both in the music business and in the field of marketing, was formerly president of Record Merchandisers in St. Louis for 14 years, prior to that company's merger into Pickwick International.

Describing Pickwick International, Inc. as "an exciting company to be part of," Chotin said the company's approach to merchandising records is a "creative function" that affords Pickwick's management team an opportunity to give full range to their knowledge and experience. "The result is a steady exchange of ideas that continually speeds us to con-
stantly improve our performance. I look forward both to continuing that tradition and to working through this appointment, extending our merchandising and promoting nationally."

Steinmetz Is VP At Buddha

HOLLYWOOD — Reporting to inter-
national manager's various depart-
ments will be Steve Steinmetz, who has been appointed as vp in charge of sales for Buddha Records. At Buddha, Steinmetz will extend the firm's sales efforts into the 12-city mid-west concert tour, begin-
ing October 12 to run through October 23. He will also appear on Jerry Dunphy's CBS-TV interview show the first week in October as well as mak-
ing a guest starring appearance on Owen Marshall on ABC-TV.

Mr. Steinmetz, who has been a vp of Sony Corp., will show his new responsibilities on an upcoming tour in Las Vegas during Nov-Dec, the Frontier, Nov. 9 Dec. 6; and the Sands, Dec. 19-24.

2nd Release

The second album release in Pickwick's new contemporary music line, "Marjoe," is currently breaking box-office records for Pickwick and has been the subject of major magazine and newspaper articles and television and radio spots. "Marjoe," the label recently signed by Wes Farrell to the Pickwick label.

The autobiographical film "Mar-
jo" is currently breaking box-office records for Pickwick and has been the subject of major magazine and newspaper articles and television and radio spots. "Marjoe," the label recently signed by Wes Farrell to the Pickwick label.

During a sales conference in Holly-
wood, William stated: "This Pickwick album "Marjoe" continues to be the subject of national, regional, and executive vice president, has the label of a new album, Newton Wilburn, has been among the major music and top 40 radio stations.

Acceptance for Buddha products is improved and enhanced by the im-
mmediate release of this record, which" was recei-
ved toward our new October re-
lease plans.

Monteiro To Epic/Col/Promo

NEW YORK—Ron Alexenburg, vice president of Epic/Columbia Custom Label and a close friend of Stan Monteiro to national and regional promotion. Reporting to Monte-
iero will be Al Smith, vp of Epic/Colum-
bia national and regional promotion directors, and Monteiro will be responsible for creating and running the national and regional field promotion programs. Monteiro's primary role will be the record beneficial for the both the amateur chess player and the sea-
sonal chess fan.

The album will be distributed nation-
ally by Warners and will be accom-
panied by a special package of a chess board and a supplementary book by Fischer.

Chelsea Bowling 1st Multiple Album Release

HOLLYWOOD — "Chelsea Has Sales Power" is being demonstrated by the release of "Chelsea," its first multiple album release, which was formed earlier this year. The announcement of the album was jointly made by Wes Farrell, and president of the company, respectively.

"The Chelsea product releases will be supported by a single, titled "Can't You Hear The Song," this current hit single of the same title.

Relative to the release of his new album, Farrell said, "Chelsea has a new and exciting contemporary music line with a new contemporary group, Johnny Cym-
bally and Peggy Clinger will make their way to the albums, which will be part of the Forum in Los Angeles, Oct. 7, per-
manship promotion of the label. This tour date will be followed by a 15-city college concert tour which will be produced by a new act being written by the two artists. Cymball and Clinger's new release has been approved for release by the label as of the album.

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Bobby Fischer Album On Warners

NEW YORK — Chess champion Bob-
by Fischer has begun work on his album for Warner Bros. Records. Joe Warner, vice president of Warners, said that the LP is currently being recorded in New York with the help of Bobby Fischer during his triumph in Rey-

The album will be distributed nation-
ally by Warners and will be accom-
panied by a special package of a chess board and a supplementary book by Fischer.
A NEW ALBUM FROM

"CLOSE TO THE EDGE"
ON ATLANTIC RECORDS AND TAPES

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Chuck Berry Oct. Drive Is Chess/Janus' Top Program

NEW YORK — Chess/Janus Records has designated Oct. as "Chuck Berry Month."

In the largest program ever undertaken by the label, 40 trips to London are being offered as part of an extensive promotional campaign on the 13 Chuck Berry albums "One Dozen Ber-rys" in the Chess Catalog. Distributor principals, sales managers, promo managers and distributor salesman in each of five national regions will be eligible for the incentive competition on the Berry albums. Prizes will be awarded for the highest sales performances in the northeast, south, midwest, southwest and west.

Chess/Janus, which has already mounted a major effort on the gold "Ding A Ling" single and hit "Lon- don Sessions" LP, will increase its promo, advertising and publicity activities during Chuck Berry Month. In-store displays, posters and coordinated publicity will be utilized for the campaign, which runs from Octo- ber 1 to 30. Print and radio ads will reach into key markets. Feature arti- cles on Chuck Berry have begun appearing in national publica- tions.

Not since the later 50's and early 60's, when he had 25 consecutive chart hits, including such classics as "May- bellene," "Roll Over Beethoven," "Rock & Roll Music," "Johnny B. Goode," "School Days" and "Sweet Little Sixteen," has Berry been as popular as he is today. The decision by Marv Schilchter, Label president, to unite Berry with some of the Brit- ish musicians he inspired has resulted in a new recording career for the legendary singer/composer/guitarist. In addition, he'll be seen in several rock movies in the very near future.

The four-day London weekend trips, scheduled from Nov. 22 to 26, for winners of the "One Dozen Ber-rys" incentive competition, will in- clude accommodations at a first class hotel. Among the albums included in the promo are the perennially popular 3-record set "Chuck Berry's Golden Days" which has just been repress- aged; "Two Great Guitars," which features a rare session with Bo Did- liey; "Back Home;" "St. Louis To Liverpool;" "On Stage" and many others.

Frankie ‘13’ To Johnson

NEW YORK — Frankie '13," 19-year-old singer, has signed an ex- clusive recording pact with Johnson Records.

The contract calls for the youngest record one album and an unlimited amount of singles through 1975. This is his first venture into records.

'FM & AM' Goes Gold

NEW YORK — "FM & AM," comedi- an George Carlin's first album on Lit- tle David Records, an Atlantic Cus- tom Label, has been certified by the RIAA for sales of one million dol- lars. This current, best-selling Little Da- vid album is "Class Clown."

12 Oct. LP's From Capitol

HOLLYWOOD—Twelve albums com- prise the Capitol Island/Sovereign- Invictus release for Oct., due in stores on the 9th, according to Allen Davis, creative services vp.

Headlining the release is Cannon- ball Adderley's 10th album for the label, "The Happy People" and "Mother Bow To The King" by Bang. Also featured are two debut groups, Minnesota, with an LP by the same name and "Even A Broken Clock Is Right Twice A Day" by Turkis. "Songs For Old Ladies and Babies" by Marc McClure, formerly with Joyous Noise and now a solo performer, will also be released.

Country and Western releases for the month include "The Best of Char- lie Louvin" by Charlie Louvin; Fred- die Hart and the Heartbeat's "Got The All Overns For You;" and by vari- ous artists, "Best of Bakersfield."

In Oct., Island Records will present "Smokestack Lightening" by Mike Harrison; Sovereign offers "Pro-

Grand Funk's Gold 'Phoenix'

HOLLYWOOD— "Phoenix," eighth album from Grand Funk Railroad, has been certified by Capitol Records and qualified for a gold record the first day of shipment on the basis of pre-order orders, in excess of half a million LP's.

The album, recorded in Nashville, is presented on the honorific "Grand Funk" label designated by Capitol in celebration of the group's numerous achievements. It was produced by Grand Funk and features, in addition to members Mark Farner, Don Brewer and Mel Schacher, organist Craig Frost and Doug Kershaw on electric fiddle. All songs were written by Far- ner, including the single released from the LP, "Rock'n Roll Soul. Their seven prior LP's also are gold.

Liverpool" by Renaissance; and from In- victus, Harrison Kennedy's "Jazz Ponic Music" and "Thanks I Needed That" by the Glass House.

Extensive merchandising and ad- vertising support programs are planned for these October releases, according to Davis.

Merc Ready 4 New Albums

CHICAGO — Mercury Records Oct. 3 release features new albums by the Chuck Mangione Quartet, Jade Warrior and a repackage of past Chuck Berry material, according to Joe Si- mon, senior vp/director of marketing. The Chuck Mangione Quartet album is the second for the group and its live LP. Entitled "Alive," it features Mangione on flugelhorn and electric piano, Gerry Niewood on soprano saxophone and flute, Tony Levin on electric bass and Steve Gadd on drums.

The LP was recorded in Rochester, New York, the group's base. Featured on "Alive" is a stirring version of "Hi-Heeled Sneakers," plus Sonny Rollins' "St. Thomas" and two Man- gione originals, "Legend Of The One-Eyed Sailor" and "Sixty-Miles-Tang." Jade Warrior's "Last Autumn's Dream" is the group's third for Verti- go Records, distributed by Mercury. They featured all original material written by the five-man British group. A late-fall tour of the United States is currently being mapped out by Jade Warrior's manager, Billy Giff, and its booking agency, ATI.

The Berry double-LP, which car- ries a $6.98 suggested list price, in- cludes his Fillmore auditorium con- cert of 1967 with the Steve Miller Band. Also included in the set is "My Tambourine," which recently reached top 40 hit, "My Ding-a- Ling."

Louis Dreyer

Dead At 57

HUNTINGTON, NY — Louis Dreyer, former exec vp and general counsel for Hill & Range Music, died last week (25) at his Long Island home after a long bout with kidney disease. Dreyer was 57.

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#GT-4005 | GT-4005 | Musical Mother Goose
#GT-4074 | GT-4074 | Hans Christian Andersen's Fairy Tales—Danny Kaye
#GT-4143 | GT-4143 | Pull The Magic Dragon
#GT-4153 | GT-4153 | Wonderful Wizard Of Oz—Art Carney
#GT-4194 | GT-4194 | Kindergarten Playtime Songs
#GT-4197 | GT-4197 | Songs That Tickle Your Fanny Bone
#GT-4206 | GT-4206 | Songs From Game Street
#GT-4206 | GT-4206 | Fiddler On The Roof; Children's Version
#GT-4206 | GT-4206 | The Little White Duck
#GT-4206 | GT-4206 | A History Of Patriosim
#GT-4206 | GT-4206 | The Marching Band From Animal Land
#GT-4206 | GT-4206 | Man Of La Mancha—Richard Kiley
#GT-4207 | GT-4207 | 101 Golden Nursery Songs
#GT-4207 | GT-4207 | "Love Daddy"—Red Buttons

GOLDEN RECORDS

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**Sunshine State To Hold Second Radio Meet; Attendance Doubles**

MIAMI — The Second Annual Florida Radio-Record Conference has been set for Oct. 6-8, 1972, at Daytona Beach. The three day conference has been organized and planned by a committee of key Florida radio and record industry personnel, including Eddie Lambert of Music Sales of Florida, Ken Van Durand of RCA Records, Tom Sgro of Columbia Records, David Newman of Polydor Records, Gary Schaffer of Tone Distributors, Tom Kennington of WFUN Radio, and Sherry Smith of Professional Programming. Also assisting in the planning committee are Dayton Rushing of WLCY Radio, George McGovern of WPDQ, Bill Early of WOON, and Rick James of WWKE Radio.

Last year's conference in Cypress Gardens was attended by more than 80. Participation is expected to be doubled for this year's conference, based upon early registrations and statewide industry interest. The non-profit venture is presented in answer to increasing demand for a growing need for communication between radio and record industries in the state, and as a step toward the solving of mutual problems.

Several nationally prominent guest speakers are planned to be presented, along with an aircheck critique seminar for broadcasters, hosted by Florida programming consultant Dick Starr and Tom Kennington, program director of Rousaville's WPUN. The group will be entertained by various recording acts during the opening night session.

The event is open to all persons involved or associated with the Florida radio or record industries. Out of state guests will include Abe Glaser of MGM Records, Jerry Love of A&M Records, and Bill Holley of KYA Radio.

**Dallas Raises Funds For PBS TV Outlets**

DALLAS — Dallas' public broadcast service, KERA-TV, has also held a six-hour simulcast to raise funds compensating for the Federal cut-back on public service broadcasting. Some of the top performers in the Dallas area hit their peak in time and talent to this unique show, which resulted in obtaining over 150 new subscribers for the public television stations.

Among the artists who contributed their time and talent to this worthy cause were Patchwark, RCA recording group; Star, a new rock group; Willis Allen Ramsey, and Jon Dillett.

The show was "sponsored" by Record Center, SONY dealer in the Dallas area, adding to their peak in time and talent to this unique show, which resulted in obtaining over 150 new subscribers for the public television station.

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**UA's Goldsboro Weekly Series**

HOLLYWOOD — United Artists Records will also present the Bobby Goldsboro Show for the first time. The Bobby Goldsboro Show is a weekly series on PBS and is the first presentation of the Goldsboro show on PBS. The show will be a two-hour special featuring Bobby Goldsboro and other top recording artists of the week. The show will be produced by the Goldsboro Organization, Inc., and will be aired each week on PBS stations across the nation. The show will feature Bobby Goldsboro and other top recording artists of the week.
"Aznavour Sings Aznavour, Vol.3" Latest LP - Sung in English. Orders now being accepted. Barclay #80472

On tour in U.S.A. Oct.13 - Nov.6,1972

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<td>Flint Center, Danza College.</td>
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Records (France) and Peters International (U.S.A.) are proud to bring you a series of the great recordings of Charles Aznavour. In his inimitable style, he sings in English, French and Italian. Aznavour's autumn tour in the U.S.A. will certainly increase the demand for his records. Don't be caught short... order yours now!

**CHARLES AZNAVOUR**

**Sung in French**

- "QUI?" #80191
- "LA MAMMA" #80324
- "IL FAUT SAVOIR" #80225
- "T'AVOIR AIMÉE..." #80335
- "ENTRE DEUX REVES" #80355
- "L'AMOUR C'EST COMME UN JOUR" #80426
- "IDIOLE JE T'AIME" #80458
- "QUE C'EST TRISTE VENISE" #80341: CHARLES AZNAVOUR 1965 #80255: LA BOHEME #80296: CHANTE EN MULTIPHONIE STEREO, ALBUM 1 #BB-92; CHANTE EN MULTIPHONIE STEREO, ALBUM 2 #BB-102; CHANTE EN MULTIPHONIE STEREO, ALBUM 3 #BB-113.

**Sung in English**

**Sung in Italian**

All records listed are manufactured in France by Barclay Records, imported and distributed exclusively in the U.S.A. by Peters International, Inc. Available at all leading record departments.

**Peters International, Inc.**

600 Eighth Avenue, New York, N.Y. 10018
Telephone: (212) 524 4020
**Avco Bows ‘Soul Train’ Product**

NEW YORK—After a two week cross country tour to promote the new Avco Records Full Album release program was presented to the label's distributors at the hotel, they were made on Wed., Sept. 29, in New York.

Tagged, The Avco Records “Soul Train”, the presentation was show-case for the new Ebony Pierced Picture, a screening room to some twelve east coast distributors.

Led by the stylists album entitled "Round 2", the company's full release also consists of a new album by the hot instrumental group from Belgium, Chakachas, the album "Soul Train is the title of an album which includes a collection of original hits by the original group "Soul Train Everything" and "Betcha By Golly Who". The Three Degrees and Donna Ebert's, "I Can't Help Myself."

Another new album is the repackaging of a previous electronic, Moog recording of "Shapely In Blue" and selections from Porgy & Bess. The album, "Avich Of Cas, "Beaucous Loun Humbro on piano and programmed by Gershon Kingsley on the Moog Synthesizer.

**Hugo & Luigi Helm**

The meeting in New York was helmed by Hugo & Luigi vps and chairman of the company and Bud Katzel, the label's general manager. After presenting the audio portion of the new program, the new stylists single taken from their new album, "I'm In Love In Love" single by Hugo & Luigi introduced the audience to a new Stylist Group Company Congress Hall gave an in-person performance. The group will be released simultaneously with the new album in the next few weeks.

**New $5.98 List**

Katzel also presented the sales and marketing elements of the new program. He announced that effective with the new album releases all the new albums will carry a $5.98 suggested list price and, in keeping with a new industry trend, they are universally echoed to indicate the suggested list price for the albums.

Hugo & Luigi's Music Machine is also being released immediately.

According to Hugo and Luigi, the reaction from the distributors from both the field the press meeting in New York meeting, was marked by not only heavy initial orders on the new $5.98 list, but by substantial initial orders on all the new albums and tapes in the release. Hugo & Luigi's new Stylist album it was announced will be shipping in three weeks, while the initial orders on the other albums & tapes will begin shipping in three weeks to some twelve artists.

**Avco Staff Expansion**

NEW YORK—At the Avco Records meeting held in New York (see newsletter, page 9), several new appointments were announced and introduced to the distributors in attendance.

Don Martin has been named to the Avco A&R staff and will report directly to Hugo & Luigi, the firm's vps & chief operating officer. Martin has been both a freelance studio engineer and producer as well as having worked as a staff engineer for some six years in film production of commercials and documentaries.

At Avco Records, Martin's primary duties will involve screening writers, including producers and new artists. In this connection he will maintain close liaison with the label’s area managers in all areas. He will spend a great deal of time out in the field seeking out new material and talent. His main concern will be in the area of R&B, Pop, and Eclectic recordings.

In the meeting, Martin's general manager, Hugo & Luigi, was introduced in the role of the company's new stylist to work in the label's successful line of records. Hugo & Luigi's Music Machine is also being released immediately.

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Also, introduced to the distributor's was Irv Dorfner who will work as a freelance rep for Avco Records on a indefinite basis. Dorfner was formerly with the studio's of the Phila. based distributor where he served for some 20 years in various sales capacity as well as a key man for the group's general manager. As explained by Bud Katzel, the label's general manager, Dorfner will travel covering a market area, will implement the sales, promotion and merchandising campaigns that have been initiated under the support product. He will report directly to Bud Katzel.

In the promotion department, the company has hired additional musical will will report as a new stylist to the staff. Otto Pollard is a vet performer with live band. He will report independently as well as several record labels over the years. He will be working in association with Clarence Lawton in handling R&B promo with the company's national promo director Steve Rudolf.

**Larry Page Names Munao**

NEW YORK—Larry Page has announced the appointment of Fred Munao as general manager in the U.S. of the Larry Page Group of Companies, Munao will be based in New York and begin operations out of offices at 200 West 57th Street immediately.

Munao will act as liaison with Mercury Records for Page artists that label including Barron Knights and Daniel Boone.

Munao will coordinate closely with Bob Records (who distribute London-based Penny Farthing Records here) and with Caprice Records (of Canada). The group are exclusive to Larry Page, the company's new Stylist album it was announced will be shipping in three weeks, while the initial orders on the other albums & tapes will begin shipping in three weeks to some twelve artists.

Munao's responsibilities will encompass actively seeking American artists and producers for Penny Farthing Records to complement the label's English roster.

**Cerami, House 10 Year Men At London**

NEW YORK—Two London Records executives were presented with ten year plaques at last week's London sales meet. They are Sam Cerami, Midwest pub and producer, and Cy House branch manager, London Records Southeast. D. H. Toller-Bond, president of London, made the presentations.

**Monojo Joins ABC/Dunhill As Producer**

HOLLYWOOD—Steve Barri, director of A&R for ABC/Dunhill Records, has appointed Bob Monaco as producer for ABC/Dunhill promotional work. In addition to in-house production and A&R, Monaco will be involved in the acquisition of new talent for the label. His most recent human resources contribution to ABC/Dunhill was as a partner with Jerry Weintraub in Wooden Nickel Records.

Monaco has been instrumental in aiding the careers of the Buckinghams, Crow, Maurice Amos, and Breed, Rotary Connection, Flock, New York, Yarrow, and Charles Shakes. His first production project out of school was the band Rufus, a Chicago-based group.

**Blaskey To ABC Music**

HOLLYWOOD—Eddie Lomber, general manager of the ABC Music Publishing company, has assigned Blaskey as professional manager of the music publishing company. In his new position, Blaskey will be involved with increasing the activity of new songwriters and writers already signed to the company.

**London Sales Meet**

(Cont'd from p. 7)

Franco and Pictures at an Exhibition & Prekoff’s Piano Concerto No. 5, with Louis Meinwald with the New Philharmonia Orch. Set for future months are packages by Etel Merman, Ron Ron Ascher, Frank Chacksfield, Joseph Sagninoff. Leo Ehrberg, Argo Sight & Sound and Importers, also noted that the import line was appealing to youth. The catalog of 600 albums will be merchandised, he said, via ads and spots in college papers, FM guides, etc. The regular London classics, previewed on Tuesday by McCuen, included: "San Francisco Opera Gala," "The Royal Family of Opera Sings Ensembles," and recordings by Zohra Mehta, Alicia De Larrocha. Also distributed by the company are the following with Robert Soli conducting the Chicago Symphony, the London Symphony and the Concertgebouw of Amsterdam.

**Promo Plans**

Heavy promotions are planned for the entire autumn-long London sales season, including extra heavy radio distribution of a number of the albums, plus bulk in-store display materials. Also brand new full-color 24 x 36 inch posters on Al Green, Gilbert O'Sullivan and Leopold Stokowski are available for dealer promotions. Besides "Christmas with the Children of America" (distributors LP's, now traditional holiday sellers in the London catalog, to be included in the Christmas push, are Renata Tebaldi's "Christmas Festival," "The Joy of Christmas," "The Christmas Tree" of the Netherlands, "Mantovani's "Christmas Carols" and "Christmas Greetings," albums and finally, "Christmas Cheer from Anne Cannon".

LOTs OF GREEN GOLD: Al Green's gold-studded recordings were highlighted during the luncheon break at last week's London sales meeting in New York. In the top photo, Al, on the cover of his expanded single, Willie Mitchell, Al's producer; and Herb Goldfarb, vp of sales and marketing, Bottom photo, shows Al receiving a copy of the Cash Box Top 100 plaque from Dan Persy, exec vp of the magazine, symbolizing Al's four number one singles successes.
PEOPLE HAVE BEEN CELEBRATING "CHUCK BERRY MONTH" FOR 17 YEARS

And with the advent of "THE LONDON CHUCK BERRY SESSIONS" they might be celebrating it for another 17. History has a way of repeating itself.

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Chuck Berry/Saint Francisco Press/CH 5008
Chuck Berry/Back Home CH 1550
Bo Diddley/Chuck Berry Two Great Guitars/CH 2991
Chuck Berry/St Louis To Liverpool/CH 1488
Chuck Berry’s Greatest Hits/CH 1485

More Chuck Berry/On Stage CH 1480
More Chuck Berry/CH 1465
Chuck Berry Is On Top CH 1435
Chuck Berry/One Dozen Berrys/CH 1432
After School Session with Chuck Berry/CH 1426

Chess/Jones Records, A Division of GRT Corporation, 301 Avenue of the Americas, New York, N.Y. 10019. Also available on GRT 8-Track Tapes and Cassette.
LONG ISLAND COLISEUM, NY—With his head slightly tilted to one side, his eyes were closed, and his head was nodded in rhythm, Zappa was dancing. The audience on the other side of the stage, one row back from the orchestra seats, were entranced by the performance. Zappa was in his element, his playing was flawless, and the audience was enchanted.

John Denver
GREEK THEATRE, L.A.—John Denver took the stage and began to play. As he played, he looked out into the audience and smiled. His music was soothing, and the crowd was entranced. He played a medley of his hits, including “Rocky Mountain High” and “Thank You For Being a Friend.” The audience sang along, and the night was perfect.

Steel Pier
BIG BAND
SUEBERT THEATRE, NYC—The Big Band performed at the Suedert Theatre on Wednesday, September 27th, as an extended engagement. The band, directed by Frank Lester, is presenting a musical extravaganza of the 30s era. The Steel Pier, on Atlantic City's famed boardwalk, was the opening night for the big show. The band is directed by Frank Lester, and a variety of other musicians, including Artie Shaw, Charlie Barnet, Woody Herman, Charlie Spivak, and The Dorsey, Lionel Hampton, Jimmy Lunford, and many more, provided the music. The Big Band performed a medley of hits.

Peter Allen
CONTINENTAL BATHS, NYC—Since there are more and more tapings of the popular television show “The Rocky Horror Picture Show,” the Bath is open all day and night, except for the closing hour in the afternoon, and the closing hour in the evening.

Cash Box, October 7, 1972

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**Leon Russell**
**Nitzinger**

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Cash Box | singles reviews

Picks of the Week

LOD MORRISON (Warner Bros, 7638)
Redwood Tree (3:01) (Caledonia Soul/WB Music, ASCAP—Morrison)

The first single release from artists "Saint Dominic's View" album makes its way to the national charts, as usual. Flip: "Saint Dominic's View" (5:30) (same credits)

THE SUPREMES (Motown 1213)
I Guess I'll Miss The Man (2:40) (Jotobe/Belwin-Mills, ASCAP—S. Schwartz)

From the Broadway musical, "Pippin," comes this magnificent change of pace. While the vocal delivery will be enjoyed by many. the drumming will be completely new for Supreme fans. Flip: No info. available.

JIM CROCE (ARC 11335)
Operator (3:45) (Blendingwell/Wigate, ASCAP—Croce)

In a change of pace, Jim Croce tries to track down his lost love with the help of the operator. Win or lose, Croce will have himself a top 5 single. This is a working number. Flip: No info. available.

HARRY CHAPIN (Elektra 45811)
Sunday Morning Sunshine (3:28) (Story Songs, ASCAP—Chapin)

In his latest effort, CHAPIN comes this realistic look at city life that should pick up right where "Taxi" left off. Certain top 40 material here. Flip: No info. available.

TYRONE DAVIS (Dakar 4513)
If You Had A Chance (2:55) (Julio Brian, BMI—Parker/Haley-C. Davis)

Dynamic r&b material with solid arrangement will put Davis back on both pop and soul charts in a few short weeks. This one will move rapidly to the top. Flip: No info. available.

TOWER OF POWER (Warner Bros 7635)
Down To The Nightclub (2:37) (Kupittalo Music, ASCAP—Kupka-Castillo-Gambardella)

Following their success with "You're Still A Young Man," Tower Of Power visit the nightclub with a song that will established them as consistent hitmakers. This track is top 20 material culled from their "Bump City" LP. Flip: No info. available.

JUDY COLLINS (Elektra 45813)
In His Life (3:56) (Milton Music, ASCAP—Lennon-McCartney)

Single culled from one of Judy's earlier albums now stands excellent chances of becoming a huge hit that will instantly appeal to pop as well as MOR audiences. Brilliant rendition of Lennon-McCartney tune will soar to new chart heights. Flip: "Sunny Goode Street" (2:56) (Southern Music, ASCAP—D. Letch)

OLIVIA NEWTON-JOHN (Uni 55349)
My Old Man's Got A Gun (2:50) (Blue Gum, ASCAP—Farrar)

It's only a matter of time before the masses discover one of the most talented female songwriters around today. Well, that time has come as Olivia Newton John delivers what is destined to become a solid chart success. This one will please both pop and MOR formats. Flip: "Just A Little Too Much" (2:50) (Hilliard, BMI—J. Burnett)

OTIS CLAY (HI 45-2226)
Trying To Live My Life Without You (2:50) (Happy Hooker, BMI—Williams)

A very convincing point of view for anyone who has been through the Chicago area, it now looks as though Willie Mitchell produced disk will be carried to the top of both pop and R&B. Excellent song with fine funky feeling and a certain smash. Flip: "Let Me Be The One" (2:50) (Jec, BMI—Randle-Bryant-Spane)

Choice Programming

LODY PRICE (GF 6802)
Sing A Song (3:11) (Lorijoy/Greenbrier/Access, BMI—Price, Thomas) Mr. Personality delivers a mighty commercial tune that will have every songwriting. This catchy outing should score immediately. Flip: "I'll Remember"

LIMMIE & FAMILY COOKIN' (Ave 4692)
You Can Do Magic (2:50) (Kamu Su/ Five Arts, BMI—Limmer) Great newcomer act that won't go unnoticed for long. Positions this song to be a strong hit. Record that should bring group instant recognition with top 40's. Flip: "Spiders"

FRIENDS OF DISTINCTION (RCA 1687)
Now Is The Time (3:10) (Irving Music, BMI—E. Shelby) Churning dance item will turn into a major hit. Aspects of The Friends of Distinction blend into a very pleasant image. Flip: No info. available

LOVE UNLIMITED (Uni 55349)
Are You Sure (2:30) (January/Sandra Music, BMI—James, Taylor, James) Pour the wine, turn down the lights, and get right into this soothing love ballad as Love Unlimited explore the boundaries of love. A certain hit in both pop and R&B markets. Flip: No info. available.

CHRIS KNIGHT (Paramount 0177)
Over And Over (Recordio Music, BMI—R. Byrd) Originally the flip side of Bobby Darin's "Rockin' Robin," this tune is now rethrown by the Dave Clark Five, and comes as an extra commercial treatment by member of the Brady Bunch in his first hit solo disk. Flip: No info. available.

The MANHATTANS (DeLuxe 45-138)
Life Is A Bowl Of Cherry Bombs (3:16) (Unart/Lees/Sega Music, BMI—J. Lopes) Sweeping horn lines and tight drumming should spark this new entry on its way to many AM outlets. Unusual title only adds to overall interest. Flip: "The Squirrel" (3:58) (Unart/Lees/Sega Music, BMI—J. Waller)

MEGAN MCDONOUGH (Wooden Nickel 73-0190)
Lady In Love (2:28) (Wooden Nickel Music, ASCAP)—M. Muller) Artists best effort to date will more than double his AM success, if done in the right market. A happy and catchy tune. Flip: No info. available.

RON HAFKIN (Polydor 14416)
Do You Want To Be A Hippie (3:55) (Eve, BMI—Silverstein) After a release as a single in France, you'll aware that Silverstein is doing the vocal chores. Though the label says it's Ron Haffkin, in any event, record is a Silverstein composition—and that always means good, clean music and fun. Flip: No info. available.

HIGH VOLTAGE (Columbia 45701)
Country Road (2:52) (Storybook Music, BMI—M. Farmer) High voltage are the exact words to sum up all of the excitement contained in the remake of this powerful Mark Farner composition. Disk should electrify all top 40 stations. Flip: No info. available.

PETER FRAMPTON (A&M 1379)
I'm In You (2:20) (Aiko, BMI—Jagger, Richard) Ex-Humble Pie, Peter Frampton pulls this single from his debut album "Wind Of Change." Album and, as a hit, a hit is a hit. Flip: No info. available.

THE ULTIMATE TRUTH (J City 275)
The Singer Song (2:58) (Micro-Mini, BMI—Kysier, Vetri) New label with fine young group display their many talents on this pretty ballad that has plenty of pop and r&b potential. Flip: "Take A Little Time" (2:25) (Micro-Mini, BMI—Kysier)

Cash Box — October 7, 1972
MOA's JB (record) Awards were presented at MOA's concluding banquet by its outgoing President John Traces. Left to right are: Bob John Musac, receiving award for Sunny & Cher from Traces, Fred Hart getting his for host country disk, two awards to Enterprise for the Isaacs, Shaw's "Shift!" and the second Artist of the Year Award for Charlie Pride to an RCA ex.
Jumpin' Jack Flash
Peter Frampton

A new single (AM 1379) from Peter Frampton’s first solo album (SP 4348) On A&M Records.
NEW YORK — Polydor Inc. has announced a new release from yellow-label Deutsche Grammophon, highlighted by an all-new version of Wagner's "The Flying Dutchman" and works ranging from Bach to Henze.

On Wagner's "The Flying Dutchman," Karl Boeckel directs the Bayreuth Festival Orchestra and Chorus and an international roster of soloists: Thomas Stewart, Gayneth Jones, Karl Röderbusch, Hermann Esser and Sieglinde Wagner. Romantic composer Robert Schumann is represented on the Deutsche Grammophon September release with a complete set of his Four Symphonies and his "Overture, Scherzo and Finale," which is actually a symphonette.

Deutsche Grammophon

A recording of Beethoven's Piano Sonatas, presented by Karl Esser on 35,000 Limited Edition, specially-priced LPs, is also available.

FREE TO BF—Getting together at the Bell offices for the signing of a new album entitled "Free To Be You And Me," an LP to "liberate little ears" of all ages by Marlo Thomas and friends, distributed on the Bell label and sponsored by The Ms. Foundation for Women, Inc. (I. to r.) Pat Carbine of Ms.; Scott Shukat, who brought the LP to Bell; Leify Colin Pogrebin of Ms.; Larry Utill, assistant to Bell Records; Marlo Thomas; Gloria Steinem of Ms. and Carole Hart, producer of the LP.

Duane Allman Anthology LP

MACON, GA—"Duane Allman: An Anthology" will be shipped the week of Nov. 1. The release follows several months of preparation by Capitol Records in securing the selected masters and clearances for the album. The album is being coordinated by Phil Walden, president of Capitol Records, and Johnny Van Zant, executive vice-president of A&R. The album will include songs by Wilson Pickett, Aretha Franklin, Clarence Carter, John Hammond, Delaney and Bonnie, Bo Scaggs, Leon Russell, Bonnie Raitt, Derek and the Dominos. Several tracks appearing on the album that have not been previously released include, "The B.B. King Medley," by the Hour Glass; "Goin' Down Slow" by Duane Allman, Berry Oakley, Johnny Spooner and Dusty are featured in "Midnight Rider" by Duane Allman and Eric Clapton; and a live version of the Allman Brothers Band's "Don't Keep Me Wondering." The remaining material on the twenty-five track album includes four tracks by the Allman Brothers Band.

Upon release of the anthology album, a dialogue LP featuring interviews with various recording artists and producers who have worked with Duane, will be available to FM stations and college radio stations. The album is designed to coincide with their programming of the album anthology, and will feature a guide to other selections on additional albums that Duane has played on that are not included on the anthology. Also included with the anthology album will be a booklet containing various photos of Duane throughout his career and an article describing Duane's career written by Tony Glover.

Bacardi Issues 3 New Albums

NEW YORK, N.Y.—Bacardi Publications is preparing to produce albums with three artists this fall.

Sherman Ford, Jr., is preparing to record Enzo Stuarti and country singer Jake Payne. Ray Rivera has a date set for Philippine rock singer Rudy Strada. Stuarti and Strada will be released through Zanzzar Records and Payne will be on the Evergreen label. Angelo di Pippo has been set as arranger.

Audio Show Previews LP's

HOLLYWOOD — Exclusive previews of several albums by contemporary artists were a highlight of Expo Electrones, the non-profit home entertainment and home electronics show, which opened at the Los Angeles Convention Center last Friday, Sept. 29. The previews were in advance of the album's availability either on the air or in record shops, according to Don Larson, general manager of the show.

Artists and record companies participating in the album previews included Alan Parker (MCA), Skydards, Pink Floyd, Sam Neeley and The Band (all Capitol), Casey Kelley and Arthur Brown (Elektra), Albert Colinas (Tumblin') and the Watts 103rd St. Rhythm Band (Warner Bros.). Expo Electrones closed, Sunday, Oct. 1.

Alan Leeds Forms Brother

PITTSBURGH — Brother Productions has been formed in Pittsburgh, Pa., by promoter-producer Alan M. Leeds, former booking manager for the James Brown Show.

Leeds' experience includes four years in radio, a year with Kool and the Gang and four years with Brown, plans to devote much of his time to Matrix, a five-piece jazz group. A single album with the group performing mostly original material will be produced in October by Leeds. As a promoter Leeds remains active with an October and November schedule, including dates on The Chi-Lites and Al Green in Ohio, Georgia and Florida. Leeds will also continue to promote Brown's appearances in selected cities.

Tate-A-Tate — Chess/Janus Records and Warner Brothers Music will be launching a promotional effort for Grady Tate's debut LP on Janus, "She Is My Lady." Several tunes produced by Tate are featured in the album, including the title song, written by Jim Stewart and Clifton Davis. Tate's "Who's Thrilling You Is Killing Me," "Freedom For The Stalines," and "Don't Let Valerie" Simpson and Bobby Scott also composed material being used in Grady's LP. "She Is My Lady" was produced by Bobby Scott, a noted jazz drummer who's worked with many leading recording artists. Sected, left to right: Eason Edwards, Chess/Janus executive producer, Grady Tate, and Henry Marks, Warner Bros. Music professional manager.

Cash Box — October 7, 1972
ELTON JOHN

IN CONCERT WITH

NIGEL OLSSON  DEE MURRAY  DAVEY JOHNSTONE

SEPTEMBER
26th Cornell University, Ithaca, N.Y.
27th/28th Music Hall, Boston, Mass.
29th New Haven Arena, New Haven, Conn.
30th Spectrum, Philadelphia, Penn.

OCTOBER
1st Memorial Auditorium, Rochester, N.Y.
2nd Forum, Montreal, Canada
5th Maple Leaf Gardens, Toronto, Canada
6th Cobo Hall, Detroit, Michigan
7th Memorial Auditorium, Buffalo, N.Y.
9th Nassau Coliseum, Long Island, N.Y.
11th Illinois State University, Normal, Ill.
12th Civic Center, Wichita, Kansas
13th University of Kansas, Lawrence, Kansas
14th Iowa State University, Ames, Iowa
15th Auditorium, Denver, Colorado
18th HICA ena, Honolulu, Hawaii
20th Seattle Arena, Seattle, Washington
21st Berkeley Community Theater, Berkeley, Calif.
22nd Anaheim Convention Center, Anaheim, Calif.
23rd The Forum, Los Angeles, California
25th Berkeley Community Theater, Berkeley, Calif.

NOVEMBER
26th Civic Plaza, Tucson, Arizona
27th Sports Arena, San Diego, California

1st Oklahoma State University, Stillwater, Oklahoma
2nd Assembly Center, Tulsa, Oklahoma
3rd Fairgrounds Arena, Oklahoma City, Oklahoma
4th Municipal Auditorium, Kansas City, Missouri
5th Municipal Auditorium, Dallas, Texas
8th Texas A&M, College Station, Texas
9th Municipal Auditorium, San Antonio, Texas
10th Louisiana State University, Baton Rouge, Louisiana
11th Mid-South Coliseum, Memphis, Tennessee
12th Memorial Auditorium, Nashville, Tennessee
14th University of Alabama, Tuscaloosa, Alabama
15th Atlanta Coliseum, Atlanta, Georgia
16th Coliseum, Charlotte, North Carolina
17th Civic Center, Charleston, West Virginia
18th Hampton Roads Coliseum, Hampton Roads, Virginia
19th/20th Carnegie Hall, New York, New York
21st Civic Center, Baltimore, Maryland
22nd State Farm Arena, Harrisburg, Pennsylvania
24th Coliseum, Jacksonville, Florida
25th Jai Alai Arena, Miami, Florida
26th Bayfront Center, St. Petersburg, Florida
**NEW DEAL**—Doug Sahm, recently signed to Atlantic Records as an artist, came to New York to discuss recording and publishing plans with Atlantic’s executive vice president Jerry Wexler (left) and Tommy Mottola (right), of Chappell’s contemporary division. The entire Doug Sahm catalogue is exclusively administered by Chappell on a worldwide basis.

**Musical Isle In Denver:**
**Sales Up 50%**

NEW YORK — Musical Isle of America’s Denver branch, which opened in the mile-high city two months ago, has chalked up sales increases of more than 50% in key locations taken over at that time, according to Bob Krug, general manager of the entire Denver Musical Isle rack jobber and one-stop complex.

A distributor wing is also expected to open on the same premises early next month, with Krug also in the role of general manager. The new firm is already negotiating for several prominent lines.

The distributing company along with a number of other major indie distributors, in addition to the seven Musical Isle of America branches, are all wholly owned units of the United Artists mass merchandising division.

In the four stores of the total of six serviced through Musical Isle which have already had their refurbishing, business has increased up to 50% over the previous level. Two other stores in the chain are now undergoing the same treatment. In addition to the six May Company outlets, the company has also acquired eight locations of the Bernstein-Applebee chain among more than 60 other outlets.

**Sountek Makes Over MCA’s NY Studios**

NEW YORK — One of New York’s longest functioning major label recording studios has been launched as an indie operation. An open house for the trade last week marked the new status of Soundtek, Inc., formed by Wallace Barneke, president, and Edward Remusat, vice president. Soundtek was organized following MCA’s decision to discontinue company-owned recording operations in the East.

Barneke, director of engineering for Decca-MCA Records for many years and Remusat, long-time supervisor of western recording activities for the MCA family of labels have continued use of the extensive facilities without interruption during the transfer of ownership. Recent sessions at Soundtek have been completed with McKendree Spring, Dino Jeff Walker, Burt Ives and others. Fully equipped for complete recording services, Soundtek’s facilities include 10 track capability, mastering, editing and mixing as well as tape duplication services for cartridge and cassette formats. Dub units are available and the studio is outfitted for Quadraphonic mixing and recording.

The former mid-Manhattan recording headquarters for MCA remain located at 50 West 57th St. Soundtek’s new phone number is; (212) 489-0606.

**DISCIPLE**

**BROADWAY SUITE**

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**Brooklyn**

**NEW YORK 10019**

**THE FIRM OPERATE**

**THE FOLLOWING EQUIPMENT:**

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- **AMUSEMENT GAMES**
- **CIGARETTES**
- **VENDING MACHINES**
- **OTHER**

**Be sure to check business classification above ▲**
"When you get Jim Gordon on drums, Joe Osborn on bass, Larry Knechtel on piano, Michael O’Martian on piano, Jim Webb on piano and organ, Larry Carlton and Dean Parks on guitars, Miss Bobbye Hall on congas, plus Johnny Rivers on guitar and vocal...you've got the greatest Reggae Band in the world."

"L.A. Reggae," Johnny's latest LP, contains the hit single, "Rockin' Pneumonia" #50960.

"L.A. Reggae", UAS-5650, 8 Track: U-8460, Cass: K-0460

See and hear Johnny Rivers and the L.A. Reggae Band at the Troubadour, October 17-22.
GRAND FUNK

LIVE-IN CONCERT

October 11 / Seattle, Seattle Arena
October 12 / Portland, Memorial College Complex
October 13 / Minneapolis, Sports Arena
October 14 / Columbus, Ohio, St. John's Arena—Ohio State
October 15 / Detroit, Michigan, Cobo Hall
October 20 / Dayton, Ohio, War Acre
October 21 / Rochester, N.Y., War Memorial Auditorium
October 22 / Syracuse, N.Y., War Memorial Auditorium
October 27 / San Antonio, Hemisphere Arena
October 28 / Dallas, Dallas Memorial Auditorium
October 29 / Houston, Houston Pavilion
November 3 / Cleveland, Public Hall
November 4 / St. Louis, Mo., Kiel Auditorium
November 5 / Indianapolis, Fairgrounds Coliseum
November 10 / Miami, Jai Alai
November 11 / St. Petersburg, Bay Front Center
November 12 / Jacksonville, Veterans Memorial Coliseum
November 17 / Tulsa, Okla., Tulsa Assembly Center
November 18 / Kansas City, Mo., Municipal Auditorium
November 19 / Chicago, Amphitheatre
November 24 / Pittsburgh, Civic Arena
November 25 / Philadelphia, Spectrum
November 26 / Los Angeles, Forum
December 1 / San Diego, Sports Arena
December 2 / Tucson, Civic Center
December 3 / Oakland, Arena
December 6 / Hampton Roads, Coliseum
December 9 / Fayetteville, North Carolina, Cumberland County Auditorium
December 10 / Baltimore, Md., Civic Center
December 14 / Nassau, N.Y., Coliseum
December 15 / Springfield, Mass., Civic Center
December 16 / Bangor, Maine, Municipal Auditorium
December 17 / Boston, Gardens
December 22 / Providence, Civic Center
December 23 / New York, Madison Square Garden
1. NEVER A DULL MOMENT  
2. BIG BAMBU  
3. CHICAGO BAND  
4. SUPER FLY  
5. HONKY CHATEAU  
6. SEVEN SEPARATE FOOLS  
7. TRIOLOGY  
8. MOODS  
9. HIMSELF  
10. SIMON & GARFUNKEL  
11. CARLOS SANTANA  
12. ALL DIRECTIONS  
13. THE LONDON CHUCK BERRY SESSIONS  
14. STILL BILL  
15. LONG JOHN SILVER  
16. ELVIS AT MADISON SQUARE GARDEN  
17. SCHOOL'S OUT  
18. A SONG FOR YOU  
19. SAINT DOMINIC'S PRIVIE  
20. ROCK OF AGES  
21. DAYS OF FUTURE PAST  
22. TOO YOUNG  
23. DONNY OSMOND  
24. YOU DON'T MESS AROUND WITH JIM  
25. BROTHER, BROTHER, BROTHER  
26. JERMAINE  
27. THE SLIDER  
28. ALL TOGETHER NOW  
29. BEGINNINGS  
30. THE PARTRIDGE FAMILY AT HOME WITH THEIR GREATEST HITS  
31. THICK AS A BRICK  
32. SON OF SCHMILLSON  
33. RASPBERRIES  
34. DEMONS & WIZARDS  
35. EXILE ON MAIN STREET  
36. CORNELLIUS BROTHERS & SISTER ROSE  
37. THE GUESS WHO LIVE AT THE PARAMOUNT  
38. BEN  
39. DISTANT LIGHT  
40. BACK STABBERS  
41. LOOKIN' THROUGH THE WINDOWS  
42. BABY DON'T GET HOOKED ON ME  
43. AMAZING GRACE  
44. HOT ROCKS 1964-1971  
45. LET'S STAY TOGETHER  
46. THE 5TH DIMENSION GREATEST HITS  
47. HOB'S LULLABY  
48. HAPPIEST GIRL IN THE WHOLE U.S.A.  
49. BITTER SWEET  
50. FOXY LADY  
51. UNDERSTANDING  
52. GODSPELL  
53. HISTORY OF ERIC CLAPTON  
54. DADDY DON'T YOU WALK SO FAST  
55. FULL CIRCLE  
56. MOTORCYCLE MAMA  
57. A SUNSHINE DAY  
58. FLYING HIGH TOGETHER  
59. ROBERTA FLACK  
60. THERE IT IS  
61. MUSIC OF MY MIND  
62. EAGLES  
63. UPENDO NI PAMOJA  
64. FLASH  
65. NICE TO BE WITH YOU  
66. SOUL ZODIAC  
67. TAPESTRY  
68. LOOKING GLASS  
69. CLOSE TO THE EDGE  
70. IN TIME  
71. LAYLA  
72. TOULOUSE STREET  
73. HOW DO YOU DO?  
74. EAT A PEACh  
75. BUMP CITY  
76. HARVEST  
77. AL GREEN  
78. SUMMER BREEZE  
79. CHEECH & CHONG  
80. I MISS YOU  
81. LOST & FOUND  
82. BEALITUDE: RESPECT YOURSELF  
83. PORTRAYAL OF DONNY  
84. THE RISE & FALL OF ZIGGY STARDUST & THE SPIDERS FROM MARS  
85. NATURE PLANNED IT  
86. PASSIN' THRU  
87. GUESS WHO  
88. PROCOL HARUM LIVE  
89. EVERYBODY'S IN SHOW BUSINESS  
90. MARK, DON & MEL 1969-71  
91. THE GODFATHER  
92. I DON'T WANT TO BE RIGHT  
93. RADIO DINNER  
94. THE GOODFATHER  
95. A LONELY MAN  
96. THE OSMONDS  
97. THE LAST DAYS OF THE FILMORE  
98. HOT LICKS, COLD STEEL & TRUCKERS FAVORITES  
99. MANASSAS  
100. FIRST TAKE
In an era somewhat complacent about craftsmanship, there is the image of Chet Atkins, who is craftsman enough to acknowledge that the complete musical mysteries of his instrument, the guitar, will never be solved. He has, of course, solved enough of this deceptively simple instrument's subtleties to maintain a status accorded few in the world of music.

As Chet's own words in this tribute articulate so well, he has had a lifetime love-affair with the guitar. It is also apparent that despite the vagaries of life he has had a love-affair with life itself. He caresses his memories, so that when he brings them to light again to the listener, one is struck by the way he cherishes the most simple of experiences that contributed to his emergence as not merely a "star," but as a great influence as well.

Shy, but friendly. Quiet, yet articulate about his feelings when he's called upon to express them. Dignified, yet full of robust good humor. An immense talent who, as the years have proven, can see and nurture the talent of others.

In recognition of his remarkable 25 years association with RCA Records, tribute is paid to Chet Atkins, the man and giant music industry figure.
Chet Atkins is really three entities. First, there is Chet Atkins, the artist. Chet grew up in the Clinch Mountains near Knoxville. His father taught piano and voice, and it was there that Chet absorbed the music which has become a part of America's heritage. It was there, too, that he learned to play the guitar. By the time he finished high school, he had acquired a proficiency on the instrument and was broadcasting from WNOX with a group called the Dixieland Swingers.

It was not long before he caught the attention of RCA Records and was signed as a guitar-playing artist. The ensuing years established Chet not as only a country guitarist but as one of the finest guitar performers of the world. He has performed and is at home not only with country musicians but also with symphony orchestras. Some forty albums attest to the growth of his stature as an artist in the music world.

Second, there is Chet Atkins, the Artist and Repertoire executive. From the very earliest days of his association in Nashville, other artists would come to him for advice about what music they should perform and record. He once told The New York Times that “I spent so much time looking around for material for other artists that I sort of neglected myself.”

Today, more than three dozen artists around the world depend on Chet's taste, musical knowledge and executive ability to guide their careers. They know that Chet is a tireless worker on their behalf. It was rather natural that when RCA completed its giant recording complex in Nashville in 1957 Chet Atkins should be chosen to pilot the operation. He has had an enormous part in spreading the “Nashville Sound” to all parts of the world. No other person has played a more important role in establishing Nashville as one of the great recording centers of the world.

Finally, there is Chet Atkins, the human being. He is a warm man, a friend to all, and a gentleman. In his association with others, he is kind, more attentive to their needs than to his own. His wry sense of humor is known throughout the industry.

Chet Atkins is the complete individual, the artist, the executive, the man. I am extremely pleased to be associated with him as artist and executive; I am even more pleased to count Chet as a friend.

ROCCO LAGINESTRA
From Lean Days & Tough Weeks...

If single-mindedness is the way to get anywhere, and lots of people think it is, Chet Atkins must be living proof of the truth of that dictum.

From the time he was a kid, utterly fascinated by the sight of a blind man picking a guitar on a street corner and openly envious of him, the guitar has been his obsession and his pole star. Even after 40 years and countless world accolades later, he admits to feeling restless when he's been away from a guitar for any length of time.

The road up from the modest circumstances he was born into in Luttrell, Tennessee, a small Clinch Mountain town, was a rough one, laced with sunshine and roses. But a man with a stubborn conviction in his heart takes the lean days and the tough weeks in stride.

He bought his first guitar—a $20 Silvertone from Sears Roebuck—after his family moved to Hamilton, Georgia. He was 11, and he'd had to save for it, but it was comfort and solace for a shy kid who didn't have good clothes or a whole lot of cronies.

He got his first job at 16, after his family had moved back to East Tennessee, playing the fiddle (“badly,” he says, “but they didn't happen to need a guitar player”) with a WNOX radio act headed by Archie Campbell and Bill Carlisle. That was the day of live radio programs and he was grateful for the jobs it brought him; happily but almost accidentally, it brought him the opportunity to get back to what he really loved—guitar picking.

The late Lowell Blanchard, program director at WNOX, heard him one Saturday night, lovingly picking on a guitar after a Saturday night personal appearance, and hired him as staff guitarist. He was on his way.

But between his early conviction and his present eminence, there was some rough times. He'd found it hard to hold jobs, got fired for one reason or another, and acquired a reputation as a fellow who couldn't hold onto a regular job.

There was compensation, though, because he met Leona Johnson, who became his June bride in 1946. She was singing with her twin sister Lois (now married to Kenneth Burns, the Jethro of the Homer and Jethro team) on WLW when Chet went to work there. But had he had less certainty about the guitar being his destiny, he'd have turned to some other less frustrating career. It was a test of his schizophrenic good nature that he could be told, “You're not commercial enough,” on one hand, and “You're too modern,” on the other, and still know that what he was doing was right for him.

And right for music and Music City, too, as it turned out. Chet was hired by Steve Sholes for Victor, worked with the Grand Ole Opry appearing with Mother Maybelle Carter and her daughters, June, Anita and Helen, in the early 1950's and eventually became Sholes' assistant. Before he became Sholes' successor there was another lean spell when he worked again at WNOX.

That's all in the past now, and unimportant except as sidelights on a fabulous career. He's vice-president in charge of RCA's Nashville operation, catalyst for the musical careers of other performers, a guitarist equally at home with country, pop, jazz and classical, object of admiration by those who fancy symphony music or the formal restrictions of Spanish classical techniques, recorder of 48 successful albums, and headliner of the Masters Festival of Music.

Chet Atkins has appeared, by invitation with Arthur Fiedler's famed Boston Pops, the Atlanta Symphony, the Nashville Symphony, The Memphis Symphony, and other prestigious symphony orchestras including New Orleans, St. Louis, Birmingham, Seattle, Houston, Pittsburgh and Minneapolis.

His concert tours have been taken to more than 100 cities in the United States, to Canada, Europe, Africa, and Japan where he had a tumultuous welcome.

Top TV shows, too, vie for his music and his warm, dry humor. He's added his special artistry to all these: The Ed Sullivan Show, The Perry Como Special, Johnny Carson's Tonight Show, the Jimmy Dean Show, the Roger Miller Show, the Mike Douglas Show, the 1960 Grammy Special, the Dick Cavett Show, the Johnny Cash Show and the Kraft Music Hall.

Chet Atkins has been honored in his field by those whose accolades mean a lot because they not only come from people with the musical knowledge to evaluate his work but also because they reflect the way the average listener feels about him, the music-loving guy "who may not be able to pick like that but knows what he likes.

Atkins was recipient of the 1968 Grammy Award, the Playboy Jazz Poll Award in 1966, 1967, 1968 and 1969. And for both years, 1969 and 1970 of the annual Guitar Player Poll, he was named Most Popular Guitarist in the Country Field.

Recognition and success have given him time to pursue another interest—golf, and to have a hand in Nashville civic and charitable programs. Both these activities, one for recreation which every man needs if he's to remain whole and the other for service to one's fellow man, are shared by his wife—and she's good at both of these, too.

Nor should it be overlooked that Chet Atkins remembers those earlier times when he was on the way up, and is kind to other hopefuls who also love the guitar and submit themselves to its discipline. To name one: the tangible evidence, he sponsors the Chet Atkins Guitar Festival, an international program designed to give talented young performers on both classical and electrical guitar an opportunity to be heard and heard about, with substantial scholarship prizes to enable them to work toward earning the rewards of nurtured talent.

Why should he play the 40 or so Festival engagements around the country every year, in view of his top-of-the-ladder spot? "I enjoy them," he says simply, because that's what it's all about. He's a performer who loves the instrument he plays. "I'll be playing for the people until I am 70—if I live that long. And if they'll come to see and hear me."
We're right proud of our local boys.

Daniel Boone
Andrew Jackson
Chet Atkins

All the RCA Folks in Nashville
I can look at a guitar and promise myself, I'm going to learn everything about you someday. Gee, 'I say,' if only I knew everything there is to know about that glorious instrument, that sacred instrument. But nobody is ever going to learn everything about a guitar. That is what is so great about it. It will never be mastered.

When we were practically starving and I had difficulty holding jobs, my poor wife Leona would be worrying herself almost to death. I would tell her that everything happens for the best and that my guitar and I would move on to something better. I had confidence in the guitar, if not my ability.

I kinda play what I like myself. If people like it, fine. If they don't . . . well, I guess that's all right, too.

I've never played for other people. I play what I like. That's why I was fired so often when I started. But I think that people's tastes have improved and, of course, I've gotten a lot better. I'm really thankful that people like what I play. It isn't very easy living when you're playing what people don't want to hear!

(The Austin, 9/27/66)

I'm proud of what I've done with my background but in working and trying to make stars of others I didn't apply the effort to myself. Life is too short to do everything and I spread myself thin.

(Framingham, Mass. News, 3/22/69)

Country and western songs touch the average listener. They're songs of real life, real happenings, real problems, written by songwriters in chords that are pleasing to the average ear.

(Record America, 11/22/66)

I always carry my guitar with me wherever I go. Just in case I think of something. Sometimes I get an idea and try to work it out before I forget it, like now—that's what I was doing when you barged in. Sometimes I just get restless. Then I either pick up my guitar to soothe my nerves, or I might not play at all. But I always have one with me. Heck, I own 10 of them. I'd be lost without one.

(Chattanooga Post, 3/18/69)

The first guitar we ever had that sounded fairly good was a Silvertone flat-top Sears Roebuck special. It belonged originally to my stepfather, and then my brother, Lowell traded him out of it. They traded back and forth and eventually I wound up with it.

(Guitar Player, 3/72)

I think the first big hit I ever made as an A&R man was with Don Gibson. I had worked with Don when he was on MGM and Columbia, and had just started to write. I had also worked with him in RCA Victor in 1950, but he didn't sell, so they dropped him. Don was the first guy I signed when I went on the payroll as a full-time RCA A&R man. (Steve) Sholes, at that time, disagreed with me because he had been unable to sell Don before. But I was around Don, saw that he could write well, and I felt like he could come up with something. I signed him, and our first release was a hit on both sides, "I Can't Stop Loving You" and "Oh, Lonesome Me." We were off, and made many a hit after that.

(Guitar Player, 2/72)

When I was a boy, I went to Knoxville one Saturday afternoon with my mother and saw a blind man playing a guitar for handouts. He was happy, all alone and just "digging time" and I loved him, but I'll never forget it, because it made me cry, not out of compassion, but out of envy. The most important thing in the world, it seemed to me then, was to be able to play a guitar for a living, even if it meant being blind. Mama spanked me when I got home and said I couldn't go to the city again, but I did all day long and every night in my dreams. You know, I've never played on a street corner for pennies, but the idea still appeals to me at times.

(Rogue, 2/67)

When I play Bach, it comes out a little country.
These are the hands of the Music City architect. From the blueprinting to the building, these are the hands that made it work. These are the hands that sculped a musical heritage. The hands that created a style of guitar playing so unique and identifiable that the sound they make is recognized and revered the world over. These are the hands that made the guitar a household word and possession. I wouldn't be surprised if they bear the good housekeeping seal of approval. These are helping hands that beneficently touch all those who come sincerely seeking the assistance that will better themselves and their careers. I know, because I was one. Most important of all to me, these are the hands of my friend, Chet Atkins. 

Fred Foster
## Recordings Currently Available by Chet Atkins

| Title | LSP-1236 (e) | LSP-1383 (e) | LSP-1993 | LSP-2175 | LSP-2423 | LSP-2450 | LSP-2549 | LSP-2601 | LSP-2783 | LSP-2887 (e) | LSP-2952 | LSP-3531 | LSP-3558 | LSP-3728 | LSP-3818 | LSP-3885 | LSP-4061 | LSP-4135 | LSP-4244 | LSP-4254 | LSP-4331 | LSP-4396 |
|-------|--------------|--------------|---------|----------|----------|----------|----------|----------|----------|------------|----------|----------|----------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
|       | Stringin' Along with Chet Atkins | Finger-Style Guitar | Chet Atkins in Hollywood | The Other Chet Atkins | Christmas with Chet Atkins | Down Home | Caribbean Guitar | Chet Atkins Plays Back Home Hymns | Guitar Country | The Best of Chet Atkins | Reminiscing (And Hank Snow) | Chet Atkins Picks on the Beatles | The Best of Chet Atkins, Vol. 2 | It's a Guitar World | Chet Atkins Picks the Best | Class Guitar | Solid Gold '68 | Lover's Guitar | Solid Gold '69 | C. B. Atkins and C. E. Snow by Special Request | Yestergroovin' | Me and Jerry (with Jerry Reed) |
|       | "For the Good Times" & Other Country Moods | Pickin' My Way | Me and Chet (with Jerry Reed) | This is Chet Atkins |
| Red Seal | LSC-2870 | The "Pops" Goes Country—Fiedler, Boston Pops | LSC-3104 | Chet Picks on the Pops—Fiedler, Boston Pops |
| Singles | 74-0696 | 4/11/72 Red, White & Blue Medley: You're a Grand Old Flag; The Caissons Go Rolling Along; Anchors Aweigh; Marines Hymn; U.S. Air Force; America Kentucky |

[www.americanradiohistory.com](http://www.americanradiohistory.com)
Happy anniversary, Chet.

RCA
Records and Tapes
RCA Global Telegram

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Sender's Name and Address: RCA RECORDS INTERNATIONAL

Account Number:

All telegrams are accepted subject to the rates, rules, and regulations as set forth in the applicable tariff of RCA Communications, Inc. on file with the F.C.C.

To: CHET ATKINS
RCA
NASHVILLE, TENN.

Via RCA SATELLITE
Insert "RCA"

YOU CAN'T TAKE THE COUNTRY OUT OF CHET STOP BUT WE'RE SURE
GLAD YOU CAN TAKE CHET OUT OF THE COUNTRY STOP CONGRATULATIONS
ON 25 YEARS OF WORLDWIDE SUCCESS DON'T STOP

RCA RECORDS INTERNATIONAL

www.americanradiohistory.com
RCA Celebrates Chet25

Chet's Music Is Fitting Silver Tribute From RCA

RCA Records is releasing a 2-record Chet Atkins silver anniversary album in October celebrating the performer's 25 years as an exclusive RCA recording artist.

The deluxe album, part of RCA's Silver Anniversary Series, is titled "Chet Atkins, Now and ... Then," and contains 25 songs which span Atkins' entire career with RCA Records. One new song, "Knee Action," brings the album up to the present moment.

The package contains a 20-page booklet prolific with photographs of Atkins' career through the years and with a running text by Red O'Donnell, country columnist of the Nashville Banner.

RCA Records honored Chet's 25th anniversary with a dinner in Nashville on Friday, Sept. 22, for some 350 members of the Nashville music world. At the culmination of the dinner, Atkins was presented a 25-year plaque by Rocco Laginestra, president of RCA Records, who praised Atkins' contribution to the entire world of music as an artist and his contribution to RCA as the executive in charge of its Nashville operation.


An anniversary party—hailing Chet Atkins' 25th year as a member of the RCA Records organization—was hosted by the label in Nashville on Friday, Sept. 22.

In the top photo, Chet, with Rocco Laginestra, president of RCA, looking on, cuts a 25th anniversary cake. In the middle photo, Laginestra presents a 25-year plaque to Chet. Bottom photo shows, left to right: Herb Hetman, director of public affairs; Frank Mancini, director of promotion; Mort Hoffman, vp of commercial operations; Chet; Laginestra; Don Burkhimer, vp of A&R; Gene Stettler, vp of marketing; and Mel Iliberman, vp of talent and business affairs.
Telegram

NHCO6A (1334) (1-013515C262003) FD 01/18/72 1329
ICS IMPNHEA NAS
2C2C O11 NL PD NASHVILLE TENN 1B

PM S CHET ATKINS
MUSIC ROW NASH

CHET, CONGRATULATIONS ON YOUR 25TH ANNIVERSARY WITH RCA.
SINCE IT IS IMPOSSIBLE FOR ME TO BE THERE, I JUST
WANTED TO SAY "THANK YOU" FOR THE MANY TIMES YOU'VE
STOOD UP FOR ME WHEN I WAS RIGHT AND JUST AS IMPORTANT, THE
TIMES YOU'VE STOOD UP TO ME WHEN I WAS WRONG. I THINK THE
ENTIRE NASHVILLE OPERATION SHOULD, WHEN WE LOOK AT THE RCA LABEL,
THINK THAT THE R STANDS FOR RECORDING AND THE C A STANDS FOR
CHESTER ATKINS.
P.S. GOD BLESS YOU, CHET. I'VE ENJOYED 20 OF THOSE YEARS
WITH YOU PERSONALLY.

RF-1301 (06-09)
PORTER WAGONER
Telegram

Western Union

NHA063 (1113) (1-009322C264003) PD 09/20/72 1108
ICS IPRNHEA NAS
ZC2C 077 NL PDC NASHVILLE TENN 20
FMS CHER ATKINS
MUSIC ROW NASH

CHET,
BEING RAISED IN EAST TENNESSEE NOT FAR FROM WHERE YOU
WERE BORN AND RAISED, I KNOW HOW PROUD YOU MUST BE OF
ALL YOUR ACHIEVEMENTS OVER 25 YEARS WITH R C A, I FEEL
IT IS A GREAT HONOR TO BE ASSOCIATED WITH YOU AND ALL
THE PEOPLE AT R C A. I AM SORRY I COULDN'T BE THERE TONIGHT,
BUT WE DIDN'T KNOW OF IT IN TIME TO CHANGE OUR SCHEDULE,
I AM INVITING YOU NOW SO YOU WILL BE SURE AND BE THERE.
THANK YOU, CHER, FOR EVERYTHING.

LOVE
DOLLY

Telegram

Western Union

NHC058 (1111) (1-0093262C264003) PD 09/20/72 1107
ICS IPRNHEA NAS
ZC2C 074 NL PDC NASHVILLE TENN 20
FMS CHER ATKINS
MUSIC ROW NASH

CHET,
CONGRATULATIONS ON YOUR 25TH ANNIVERSARY WITH RCA
I KNOW YOUR HANDS AND HEART HAVE REACHED FOR YOUR
GUITAR MANY TIMES IN THOSE 25 YEARS AND THEY ALSO HAVE
REACHED TO HELP MANY, MANY PEOPLE JUST LIKE ME. THANKS
FOR ALL THE HELP YOU'VE GIVEN ME AND FOR TAKING TIME
FROM YOUR BUSY SCHEDULE TO WRITE THE LINER NOTES FOR MY ALBUM.
THANKS.
BUCK TRENT

SF-1201 (92-06)
Congratulations
Chet . . .
WISH
YOU
75
MORE
YEARS.

Buddy Lee
Attractions

A TRIBUTE
TO A
GOOD
FRIEND

BUNCH
CADILLAC
INC.
1503 BROADWAY
NASHVILLE/TENNESSEE

Congratulations
CHET
You know we love you.
Joe Johnson
Bob Jennings

4-STAR
MUSIC

We'll always
love ya, Chet!

Famous
Music
Publishing
Companies

www.americanradiohistory.com
Congratulations, Chet! Screen Gems - Columbia Music
The Chet Atkins Discography

1947
8/11/47
Air 'icha Tired of Makin' Me Blue
I'm Gonna Get Tight
Can't Leave Standing Room Only
Don't Hand Me That Line
Bug Dance
(I Know My Baby Loves Me) In Her Own Peculiar Way
The Nashville Jump
11/11/47
My Guitar Is My Sweetheart
I'm Pickin' The Blues
Gone Gone Gone
Barnyard Shuffle
11/19/47
Save Your Money
(I May Be Color Blind But) I Know
When I'm Blue
I've Been Working on the Guitar
Dizzy Strings

1949
2/3/49
Money, Marbles and Chalk
Wednesday Night Waltz
Guitar Waltz
Telling My Troubles to My Old Guitar
Dance of the Goldenrod
Galloping on the Guitar
Barber Shop Rag
Centipede Boogie
10/12/49
Under the Hickory Nut Tree
I Was Bitten By the Same Bug Twice
One More Chance
The Old Buck Dance
10/13/49
Boogie Man Boogie
Main Street Breakdown

1950
8/2/50
Confusin'
Music In My Heart
8/23/50
Indian Love Call
Birth Of The Blues

1951
1/31/51
Mountain Melody
You're Always Brand New
Crazy Heart
Hybrid Corn
4/23/51
The Jitterbug Waltz
4/26/51
One Man Boogie
Crazy Rhythm
6/15/51
Crazy Rhythm
9/25/51
Country Dance
Rainbow
9/27/51
In The Mood
Spanish Fandango
10/11/51
Midnight
Gooe-Bye Blues
Mean Little Heart
Sweet Bunch of Daisies

1952
5/16/52
Blue Gypsy
3rd Man Theme
St. Louis Blues
Lover Come Back To Me
7/29/52
Stephen Foster Medley
Hangover Blues
Imagination
Black Mountain Rag
7/30/52
Guitar Polk (Old Monterey)
Dream Train
Meet Mister Callaghan
Chinatown, My Chinatown
10/16/52
High Rockin' Swing
Fig Leaf Rag

1953
3/18/53
On By Jingoo!
Hello Ma Baby
The Bells of St. Mary's
3/20/53
Country Gentleman
Memphis Blues
Alice Blue Gown
12th Street Rag
9/17/53
Peeping Tom
Three O'Clock in the Morning
Georgia Camp Meeting
City Slicker
11/10/53
Rubber Doll Rag
Dill Pickles Rag
Beautiful Ohio
12/24/53
Kentucky Derby
Wildwood Flower
Guitars on Parade
Simple Simon

1954
3/8/54
Get Up and Go
Pagan Love Song
3/9/54
Whose Blues
Mean Little Heart
Sweet Bunch of Daisies
4/7/55
Mister Misery
Get Up and Go
6/20/55
Black Mountain Rag
4/3/55
Rubber Doll Rag
Blue Melon
Downhill Drag
4/7/55
San Antonio Rose
Set A Spell
Mike Misery
Get Up and Go
9/26/55
South
Alabama Jubilee
Indiana
Corrine, Corrina
9/27/55
Bullin' The Jack
Red Wing
Frankie and Johnnie
A Gay Ranchero
Honeysuckle Rose

11/16/54
The Birth of the Blues
Have You Ever Been Lonely?
(Have You Ever Been Blue?)
Caravan
Old Man River
11/17/54
Hearts of Stone
You Clobbered Me
Mister Sandman
New Spanish Two-step

1955
3/7/55
Cherry Pink and Apple Blossom White
(The Wallflower) Dance With Me,
Henry Darling,
Je Vous Aime Beaucoup
Tweedle Dee
4/7/55
Hey, Mr. Guitar (Hey, Mr. Banjo)
Lovely Lips
Give Me Love
Whose Baby Are You?
Borrowed Diamonds
4/8/55
Unchained Melody
Tennessee Polka
Blues In The Night
Black Mountain Rag
6/29/55
Somebody Stole My Gal
Shine On Harvest Moon
Show Me The Way To Go Home
The Blue Danube

10/16/55
Christmas Carols
Jingle Bells
Cecilia
New Spanish Two Step

10/26/55
Intermezzo
Tenderly
Minute Waltz

Con't. on page CA 18
Blessings, Salutations, and Congratulations

May your golden horseshoe remain forever in place.

Boudleaux / Felice / Dane / Del

HOUSE OF BRYANT PUBLICATIONS
Chet Atkins Discography

Cont'd. from page CA 16

1955
10/27/55
Minuet—From French Harpsichord Suite
Prelude—From Six Short Preludes
Schon Rosmarin
Tip-Toe Through the Tulips with Me
Arkansaw Traveller

10/28/55
Little Rock Getaway
Ochi Chornya (Dark Eyes)
Londonerry Air
La Golondrina (The Swallow)

11/22/55
The Poor People of Paris (Jean's Song)

Honey

1956
3/20/56
The Lady Loves

6/20/56
Memphis Blues
Oh! By Jingo
Hello Ma Baby
Indian Love Call
Alice Blue Gown
The Third Man Theme
Blue Gypsy
St. Louis Blues

10/22/56
Waltz in A Flat
Adelita
Petite Waltz
Lisa
Glow Worm
In the Mood
Heartaches
Swedish Rhapsody
Lance of the Golden Rod
Unchained Melody
Gavotte in D
Malaguena

10/29/56
Tambone
Peanut Vendor
Blue Echo

1957
6/2/57
El Cumbanchero
Anna
Tiger Rag
Jitterbug Waltz

7/14/57
Portuguese Washerwoman
You Do Something to Me
Shadow Waltz
Walk, Don't Run
Tara's Theme
Lullaby of the Leaves

8/12/57
Johnson Rag
Ain't Misbehavin'
Avorada
Booree

9/27/57
Hidden Charm

12/31/57
Meet Mister Callaghan

1958
1/9/58
Sophisticated Lady
Muskat Ramble
Martha
April in Portugal
Nagasaki

1/30/58
Say "Si Sí"
Ay, Ay, Ay
Yankee Doodle Dixie
In the Chapel in the Moonlight

2/6/58
Vida

1959
5/3/58
Jessie
Slinkey

5/24/58
Asleep in the Deep
Out of Nowhere
Even Thu'
When Day Is Done
I'll Be With You in Apple Blossom Time
Swanee River

8/29/58
My Funny Valentine
I Know That You Know
Zing Went the Strings of My Heart
I'm Forever Blowing Bubbles
Country Style

10/23/58
Estrellita
Little Old Lady
Scarlet Ribbons
Let It Be Me
Theme From a Dream
Jitterbug Waltz
Meet Mister Callaghan
Santa Lucia
Armen's Theme
Theme From Picnic
The Three Bells
The Terry Theme From Limelight
Greensleeves

1959
1/5/59
Peek A Boo Moon
Backwoods
Walkin' On Strings

2/1/59
Beautiful Brown Eyes
Tennessee Waltz
Birmingham Jail

2/3/59
The Prisoner's Song
In the Good Old Summertime
Titanic
Cold Cold Heart
John Henry
Goodnight Irene
Music! Music! Music!

2/5/59
Bill Bailey
Sweet Bunch of Daisies

6/10/59
Hello Bluebird
Rainbow
Country Gentleman
Piano Concerto in B-Flat Minor
Show Me the Way To Go Home

7/1/59
Django's Castle
Sweet Talk

7/21/59
Blackjack
Stormy Weather
Boo Boo Stick Beat

7/25/59
Boo Boo Stick Beat
Tricky
Peanut Vendor
El Cumbanchero

10/7/59
Till There Was You
High Noon
Take A Message To Mary

10/9/59
Sleep Walk
Night Train
One Mint Julep
Come Softly To Me
White Silver Sands
Hot Toddy

10/13/59
Till There Was You
Teenville
Oh, Lonesome Me

12/8/59
Delicado
Sabrosa
Maria Elena
Peanut Vendor

When someone asked the late Steve Sholes, "what was the best thing you did for RCA," Steve answered, "Finding Chet Atkins."

AL GALLICO
Tree International
708 17th Ave., So. Nashville, Tenn.
JACK STAPP, pres.  BUDDY KILLEN, exec. V.P.  JOYCE BUSH, exec. sec. -treas.
"How lucky I am to be able to say it all in a song!"—CY

*CHET'S TUNE—PART II

"Ten golden fingers playing six silver strings
That's Chet. . . . yes, Chet.
On an electric guitar or class or acoustic he's a gas
That's Chet . . . our pal Chet.
He's humble and he's shy, he's a self-effacing guy
you'd never know that he's a star
Tell him that he plays great and he'll quickly enumerate
All the better pickers than him there are!
Lucky are the strings that are caressed by the fingers of
Chet . . . yes, Chet.
All the guitars in the land have voted the man
Whose business they'd like to get.
His shelves are filled with great awards,
but he just sits and learns new chords
That's all he really wants to do: play guitar
his whole life thru.
And so we say to him: 'Play on, please do! . . .
Chet Atkins, we love you!'"

Copyright 1972

RCA
Record #74-0799

CHET

Just the mention of your name
is worth more than a complete
dissertation of honor, integrity,
capability, and, most of all, the
things that constitute a
fantastic human being.

JOE TALBOT & ASSOCIATES
UNITED
RECORD PRESSING, INC.
PRECISION
RECORD PRESSING, INC.
M.F.P., INC.

CA 20
Cash Box—October 7, 1972
www.americanradiohistory.com
Dear Chet,

Congratulations from one member of the family to another.

Sunbury/Dunbar
Late one night, he said
"Go ahead, record it."
We did.
Now, we're
The Nashville Brass
Thanks to Chet.

CHET ATKINS—Humanitarian

Presents The Chet Atkins Guitar Festival each year in which monetary awards are given to guitar players seeking to further their musical education and career.

His figure appears in the Country Music Wax Museum.

He is featured performer of the Masters Festival of Music.

Presents a golf tournament each year in Knoxville, Tennessee with all proceeds going to a charitable cause.

Formed FAME (Famous American Musicians & Educators), a company teaching guitar by audio visual means through public school systems.

Mr. Atkins serves as Chairman of the Board of Directors.

Tribute to Chet Atkins—May 28, 1967 (all proceeds from this event were given to the Florence Crittenton Home).

Chet Atkins Day proclaimed in Georgia—February 24, 1972.

Past Member of the Board of Governors The Nashville Chamber of Commerce.

Member of the Middle Tennessee Council Executive Board of the Boy Scouts of America.

Serves on the Board of Directors, The Nashville Symphony Association.

Served as Tennessee’s Honorary Chairman of Cystic Fibrosis, 1969 and 1970.

Serves on the nominating committee of the Country Music Hall of Fame.

Serves on the Board of Directors for the Music City Pro-Celebrity Golf Tournament.

Serves on the Board of Directors, The Hawaiian Music Association.

Served as Honorary Chairman to solicit funds for the National Jewish Hospital 1971.

Serves as Honorary Fund Raising Chairman for the Kidney Foundation 1972.

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CHET ATKINS Awards

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<tr>
<th>Year</th>
<th>Category</th>
<th>Award</th>
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<tr>
<td>1968</td>
<td>Best Instrumental Performance</td>
<td>NARAS</td>
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<tr>
<td>1969</td>
<td>Instrumentalist of the year</td>
<td>CMA</td>
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<tr>
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<td>Instrumentalist of the year</td>
<td>Playboy Magazine</td>
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<td>Reader Poll Award (Instrumental)</td>
<td>Tape</td>
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<td>1970</td>
<td>Outstanding Contribution to Country Music</td>
<td>SESAC</td>
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<td>Humanitarian Service Award</td>
<td>Cerebral Palsy of Middle Tennessee</td>
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<tr>
<td></td>
<td>Most Outstanding Guitarist</td>
<td>Guitar Player</td>
</tr>
<tr>
<td></td>
<td>Best Instrumental Performance (Chet Atkins/Jerry Reed)</td>
<td>NARAS</td>
</tr>
<tr>
<td>1971</td>
<td>Best Instrumental Performance</td>
<td>NARAS</td>
</tr>
<tr>
<td></td>
<td>Most Outstanding Guitarist</td>
<td>Guitar Player</td>
</tr>
<tr>
<td></td>
<td>(Since 1953) * Best Instrumentalist of the year * 18 consecutive years</td>
<td>Cash Box</td>
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</tbody>
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CHET ATKINS—Membership

American Federation of Musicians
American Federation of TV & Radio Artists
National Academy of Recording Arts & Sciences
Country Music Association

Boy Scouts of America
Nashville Chamber of Commerce
Nashville Symphony Association
The Hawaiian Music Association
Hillwood Country Club
Deane Hill Country Club, Knoxville
If I wasn't a hillbilly girl singer and could be something else, I'd be the guitar that Chester likes best . . . I love him.

SKEETER
Congratulations CHET, on your 25th year as a star

The ABERBACH Group of Companies

Chet on Violin? That's right. He originally played the violin before switching to the guitar as his main instrument. His father was a teacher of classical violin. Shown left to right in this vintage photo are Johnny Wright, Kitty Wells, Eddie Hill, a promoter who became a well-known radio personality and is now an invalid. The young boys are not identified.

Chet with his friend, the late Jim Reeves.

Chet's world of music is wide. Here he's shown with Arthur Fiedler, conductor of the Boston Pops Orchestra, with which Chet has appeared in concert. There are also two RCA albums featuring Chet with the Pops.

Chet has that look of deep respect, if not awe, as he listens to the sounds of the great classical guitarist Andre Segovia. In an example of master acknowledging a master, Segovia is one of Chet's admirers.

Chet has that wistful look, perhaps taking himself back to some moment recalled by the late Steve Sholes.
Congratulations to a great guy. It's been a real pleasure to work with a real pro and a true friend.

Wesley Rose and all your friends at Acuff Rose
Thank you, Chet for the Grammy Award-winning rendition of "SNOWBIRD"

Beechwood Music Corp.
1750 N. Vine Street
Hollywood, Calif. 90028

Chet receives a Certificate of Appreciation for entertaining the people of Greater Miami from Dade County Mayor Stephen R. Clark (right). He appeared with the Miami Philharmonic Orchestra in concert. The performer often makes guest appearances, frequently performing for various charitable causes.

A Golden Metronome Award is presented to Chet by Ott Devine, former manager of the Grand Ole Opry, and Beverly Briley, Mayor of Nashville.

Chet Atkins is honored by the Georgia State Legislature in Atlanta as being "one of the most outstanding musical talents of the 20th century and for bringing great pleasure to millions of music lovers all over the world." Chet, a former resident of Georgia, performed briefly in both the State Senate and State House of Representatives.

The National Human Relations Award from the National Conference of Christian & Jews is presented to Chet by Johnny Cash, former recipient, as Ed Nelson, president of the Commerce Union Bank of Nashville, looks on. As indicated opposite this page, Chet's endeavors on behalf of charity and human understanding have been frequently cited over the years.

In 1957 Chet celebrated his 10th anniversary at RCA Records. The occasion was noted by the label with the presentation of a plaque by the late Steve Sholes, RCA executive whose contributions to the sound of Nashville has enshrined him in the Country Music Hall of Fame. The plaque also notes Chet's contributions to country music and his development of many stars.
Where else can a boy grow up and become Chet Atkins?

— jack clement
Chet Atkins Discography
(Cont'd from CA-18)

1959
12/16/59
Marchets
Begin The Beguine
Poinciana (Song of The Tree)
Yours (Quiere me Mucho)

1960
1/5/60
Siboney
El Relicario
Tzena Tzena Tzena
The Street of Laredo

2/23/60
Lambeth Walk
In A Little Spanish Town (Twes On A Night Like This)
Lullaby of Birdland
Hot Mocking Bird
Tammy

2/24/60
Goofus
Theme From "A Summer Place"
Whispering
Marie

3/31/60
Boo Boo Rhapsody

4/14/60
Bonita
What Ever Will Be, Will Be (Que Sera, Sera)
Sleep

4/28/60
Rainbow's End

9/5/60
Theme From "The Dark At the Top of the Stairs"

9/8/60
Hocus Pocus

11/8/60
Blue Moon of Kentucky
Heartbreak Hotel
It's Now or Never

1961
1/12/61
Rendezvous
The Skip

3/7/61
My Dear Little Sweetheart
Rock-A-Bye Bay
Monte Carlo Melody
Hi-Lili, Hi-Lo

3/16/61
Vanessa
My Prayer
Intermezzo
Go' In Home
Stay As Sweet As You Are
When Day Is Done
East of the Sun (West of the Moon)
It Ain't Necessarily So

4/5/61
Windy and Warm
Man of Mystery
Always on Saturday

5/23/61
Little Drummer Boy
Silent Night
The First Noel
White Christmas
Jolly Old St. Nicholas
Winter Wonderland
Blue Christmas

5/24/61
Medley: The Coventry Carol—God Rest Ye Merry, Gentlemen
Hark! The Herald Angels Sing
O Come, All Ye Faithful
Deck The Halls
Silver Bells
Jingle-Bell Rock
Jingle Bells

8/28/61
I Ain't Gonna Work Tomorrow
Tuxedo Junction
Blue Steel Blues

10/3/61
I'm A Pilgrim
Give the World A Smile
Salty Dog Drag
Trambone

10/5/61
Windy and Warm

1962
2/14/62
Down Home
Yellow Bird
Wild Orchids
Without You

2/15/62
The Enchanted Sea
Moon Over Miami
Jungle Dream
The Bandit

2/16/62
Theme From "Come September"
Temptation
Come To the Mardi Gras
The Banana Boat Song

2/21/62
Mayan Dance
Scare Crow

3/8/62
Montego Bay
Melissa
Down Home

5/23/62
Amazing Grace
Farther Along
Lonesome Valley
In the Garden
When They Ring the Golden Bells
Just a Closer Walk With Thee

6/5/62
I Heard the Bells on Christmas Day
Will the Circle Be Unbroken

Take My Hand Precious Lord
God Be With You
Just As I Am
The Old Rugged Cross
Were You There

7/5/62
A House In New Orleans
Alexander's Ragtime Band
Goodnight Irene

7/16/62
Weste Windjie
A Young Man With a Dream
Mossie Se Moses
Marie

8/3/62
Love Offering
Drown In My Own Tears
Lonesome Road

8/13/62
Spanish Harlem
A Little Bitty Tear
Streamlined Cannon Ball
The Old Double Shuffle

10/12/62
Tamatiesous En Kerriekos
Naboonsprint Polka
Baar's "in Wind Wat Waay
Warm Patat

12/10/62
Wheels
Exodus
Mushkat Ramble
Volare

12/14/62
Baubles, Bangles and Beads
La Dolce Vita
Winter Walkin' Sweetness

12/31/62
Baubles, Bangles and Beads
Calcutta
The World Is Waiting for the Sunrise
"Original"

(Cont'd on CA-30)
Happy 25th
"Mr. Guitar"

BOOTS
"MR. SAX"
RANDOLPH

FLOYD
"MR. PIANO"
CRAMER

X
"MR. MANAGER"
COSSE'

AND THE ENTIRE ARCCO PERSONNEL

DON'T WANT TO SCARE YOU, CHET...

but I've taken up guitar. I took inspiration from your 25th Anniversary with RCA for which all of us at the bank send our heartiest congratulations.

You are the greatest. But there's always room for one more guitar-picker, right?

Just one question. How do you make your fingers do that?

Ed Nelson

Chet Atkins Discography

(Cnt'd from CA-28)

1963
2/28/63 Sweetie Baby
I Will
Walk Right In
A Little Evil
3/1/63 Susie-Q
I Got A Woman
Rumpus
Back Home Again In Indiana
Alley Cat
I Love How You Love Me
Bye, Bye Birdie
Teen Scene
9/10/63 Guitar Country
10/1/63 Freight Train
Yes Ma'am
A Little Bit of Blues
10/2/63 Kentucky
Nine Pound Hammer
Vaya Con Dios
Gone
Copper Kettle
Sugarfoot Rag
Dobro
10/3/63 Rose Ann
11/26/63 George's Theme
Summer Sunday
Sidewalks of Nashville

1964
2/11/64 So Rare
Gravy Waltz
2/12/64 Around the World (from the film "Around the World in 80 Days")
Setan's Doll
Love Letters
2/17/64 I Remember You
Blusette
Early Times
Jordi
2/19/64 Wimoweh
Leave Walking
Drina
7/29/64 I Love Paris
At-De-La
Why Don't They Understand
Stranger on the Shore
7/31/64 Danke Schoen
English Leather
Soul Journey
8/26/64 The Song from Moulin Rouge
(Where Is Your Heart)
As Long As He Needs Me
9/6/64 It Don't Mean a Thing
(If It Ain't Got That Swing)
Josephine
Travelin'
Moon of Manakooba
11/11/64 Say It With Soul
Sukiyaki
One Note Samba
Cloudy and Cool
El Vanguero
Chopin Waltz No. 10 in B Minor

1965
4/21/65 Letter Edged in Black
The Last Letter
Understand Your Man
Catch the Wind
4/23/65
Alone and Forsaken
Yakety Axe
Old Joe Clark
Back Up and Push

4/26/65
Blowin' in the Wind
How's The World Treating You
My Town
6/10/65
Country Gentleman
Tennessee Waltz
Alabama Jubilee
Faded Love
Medley: In the Pines; Wildwood Flowers; On Top of Old Smokey
Windy and Warm
6/11/65
I'll Fly Away
Adios Amigo
Medley: John Henry; Listen to the Mockingbird
Cold, Cold Heart
I'm Thinking Tonight of My Blue Eyes
Orange Blossom Special
9/17/65
Things We Said Today
I Feel Fine
10/28/65
Yesterday
Can't Buy Me Love
I'll Follow the Sun
I'll Cry Instead
10/29/65
She's a Woman
From Me to You
She Loves You
And I Love Her
11/1/65
If I Fell
A Hard Day's Night
Things We Said Today
I Feel Fine
12/29/65
From Nashville With Love
Michelle

1966
3/23/66
What'd I Say
A Taste of Honey
The Bilbao Song
Yours
3/25/66
Solo Soul
Pickin' Nashville
Ain't We Got Fun
Prancin' Filly
5/31/66
Something Tender
La Fiesta
Romance
After the Tears
7/22/66
Prissy
Colonel Bogey
Sempere
8/11/66
Ranjana
January In Bombay
9/6/66
El Maintenent (What Now My Love)
Ramona
"Na Vozhe, 'Na Chitarra, E'o Poco"
"E Luna"
11/3/66
Lara's Theme
Cast Your Fate To The Wind
Here Come The Cossacks
Star-Time
11/10/66
Perhaps, Perhaps, Perhaps
For No One
March
12/21/66
If You Should Leave Me (E Se Domani)
Tell Me That You Love Me
La Vie En Rose

1967
2/6/67
You'll Never Walk Alone
Battle Hymn of the Republic
Colonel Bogey
El Paso
2/24/67
Nuages
Insensatez
Anna (El Negro Zumbon)
Ay Ay Ay

(Cont'd on next page)
Chet Atkins Discography

(Cont'd from preceding page)

**1967**

2/27/67
All (Theme from the motion picture, "Run For Your Wife")
Lovely Weather
Tears
I Wish I Knew

4/6/67
Chet's Tune

5/15/67
Gentle Blues
El Humahuaqueno (Carnavalito)

7/14/67
Manha de Carnaval
Acuteley Cute
Little Music Box (La Alborada)

Cancion Triste (Sad Song)
Scherzino Mexicano
Morenita Do Brazil

7/17/67
Malagueñas
To Be In Love
Waltz From Venezuela No. 2
Romance
El Humahuaqueno (Carnavalito)

7/18/67
I Feel Pretty
Yellow Bird
Lagrima
Testament of Amelia (El Testamento Do Amelia)
Ave Maria

8/31/67
Foggy Mountain Top
Just Out of Reach
Goin' Down the Road (Feelin' Bad)
Wabash Cannon Ball
Make the World Go Away

9/14/67
Truck Drivers Blues
Release Me (And Let Me Love Again)
Oklahoma Hills
Oh Baby Mine (I Get So Lonely)
Bandera

11/28/67
Ave Maria

1968

1/2/68
Three Little Words
Cheek to Cheek
Chet's Tune
Gonna Get Along Without You Now
Cheek to Cheek

1/24/68
Blue Guitar
Huntin' Boots
Sweet Georgia Brown

5/10/68
Back To Old Smoky Mountain
Cattle Call
The Last Thing on My Mind

5/24/68
Get On With It
Reed's Ramble
Blue Angel

6/10/68
Huntin' Boots

8/14/68
Slick

Prayer Meetin'
Lady Madonna
Grazing in the Grass

8/23/68
Mrs. Robinson
Sleep Safe and Warm (Lullaby from Rosemary's Baby)
Sealed With a Kiss
Stoned Soul Picnic

9/9/68
The Sound Of Silence
Light My Fire
Harper Valley PTA
It Never Hurts to Ask

9/19/68
April In Portugal
In the Chapel in the Moonlight
Czardas
Nagasaki

10/1/68
Villa
Martha
Blues for Dr. Joe
Say "Si Si"
Sophisticated Lady

11/19/68
Estudio Brillante
La Madrugada (The Early Dawn)
The Look of Love
Hawaiian Wedding Song

11/20/68
Theme From "Zorba the Greek"
Recuerdos De La Alhambra
There Were the Days
If I Should Lose You

12/24/68
Cajita De Musica (Little Music Box)
Cancion Del Viento (Song of the Wind)
The Odd Folk of Okazoko
Until It's Time for You to Go

(Cont'd on next page)

Sincere Thanks for our many years of work together

Don Gibson

Cash Box — October 7, 1972

1969

5/28/69
Love Beads

8/20/69
Aquarius
Jean (From the motion picture "The Prime of Miss Jean Brodie")
I'll Never Fall in Love Again

8/22/69
Love Theme from "Romeo and Juliet"
Both Sides Now
Son of a Preacher Man
Folsom Prison Blues

8/25/69
My Way
So What's New?
Hey Jude
Blackbird

10/29/69
Passion Flower
Sugarbowl Waltz
Country Champagne

12/2/69
Yesterday's
Liberty
Rock Top

1970

1/22/70
Cherokee
How High the Moon
Inka Dinka Doo

1/23/70
Makin' Up
Steepleschase Lane
Gotta Travel On

1/26/70
Tennessee Pride
Bring Me Sunshine

(Cont'd on next page)
Reminiscing About Chet

'. . . Through The Medium Of His Guitar He Could Out-Talk A Brush Peddler On Uppers'—Boudleux Bryant

It was 1944, I was holed up in a two room apartment in Covington, Kentucky, doing a four hour nightly gig across the river at the Gibson Hotel. I was playing fiddle with a white-shirt bunch while the proper folks ate their snacks and "Steak Florentine."

My big kicks in those days were jamming with the hill pickers from WLW, digging Django Reinhardt records and guzzling coconut milk and apricot juice at the health bar in between hangovers.

One day Homer Haynes and Dude Burns, (Homer & Jethro), showed up at my apartment with a skinny young dude in tow. He didn't have much to say at that time, (and never has since), but after we had played a few bars, I saw that through the medium of his guitar he could out-talk a brush peddler on uppers. His name was Chet Atkins.

Six years and several bourbon barrels later, I arrived in Nashville a bit apprehensively with Felice, (my beautiful, young wife), two baby sons, a beat-up, old house trailer, a sorry case of metal fatigue that we fondly called an automobile, and the beautiful notion that Felice and I could make it writing songs. When I learned that the skinny dude from the Cincinnati days was in town, I looked him up immediately, and it was like finding a brother in a strange foreign land. He was already in solid at the Opry, had a recording contract, was helping Steve Sholes with occasional RCA record dates, and generally beginning to melt the wax in the ears of the music world.

Chet made sure that I met the singers and pickers around town. He helped me make demos, he bragged on our songs, he lied to people about what a wonderful, sober person I was and just made an all-around hero of himself as far as I was concerned.

In 1951, he lent me a Woods Rhyming Dictionary which has been a source of much inspiration to me, and which I have every intention of returning as soon as I'm through with it. Until then, it will occupy an honored place on my desk along with my "Treasury of Khalil Gibran" and a capo I stole from Grandpa Jones, who has never since been able to play in E flat.

Anyone who has ever heard Chet play admires and wonders at his performing ability. Those of us who have watched him turn hopeful singers and pickers into absolutely glittering stars for RCA, can't help but marvel at his talent as an A & R man. A relatively unknown facet of his personality is his interest in ESP and the occult in general. We've had some interesting raps concerning such mysteries as the mind of Edgar Cayce, world religions, Hindu Philosophy, and how did Hank Cochran find his way home after the Convention. He's deep, that Chet. What I want to know is how he and Owen Bradley knew to buy up half of Music Row before the dirt turned to diamonds. As Jerry says, "When Your Hot Your Hot", and Chet, bless his heart, has been out-witting the January snows for many moons.

He is talented, he is down right gifted, he is loved, he is famous, he is rich—but I like him anyway.

'... His Style Of Guitar Playing Stood Out ...'—Don Davis

Well, I'm sure most everyone both in and out of the business knows his history because much has been written and said about him all over the world. I can attest to his hard work because I can well remember when he worked out of Knoxville, Springfield, Missouri and other places where the school houses he played with the Carter Family (and many other people that are famous) were too small to have an auditorium, so he went home many a night with chalk from the black board on the seat of his pants. Even then, he was a star, because his style of guitar playing stood out above most everything else and he didn't do it with a big amplifier or volume—just his fingers. When he moved to Nashville, he entertained the musicians in the dressing room at the Opry when he was not working on stage because we would ask him.

Well, you all know the rest. Thanks Chet for being one of the first musician-producers in the business and for giving other pickers a chance to express their artistry therefore making things bigger and better for all of us.

Chet Atkins Discography

(Cont'd. from preceding page)

1970
11/23/70
El Condor Pasa
Just One Time
Chaplin in New Shoes
12/29/70
Together Alone
Tuck Me to Sleep in My Old Kentucky Home
Walk Rightback
Vesti La Guibba (From "I Pagliacci")
12/11/70
For the Good Times
Snowbird
Theme from "Love Story"
1971
6/1/71
One Side of Love
Fistin' Down to Cotton Town
I Never Knew
6/9/71
Pickin' My Way
Wouldn't It Be Lovely
Lover Come Back to Me
7/14/71
Thumb Pickin'
Black Mountain Rag
When You Wish Upon a Star
Wabash Blues
7/15/71
Junk
The Boxes
Hellacious
11/24/71
Medley: Red, White and Blue Medley: You're A Grand Old Flag; The Caissons Go Rolling Along; Anchors Aweigh; Marines Hymn; U.S. Air Force; America
12/7/71
Kentucky Mystery Train
Amos Moses
Cash Box — October 7, 1972
**Reminiscing About Chet**

*‘You Almost Listen For A Voice To Emanate From The Elongated Tips Of His Fingers’*—Betty Hofer

Listening to the lyrical lingo expressed via today’s grandiose guitar performances of Mr. Chet Atkins must be one of the most shared experiences in the world.

Listening to the lyrical lingo expressed via today’s grandiose guitar performances of Mr. Chet Atkins must be one of the most shared experiences in the world.

As a result, an entire universe has obviously become more than faintly familiar with Atkins’ artistically astounding approach to the guitar.

Sitting on his stool, casually crouched in serious toil of his trade—like a laboring blacksmith or carpenter—the skillful hands of Chester B. Atkins actively and astutely assemble his product. You almost listen for a voice to emanate from the elongated tips of his fingers. And you wonder if, maybe, there isn’t an individual master-mind living some legendary life ‘neath every nail!

“I owe my hands to everything I have accomplished,” recently remarked the popular picker, while sitting in his finely-furnished office, where he also presides as vice president for the Nashville division of RCA.

However, even before putting his hands to work for RCA, Chet has always been one to kindly utilize the talent of his own ten fingers.

He did so first as an East Tennessee young’un who helped many hungry men along the way by using his hands to pick big red apples, and then throw them towards the hobos on every train that passed by their farm.

And later, it was a young Chester who put a pair of much stronger hands to work in his family’s own field of corn and tobacco.

Soon thereafter, in an effort to protect his hands, highschool days saw Chet shying away from sports ‘cause he knew even then his hands were going to be a special source of his success. He dare not hurt them.

“I never did play baseball, unless I could play right field,” he confesses with his very own countrified logic, “because nothing much ever happened out there! And I used to get out of a lot of milking, too,” he adds with a wry grin, “because my fingers always hurt the cows.”

“But, the best thing of all,” the now-famous guitar master muses, “is that the girls usually liked the looks of my hands when I was younger, and all they had to do was make a nice comment about them and they were in!”

Today, as the hands of Chet Atkins (which are not insured) begin to apply themselves to their 26th year at RCA, you know darn well they didn’t deserve the privilege of sticking around that long with only the twiddle of a thumb now and then.

Yet, the manner in which this calm, low-keyed personality presents himself at all times, it makes one think the guy never worked up much sweat on his palms for anything, or anybody. He doesn’t even appear to be aware he has hands!

In fact, he’ll tell you he’s still trying to become a great guitar player. He’s still trying to win himself a place at the top.

Totally unaffected and unaware of the tasteful, timeless elegance his music represents, Chet Atkins comes across in shades of Will Rogers who used to say, “I’m just an old country boy in a big town, tryin’ to get along.” That’s Chester B. Atkins.

And for this same man, whose success has obviously gone to his hands—not his head—Johnny Cash said it all in succinct beauty when he wrote the following liner notes:

**THE HANDS OF THE BAKER AND CANDLESTICK MAKER ARE THOSE OF A SKILLFUL MAN**

**THE THREADS OF THE TAILOR, THE ROPES OF THE SAILOR ARE TIED BY KNOWING HANDS**

**THE WATCHMAKERS EYE AND A LIGHT TO SEE BY AND HANDS THAT ARE CALM AND SURE MAKE THE TIINIEST SPRINGS DO THE TIINIEST THINGS AND LONG HAS THE SKILL ENDURED**

**IT MATTERS NOT THE JOB YOU’VE GOT AS LONG AS YOU DO IT WELL THE THINGS THAT ARE MADE BY PLANS WELL LAID THE TEST OF TIME WILL TELL**

**BUT, HOW CAN YOU COUNT, OR KNOW THE AMOUNT OF THE VALUE OF THE MAN BY THE MELODIES PLAYED AND THE BEAUTY MADE BY THE TOUCH OF CHET ATKINS HANDS**

---

**Right On, Chet**

*Bob Tubert*

**EXCELLOREC MUSIC**

---

**CHET:**

Congratulations and thanks for your kindness to us.

Johnny Mercer/Marshall Robbins

COMMANDER PUBLICATIONS

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**Congratulations on your 25th**

**VOGUE MUSIC, INC./T. B. HARMS COMPANY**

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An “R” by itself doesn’t look like much…. It takes a “C. A.” with it to make it complete…. The same “C. A.” that gave so many of us his time attention, friendship, and our first opportunities.
Thanks For The Help, CHET,

Bill Porter
United Recording
& Vegas Music
International
Las Vegas, Nevada

CONGRATULATIONS
CHET,
EVERYONE AT
THE GLASERS'

CONGRATULATIONS, CHET
and Best Wishes
PERCY COHEN

Congratulations CHET
BLACKWOOD BROTHERS

Re: We Both Had The Honor To Work Under The Great Steve Sholes
—Brad McCuen

You remember vividly exactly where you were and the circumstances surrounding you when you first heard President Kennedy's assassination. For me it is equally nice to recall the very first time I heard Chet Atkins, for it was the fall of 1947 and I was with Majestic Records (may it rest in peace!) I was driving from Montreal to New York and somewhere near Troy, N.Y., radio station WTRY played a record by the Colorado Mountain Boys that got my attention. It was a guitar instrumental titled "Canned Heat" and was unlike anything I'd heard before. Later, during my 22 years with RCA Victor, I was to learn that this record (Catalog #20-2472) was Chet's first release on RCA disk having been cut in Chicago on August 11, 1947 by the man who had the foresight to sign Chet to the label—the late Steve Sholes. Ironically, this instrumental was actually the "B" side of the featured side, "I Know My Baby Loves Me" In Her Own Peculiar Way", featured a vocal by the leader of the Colorado Mountain Boys—

The first time I saw Chet was in 1949 during my tenure as a Southern Fieldman with RCA and later we both had the honor to work under the great Steve Sholes. In fact in 1969 Chester was responsible for getting me back South and a year later encouraged me to leave Mother RCA and take on the awesome responsibility of starting and leading a new record company. I am just another of the many, many very grateful to this very good guy.

people on both sides of the mikes that Chet has materially helped and I am so

The Man Of The Future Must Be Both Modern and Square—John D. Loudermilk

You think the present is made out of nothing more than a throwaway this an instant that, a few disposable thongs and temporary whatchamacallits, and an occasional what's-it that just drifts through? Well, the future's just gonna be worse.

Future Shock is the name of a book recently on the best seller lists in which the author talks about the effect that sudden change has on the human being, and about the ways in which we adapt (or fail to adapt) to these changes, as Toffler sees it, lies in two directions people take in trying to cope with these "crazy new-fangled ideas" that keep modifying our daily lives: either they stubbornly refuse to listen to any new ideas, or they get too excited about the ideas that isn't "the way it's always been"; or else they jump whole hog into the swing of things and spend all their time trying to keep up with trends and fads and fun-new-things with no thought at all to whether a thing might be a fad or not.

One extreme's as bad as the other, and the author feels that only a man who's learned from the past and made use of the present has any hope at all for the future. His ideal is a person who keeps his heart and mind and eyes open for any new idea or bit of information or technique that can help him to grow and be better than he ever was before. He's a person, too, who never forgets what he's done or been or seen or felt, and he searches through the time and examines them for moth-holes and rust and worn old ruts where once there were shiny new grooves. He studies them carefully and then keeps what's good, throwing out all that's obsolete. In other words, the music business of the future must be both modern and square. Oh, it's not hard to be modern (just look at all the 35 year old "kids" in our business) and it's simple to be square (all you do is sit up there, unchanged, till you rot), but only the man for the future has the strength and the concern and the downright careful craftsmanship to be . . . well, just a little bit of both. The music business is not a business where a slick-in-the-mud can survive for long, and yet once you've made it to the top of the heap . . . where do you go from there?

Well, anyone in the music business or the shoe business or the splinterjoint business (or whatever) should read this book if he's concerned about making it in the future . . . either that or get to know Chet Atkins.

‘He Has The Rare Ability To Decline Or Disagree, Without Arousing Resentment Or Humiliation’—Jo Walker

Anyone who has had the good fortune to know Chet Atkins thinks of him first in terms of the warmth and sense of quiet strength his friendship imports. It is difficult for me to adequately express what these qualities in Chet have meant to me personally as well as professionally, quite aside from his incomparable musicianship and towering public image in the music world.

I cannot remember a time, in the many years of our association and friendship, when Chet did not stand willingly ready to offer help, encouragement, and well-rationed advice when it was most needed. He has the added rare ability to decline or disagree, without arousing resentment or humiliation; and his logic for such reactions is invariably valid.

His deep interest in helping young musicians is well known, and his assistance to others in the music industry is equally extensive, but usually known only to the grateful recipients of his acute business judgment.

In the endeavors to which my personal working interests and energies are directed, Chet has stood as a pillar of the Country Music Association, having been a founding member, a former Board Member, and a member of the Golf Tournament Board of Directors since its inception. He has contributed to the stature and growth of CMA in so many ways that it would be difficult to list them all; and this year it is gratifying to learn that he is again one of the nominees for the Country Music Hall of Fame, as well as one of the youngest persons ever to be honored by a nomination.

This, then, is an all-too-brief appreciation of a "quiet giant"—approachable, unassuming, and one of a kind—my friend, yours, and the whole wide wonderful world of Country Music.

‘His Modesty Is Paramount’—Irving Waugh, WSM

When we think of the Chester that came over to WSM from Knoxville with the Carter Family more than a score of years ago—we think first of talent and then the reserve, the quiet shyness of the artist still seeking the first attention.

Now, with more acclaim than most men ever dream of, the shyness is not all gone and only in part superseded by the knowledge of accomplishment.

But, the cordial contributions of friends, business associates and music are not fully appreciated by the man himself. His modesty is paramount and is all the more pronounced when we realize that in knowing Chet, we have a unique experience, for here is truly a living legend.

Cash Box — October 7, 1972

www.americanradiohistory.com
The Man Behind The Man
by X. Cosse

A personal manager has to be in the right place at the right time and make the right choice and X. Cosse’s obviously has been in the right place at the right time and made the right decision working as personal manager of Chet Atkins.

Originally coming to Nashville to go into the motion picture business with Dub Albritton, Cosse’s brought a wealth of experience and know-how in the production, booking and management fields.

While operating as civilian head of Armed Forces Entertainment based in Atlanta, X. Cosse’s made an indelible study of the music scene in Nashville, taking the Grand Ole Opry as a starting point for Music City.

As a man with ideas for promotion, Cosse’s admits he doesn’t sleep much trying to make the right decision for “his people”. A quiet man who stands in the background as he is known, expertly keeps the wheels well oiled and rolling, acting as lawyer, counselor, physician and business manager . . . a man who enjoys his association with his acts, calling them friends rather than mere business associates.

The duties of a personal manager are performed with the same delicate in-depth perception of an A&R man. Making an appearance, according to Cosse’s, is a selection of acts . . . a thing of quality, a thing of over or under exposure, a study and investigation of a city’s habits and tastes before a commitment.

Without the insight and experience of a qualified personal manager, an act can get into immediate trouble with disastrous consequences to an artist’s career.

Constantly beseeched by requests for appearances by Chet Atkins, Floyd Cramer and Boots Randolph, X. Cosse’s is proof of the ideal manager, having brought The Masters Festival to a show that covers a basic 150 cities a year. Terming the Festival as “simplified to showcase the talent of the men” behind whom he works, X. Cosse’s has brought his acts to the point they are reputed to be the finest talent in Nashville on the concert stage today.

Looking forward to a future with Chet Atkins as a much more serious artist in the symphonic field where he has been enjoying overwhelming success, and with Boots Randolph and Floyd Cramer as television and concert artists, X. Cosse’s says, “Everyday is like New Year’s Day” and good personal “management is like a good marriage.”

Songs In Words About Chet From His Friends

Skeeter Davis—When I auditioned for Steve Sholes of RCA it was with Betty Jack Davis at the Andrew Jackson Hotel in 1953. We had already been to New York and Steve didn’t listen then, but told us to come to Nashville and he would like to hear us and have a couple of other people listen. The other two people were Chet Atkins and Eddy Arnold. To this day I’ve never seen Chet get any more excited over anything than he did when he heard us. Honestly, I remember, he said “Steve, you’ve got to record me. They’ve got the punch!” Chet was the cause of Steve recording us and later having the hit “I Forgot More Than You’ll Ever Know.” Later after Betty Jack’s death in a car accident, Steve tried to record me as a soloist. I never had any faith in myself, ‘cause I’d always just been a harmony singer. After a couple of years, I decided to try it if Steve was still willing to record me. I called him and he said he was glad I was ready to sing again and that he would have Chet record me. I think I was the first or one of the first that he worked with. I made a couple of records with Chet but he never said much and since I knew how much he liked the Davis sisters’ sound I really felt like he had a justified artist on his hands who would never have a record. One day he brought me to his house to eat dinner with him and Lena and Merle and I told him I was going to give it up—that I thought I’d never make it and I felt like they were just keeping me on RCA “cause they felt sorry for me. He laughed and said, “Are you kidding? One day I’m going to have a big smash with you.” Well, I didn’t really believe it, but he must have believed it ’cause we had our smash. He told me I could sing when I thought I couldn’t, he gave me a hit record that has taken me all around the world. But more than anything I think I’m happier because he played me a tune on the guitar in his office and gave me a little of his time when I needed it. I love you.

Danny Davis—Chet’s “quiet enthusiasm” has always had the most influence with me. When you get to know him you realize a “nod” of approval with him is like anyone else doing hand-stands. Whether he was giving me the approval to go ahead with the “Nashville Brass” (which he did) or just loaning me his ear and talent for an option or an A&R decision I always went away confident I was on the right track if I had his “nod.”

Floyd Cramer—Roses are red, violets are blue, where would I have been if it hadn’t been for you. Thanks Chet.

James Blackwood & the Blackwood Bros.—As we celebrate our 21st anniversary on RCA Records, it is with a great deal of pleasure that we extend our congratulations to Chet Atkins on his 25th anniversary on the records label. Chet was our A&R director and also played guitar on many of our sessions in the early 50s & 60s. A number of our records with Chet performing are still available today. We consider that his guidance and assistance during our early years with RCA Records had a lasting influence on our group. Chet, we hope you have another great 25 years with RCA Records.

Thanks to folks like Chet Atkins…

“the grass is greener”

Curly Putman and the staff of Green Grass Music

WE LOVE YOU CHESTER

Jim Reeves Enterprises

from the desk of
Bill Lowery
Dear Chet,
Just a note to thank you for all of the help you’ve given Atlanta artists and songwriters through the years.

Bill

The Lowery Group

Here’s to Chet!

Here’s a good country pumpkin

Cash Box — October 7, 1972

CA 35
Thanks, Chet...
For doing so much to make it happen in Nashville.

THIRD NATIONAL BANK
IN NASHVILLE
Together we can make it happen.

Congratulations

CHET

Ray and Dallas
BLUECREST MUSIC, INC.

Congratulations... To A Great Man

Stanley Mills
SEPTEMBER MUSIC CORPORATION

Reminiscing About Chet

'As A Person, I Know He's A Man Who Can't Be Bought'—Bob Jennings

The name Chet Atkins on a record always meant something special to me in my twenty years at WLAC Radio here in Nashville. Whether it designated him as the artist or producer, it was like the Good Housekeeping Seal. Just seeing Chet's name on the label made you feel like it deserved your support. Of course there was never any question in regard to the quality or taste.

As a song plugger now for almost ten years, I echo the sentiment of so many others, "Chet is a publisher's dream." How many times have I heard the question, "Why can't all A&R men be as fair and considerate as Chet?"

As a person, I know he's a man that can't be bought. A man who will condemn without fear or favours, in themselves as well as in others. A man who is honest and sound and true to the heart's core, who knows his duty and does it. A man whose wisdom and happiness are equalled only by his talent, a talent that's so great it frightens other great talents. A man that's not too proud to admit that he was once poor, but who is now, not too spoiled to be rich, not too lazy to work, and not too ambitious to enjoy life. A man that has, in some way, helped almost everyone I know in our business. As someone said, he's a man that's so doggone nice, you really don't feel defeated if he beats you in a friendly game of golf!

Songs In Words About Chet From His Friends

Jim Ed Brown—Chet Atkins the man that says so little, but does so much is directly responsible for the Browns' recording career and after their retirement, my continuing career in the C&W music field. When Chet touches his guitar it talks. When he talks everyone listens. Chet, thank goodness you talked 16 years ago or there would not have been a Maxine, a Bonnie or a Jim Ed Brown.

Elroy Kahanek—Although I've only really known Chet for a year and a half I've grown very fond of him and can see why he has been such a tremendous influence in the lives of many other great artists. He is by all means the "chief" here in Nashville and will always remain that in the hearts of his fans and friends.

Wally Cochran—I have been with RCA Records for many years and all great years, but the greatest years of my life have been since 1965 when Chet Atkins brought me to Nashville where a new life and much happiness was discovered by me.

Bob Fergerson—The confidence Chet has shown in me has made it possible for me to produce records and to become intimately involved in the personally rewarding world of recorded music, his example has been one of great leadership ability of innovations of dedications. Most of all, perhaps, I appreciate our open end conversations which extend over many years. These are previous things.

Mary Reeves

Chet Atkins is human. Chet Atkins is humble... Chet Atkins is gracious... Chet Atkins is kind... Chet Atkins is talented... Chet Atkins is handsome... Chet Atkins is industrious... Chet Atkins is understanding... Chet Atkins is believable... Chet Atkins is approachable... Chet Atkins is shy... Chet Atkins is honest... Chet Atkins is amiable... Chet Atkins is an ambassador... Chet Atkins is my friend... To me this is Chet Atkins.

Waylon Jennings—When Chet first signed me to RCA this was the confidence and inspiration I needed in the recording studios and my career. Thanks Chet.

Jerry Reed—I hope the whole world reads this 'cause I want the whole world to know, that I am what I am because there was a Chet Atkins in my lifetime and he was my friend. Love you chief.

Charley Pride—What does Chet Atkins mean to me? Well, he was primarily responsible for my being accepted by RCA Records. I really can't say anything other than I just love him and he's a jewel. He's never picked on one of my sessions, but if he keeps practicing I'll ask the cowboy to consider him.

Eddy Arnold—The greatest influence Chet Atkins has had on me would have to be on a personal basis. He has always impressed me with his honesty and fairness. He is a man's kind of man. I think RCA is duly recognizing a great man.

Dickie Lee—Chet Atkins is the reason I came to RCA in the first place. And I'm sure glad I did. When a person that you idolized all your life is suddenly in your corner encouraging and helping you, it's the greatest feeling ever. He's done much for me but he doesn't even know it. That's the kind of man he is.

Hank Locklin—In 1959 Chet was producing me on RCA. We were looking through songs and, out of two songs we were about to decide on, I asked Chet to give me the one he thought was the strongest, He did and I recorded it in December 1959, and it was released in February 1960. The song was entitled, "Please Help Me I'm Falling." That has been my climax in the life of Chet Atkins. Personal regards.

Jerry Bradley—Chet, the biggest thing that ever happened to me in my life was when Chet Atkins offered me a job.
Reminiscing About Chet

'To the Aid Of a Friend When He is Down...'-Elkin L. Rippy, MD

Chet Atkins is true blue; a man's man. And everything he tries, he does the best he can. In music he is known near and far. For his big heart and he way he plays his guitar.

But there is a side of Chet that you don't know. What makes him tick and ready to go. To the aid of a friend when he is down. For he remembers when he was broke; a stranger in town.

With a beat up suit case, a guitar and an old fiddle. A lot of determination, courage and confidence, but not a nickel. And he hasn't forgotten the people that showed him the way. To climb the ladder of success with humility and thankfulness every day.

Songs In Words About Chet From His Friends

Hank Snow—Mr. A. H. Joseph started my recording career in Montreal, Canada on October 11, 1936 and guided me along and into the hands of the late Steve Sholes who recorded me in Chicago in the spring of 1949, my first recording session in the United States. After the untimely death of our beloved Steve I was personally quite concerned as to who my next producer and guide would be, and felt there would never be another human who could take the place of the two great men mentioned above. When I learned that my good friend Chet Atkins was to take over the so-important helm, I was immediately at ease. I had not only followed Chet's fabulous career but had to know him and become a close friend, this in itself was an honor to me.

I truly feel that Chet has been a great inspiration to me and his quiet, understanding and kind manner during my sessions has been a constant help to me through the years. I truly feel he has set a great example to the American way of life, and has every qualification to be placed beside the two greats I mentioned in the beginning of this message. I want to join the millions of others world wide in congratulating him on his fabulous career and his 25 years with RCA. Chet, may you have many more wonderful years not only as a recording artist for the company, but in health, happiness and prosperity. Your true and grateful friend,

Charlie Walker—They say you can tell more by a man's character from 18 holes of golf than you can by knowing him for many years. In Chet Atkins' case, both these apply. I have not only had the pleasure of playing many happy rounds of golf with Chet but I have known him for many years. The first time I ever appeared on the Grand Ole Opry Chet was featured guitarist...that's been a long time ago, but I am proud to say with all his success he is still the same guy I knew then.

When I got married last year, my wife's father could not be there for the wedding. I asked Chet if he would give the bride away. He did and it made the both of us very proud. I am happy to call Chet friend and to be associated with the record company he represents.

Connie Smith—Chet signed me to RCA in 1964. The first time he walked into one of my record sessions I blew the next 3 takes 'cause I was scared to be around such a great man, although mighty proud to be associated with him. After eight years I'm still a little scared but I love him now.

Red Lane—Outside of being my long time hero, the greatest thing Chet did is to better my career was to manage to be on the golf course when I needed a good human being which forced me to play guitar myself on my sessions. I love him.

Archie Campbell—It is so easy to say what Chet Atkins has meant to me over the past thirty years. In my personal life and career, he has meant everything. I firmly believe that above all you get out of life is what you do for others. The measure of a great human being is a man who does things for others and expects nothing in return. This is Chet Atkins.

Norro Wilson—Respect has everything to do with the influence that a person like Chet Atkins has on another person's life. I obviously have that respect for Chet and love him like a hound dog.

Johnny Russell—In reference to Chet Atkins' influence on my career: Without Chet Atkins, what career?

Ronny Light—It takes more than a few words to say what Chet Atkins has done for me, but it only takes 3 words to say how I feel about him. Chet Atkins "I love you."

Bud Brewer—I personally haven't known Chet Atkins for any length of time. I can remember hearing and admiring his guitar playing for years. I think he's one of the all time greats and a legend in his time. I am very honored and proud to be able to say that the guitar picker is now a great friend of mine. I feel the right notes in the future, I will get to know Mr. Atkins in such a way that I will be able to say more. I think he's great.

Lorenze Mann—Chet, to know you is to love you—and I do.

Chet, Congratulations for 25 great years

I will always remember Our 30 years of friendship

Mel Foree

Thanks Chet

Felton and Mary Jarvis

CONGRATULATIONS, CHET!!!

Renfro Valley, INC.
J. Hal Smith, president
Renfro Valley, KENTUCKY
PHOENIX—Grand Funk—Capital SMAS 11099  
The country's (and the world's) most popular rock hard rock band is now four, with the addition of keyboardman Craig Frost. This Nashville session's only hint of the country sound is the guesting of Doug Kershaw's electric fiddle, but whether it is the new recording situation, the fact that they have a new member or their complete control of the production work this time around, Funk seems to have really opened up to many sources of inspiration. We think even their former critics will have to give this one a serious listen—it is clearly their best to date. Includes their breaking single "Rock 'N Roll Soul" and a dynamite instrumental "Flight Of The Phoenix."

ROCK & ROLL MUSIC TO THE WORLD—Ten Years After—Columbia KC 31779  
By now, no one has to ask the question "Ten Years After what?" Anyone with even a cursory introduction to solid rock knows what they're into. This, their second LP for the label and their first in over a year is more of the same kind stuff they are praised for. Some fresh feeling in back of it all (and a sparse but fine use of moog) helps put across the super-chug of "Choo Choo Mama," the boogie of "You Can't Win Them All" and others. The title track and "Convention Prevention" are two more stndouts bound to make this another Top 10 winner for the group.

NEW BLOOD—Blood, Sweat & Tears—Columbia KC 31780  
New group, new music, same great solid feeling. Jerry Fisher now handles the vocals, and the horn section is better than ever. From the same source as "Hi De Ho" (Circus King's "Circus," LP), the group revises her "Snow Queen" and segues into their interpretation of Herbie Hancock's "Maiden Voyage." Their chart single, "So Long2 Dave," is here as is Bob Dylan's "Down In The Flood" and Michael Gately & Robert John's "I Can't Move No Mountains." The album should have little trouble re-establishing the group's enviable position in the hornrock hierarchy.

PURPLE PASSAGES—Deep Purple—Warner Bros. ZLC 2624  
Deep Purple. More than a color. A British quintet who made their mark in America because they knew "heavy" and "progressive" were more than words implying a volume level. It's cause the many meters to pin and those who aren't too big to write in pain. Three albums on the now defunct tetragrammaton are the basis for this two record set, making these tracks available again here after an all too long a period of hard-to-getness. Here is everything from their Top 5 hit "Hush" to the complex reggae of "April." Should be painting the charts in royal colors.

AT HIS BEST—Eric Clapton—Polydor PD 3503  
A specially-priced two-record set cleaning the best from the legendary guitarist's solo LP, the Derek & the Dominos album and the Blind Faith offering, as part of the new arrangement between the Stigwood organization and the label. The complete version of "Layla" is included as is Eric's latest single, "Let It Rain." Racing with Eric are Delaney & Bonnie, R. T. Coolidge, Leon Russell, Stephen Stills, Ginger Baker, Steve Winwood and Duane Allman among others.

HEAVY CREAM—Cream—Polydor PD 3502  
Cream's legend is still more than academic. This specially-priced double LP offering should do well thanks to both the revitalized interest in rock's "New Blood" and the Dominos as well as for the strength of the music itself. Included are "I Feel Free," "I'm So Glad," "Sunshine Of Your Love" and "White Room" among others. Kind of the cream of Cream rising to the top once again.

VOLUME 4—Black Sabbath—Warners Bros. BS 2602  
There should be more "Black" gold here for the quartet. Their driving, satanic majesty rock churns on to ever-increasing glory. Some of the better of the harder cuts are "Corro- copula" and "Wheels Of Confusion." But for those who wait for their occasional sweet but as equally compelling moments, there are two here for you—a Moody Blues-ish "Changes" and an acoustic "Bells." The title track and "Paranoid" are mental, "Laguna Sunrise." Also check out a short excursion into electronic music, "FX." Hellsfire on the rocks!

CLASS CLOWN—George Carlin—Little David LD 1004  
The long-awaited second LP from the "new" George Carlin—a guy who can get laughs just swelling—it is based on his childhood life and times. The material is bound to strike a familiar chord with just about everyone who's been through the trials and tribulations of growing up in "the neighborhood" and making the best of the 9 to 3 trip in school. This is a comedy disk that sounds better and better with each listening and it's one that should advance this crazyman's career by at least two semesters' worth.

FULL HOUSE—J. Geils Band—Atlantic SD 7241  
You think you've heard live albums before? Well mama, get a load of J. Geils' latest. Whether you want to call them a rock 'n roll band or the most solid white r&b group to come along in years, the group revives her "Snow White" and segues into their interpretation of Herbie Hancock's "Maiden Voyage." Their chart single, "So Long2 Dave," is here as is Bob Dylan's "Down In The Flood" and Michael Gately & Robert John's "I Can't Move No Mountains." The album should have little trouble re-establishing the group's enviable position in the hornrock hierarchy.

CHUCK BERRY'S GOLDEN DECcade—Chess 2CH 1514  
Berry's best have been catalog staples for some time. Now, here's his first LP, the special single and "London Sessions" LP going so strong, the label has repackaged his two greatest hits LPs in one single package. Here we have the right idea at the right price and the right time and it's bound to become a top seller. The songs' course speak for themselves: "Johnny B. Goode," "Sweet Little Sixteen," "Roll Over Beethoven," "Rock And Roll Music"—the list, like Berry's genius, goes on and on. A new generation is attesting to that.

HEADS—Osbisra—Deco DL 75368  
This English-based African septet has made a handy reputation for themselves with their first two LPs both artistically in the grooves and pictorially on their striking covers. Their third release is the first self-produced effort from the guys, and the African flavor seems a bit stronger now. Package includes their current single "Wango Wango" and a heavy extended number in "One Che Che Kule." Some of the most entertaining "roots music" around.

PORTRAIT OF SAMMY DAVIS, JR—MGM SE 4852  
Leslie Bricusse and Anthony Newley who provided the sweet singing in Sammy's last film make a further career via "Candy Man" have contributed four new tunes for this latest creation, including his most recent single release, "The People Tree." And in much the same manner as was the case in the definitive version of "Sweet Gingerbread Man," bound to be heavily promoted by MOR radio here, the first recording of the Mary Tyler Moore TV theme, "Love Is All Around" and lengthy but pithy renditions of Roy Hamilton's hit "You Can Have Her" and Jerry Jeff Walker's "Mr. Bojangles."
1. Elected—Alice Cooper—W.B. 34% 59%
2. Something's Wrong With Me—Austin Roberts—Chelsea 32% 51%
3. I'll Be Around—Spinners—Atlantic 30% 73%
4. Freddie's Dead—Curtis Mayfield—Custom 29% 92%
5. Spaceman—Nilsson—RCA 26% 53%
6. I'm Stone In Love With You—Stylistics—Arco 24% 24%
7. I Am Woman—Helen Reddy—Capitol 24% 58%
8. Witchy Woman—Eagles—Asylum 16% 99%
9. Operator—Jim Croce—ABC 15% 15%
10. Good Foot Part I—James Brown—Polydor 15% 23%
11. Midnight Rider—Joe Cocker—A&M 13% 71%
12. Papa Was A Rolling Stone—Temptations—Motown 10% 17%
13. From The Beginning—Emerson, Lake & Palmer—Cotillion 10% 58%
14. If You Don't Know Me By Now—Harold Melvin & The Blue Notes—Phila. Int'l 9% 9%
15. Tightrope—Leon Russell—Shelter 8% 99%
16. Ventura Highway—America—W.B. 8% 8%
17. American City Suite—Cashman & West—7% 19%
18. It Never Rains In Sunny California—Albert Hammond—Mums 7% 7%
19. Don't Do It—Band—Capitol 6% 20%
20. Song Seller—Raiders—Columbia 6% 6%

Vital Statistics

218 Elected—John McVie
219 AC/DC
220 Megadeth
221 Iron Maiden
222 Bon Jovi
223 Van Halen
224 Metallica
225 Guns N' Roses
226 Alice Cooper
227 Bon Jovi
228 Metallica
229 Nirvana
230 Pearl Jam
231 Guns N' Roses
232 Metallica
233 Nirvana
234 Pearl Jam
235 Alice Cooper
236 Bon Jovi
237 Metallica
238 Nirvana
239 Pearl Jam

LOOKING AHEAD

101 ANYWAY THE WIND BLOWS
102 MEAN LITTLE WOMAN, ROSALIE
103 THE MOSQUITO (Chemical—ASCAP)
104 (WIN, PLACE & SHOW) SHE'S A WINNER
105 OPERATOR
106 I'AN'T NEVER SEEN A WHITE MAN
107 SINCERELY
108 DANCE, DANCE, DANCE
109 HEY LITTLE GIRL
110 SONG SELLER
111 WHAT AM I CRYING FOR
112 THE SLIDER
113 SUNNY DAYS
114 S.T.O.P. (STOP
115 SEA SIDE SHUFFLE
116 GOOD TIMES

WHEN YOUR MUSIC HAS TO BE SEEN!
MUSIC FROM THE TV SERIES "THE MANCINI GENERATION" — Henry Mancini — RCA LSP-4689

As Mancini takes on a new media through his nationally syndicated TV series, he takes on a new musical direction as well. Wonderful use is made here of the arranger synthesizer, and it adds an entirely new dimension to his artistry. The package features many instrumental hits old and new ("Joy," "The Masterpiece," themes from PBS' "Masterpiece Theatre," "Swinging Shepherd Blues" along with "Amazing Grace" and Herbie Mann's "Memphis Underground." There's no generation gap where Henry works.

GARY GLITTER — Bell 1108

Great balls of glitter. Gary's first album is boss. Like from the word go. Gold lame music old "Rock And Roll Part 2." is but one of the glisteningers. The follow-up single to the be is "I Didn't Know I Loved You (Till I Saw You Rock And Roll)." True oldies include "Donna," "School Day," "The Wanderer" and a fine version of Shirley Ellis' "The Clapping Song." "Rock On" is a great original. Everything that Glitter is bound to go gold.

TEQUILA SUNRISE — David Clayton-Thomas

Columbia KC 31700

The second solo LP from the former voice of BS&T should put him on solid ground sales and reputation-wise as his own man. He composed most of the tunes here together with musical director William Smith and is also showcasing his guitar extensively for the first time. The title implies a Latin influence which is simply not here, but it is a sunny and happy way to greet the morning or night, nonetheless. Highlights include Chuck Berry's "Down Bound Train" and originals "The Face Of Man" and "Last Time That She Cried."

TRAVIS WAMMACK — Famo FAS-1801

Travis Wamrack walks the usually precarious line separating Top 40, soul and progressive music with much appeal and artistry. His first single for the label, one of the few "white" sides to succeed & in recent years ("Whatever Turns You On") is here. The program ranges from Clarence Carter's "I've Got A Love For You," a Ray Charles-ish version of "You Are My Sunshine," and a powerful re-reading of The James Gang's "Funk No. 49." "So Good" sounds like the strongest bid for a follow-up hit single, but Arthur Alexander's "You Better Move On" will also garner much attention.

BARNSTORM — Joe Walsh — Dunhill DSX-50130

Former James Gang member Joe Walsh shows why he might have had his musical differences with his one-time cohorts. The music Walsh is into is of a completely mellow sort. The excitement is found in the genius of the arrangements and Bill Szymczyk's production. One instrumental in particular, "Giant Behemoth," is worth the price alone. His new group features Joe Vitale on percussion, keyboards and flute and Kenny Passarelli on bass and guitar. Everybody sings and the harmonies are frequently stunning. Walsh himself plays a mean arr synthesizer along with handling the lead vocal honors, keyboard, guitar and (7) telegraph key.

WATERFALL — Metromedia KMD 1057

The group and the label's finest moment. The combination of W. Hadkinson's wellover-warmer vocals and the band's medium decibel horn/guitar/drum punch should bring them the commercial acclaim they have been seeking to go along with their fine press. There is not a little guts to the music. It has all the potential appeal of the things Traffic has been doing. "Waterfall" leads off the set in which each tune asserts its own identity while laying down a foundation of the group's own sound. No doubt about it. It will happen big with this one.

THE JOEY HEATHERTON ALBUM — MGM SE 4858

There's a lot of excitement here on Joey Heatherton's debut LP. Aside from her hit version of "Gone" there are other strong oldies that fit her perfectly. The Patsy Cline hit, "Crazy." Wanda Jackson's "Right Or Wrong" (a hit for Ronnie Dove) and most importantly, Brenda Lee's "I'm Sorry." The Beachboys' "God Only Knows," the Barbara Reinhold penned, Freddie Pope hit "The Road I Took To You" and the Gershwin's "Someone To Watch Over Me" help round out the album. Beauty is as beauty does.

ADRIAN GILBERTO TODAY — Perception PLP 29

The girl from Ipanema—sensuous woman Brazilian style—returns to the recording scene with her first for the label Album her enthusiasm is drenched with David Jordan boasts such sidemen as Ron Carter and Auto Moreno. The material is a combination of English and Portuguese ballads and rhythm blues. Many of it were self-written by the lovely lady of the whispers. MON's will of course be interested in this one as well as jazz programmers and buyers, and they will probably be most taken with "Daybreak" and "Make Love To Me." She hasn't lost her touch and has in fact improved on her witchery.

RAW VELVET — Bobby Whitlock — Dunhill DSX 50131

Whitlock's second LP for the label is a two-sided conception. The "raw" half relies on gospel and boogie rock to bring the singer/composer home. The "slick" half features his latest single ("Hello L.A., Bye Bye Birming- ham") and the more than noteworthy "Write You A Letter." You can bet that Whitlock is a soft cushion of sound, climaxing in the beautiful "Start All Over." His first album was charted and there's every indication that this one will go the same route.

YOU MUST REMEMBER THESE, VOLUMES I & II — Various Artists — Bell 5077-8

How do you make all of the oldies freaks happy all of the time? By releasing two LPs like these, the first spanning the doowop and earlier & hits while the second relies on the jive and sound. Volume I should have a place in everyone's collection if only for its containing the two greatest & balls of all time ("In The Still Of The Night" and "Hello L.A., Bye Bye Birming- ham") and 14 more where they come from by such notables as The Nutmegs, The Silhouettes, The Silhouettes. Volume II boasts Bell's own hits of the last decade, highlighted by "Angel Of The Morning," the Delfonics and Box Tops baggies and even "Little Girl" by Syndicate of Sound.

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HOLLYWOOD: Chi Coltrane—(Cont'd. from page 20)

Chi believes that her album is a beautiful one. She feels that her entire life up to that point went into its composition. For this reason she does not want to rush out another album, "I believe, that it is not just a simple album. And when the people start getting into it and enjoying it they will find that it is complete in many ways. It needs to be shown to the public right now. And after I'm satisfied that it has been exposed to a good degree to the general public, then at that time I'll sit down and think about the next album." Chi is careful in what she says and what she gets behind. Concerning her writing she says, "Everything I talk about is a place where I've been. I can tell you the date, what city it was, in the room and who the person was. I don't just write things for the sake of rhythm or poetry or something I just don't believe in. It's nice for others to write abstract poetry, but for me, all of my songs are very, very deep and have a lot of meaning behind them.

On the lighter side, Chi has written one fictitious song called "Harry the Under-taker." She admits that it is a silly song, but she has always thought of undertakers as looking morose and forbidding.

Chi is a true hard working professional. She has worked in L.A. recently at the Troubadour with David Ackles. During that show she felt that she had taken into consideration David's crowd. Therefore she had to cut out of her act some of her more up tempo tunes such as "Go Like Elijah." She has also worked the Bitter End in New York, the Brown Shoe in Chicago, the Boarding House in Chicago, and the Stonewall outside Boston.

She believes that there is a whole deepening of the music scene today, that the public demands more of music than they used to because there are so many more modes of music available to them. She feels that "people today are more conscious of lyric content, the arrangement, the melody, and even the production and musicians used on a record. This shows the true perspective of where the artist is and his ability to have come forth and be developed." "Every six months I can really see that I've changed. The rate of growth in the past three years is such that I don't know where my head will be at six months from now," can merlen

NEW YORK—MARSHALL EFRON: THE NUTRINO NEWS NETWORK

Most comedians began earlier in life by writing short comedy routines that they practiced in school plays or in the privacy of their homes. According to his bio, Marshall Efron during his earlier years, began a lifelong romance with the automobile. Since 1954, Efron has gone through some 25 or 30 cars. He now owns only 5. And what has all this to do with comedy? Nothing!

The Nutrino News Network is the title of Efron's comedy album for Polydor Records, and it contains some of his best material. He has two major characters, Brad Barlow and Alan Sweeney, both of whom are radio broadcasters broadcasting from a shabby radio shack located somewhere in an unknown New Jersey. What's unusual is that the team airs fascist material from 5:30 AM until they sign off at 9 P.M. The programming comprises episodes of "Captain Privilege & Peter Patriot," which is sponsored by Stars 'N Stripes Fuddy Duddys, as well as soap operas, messages from Mayor, musical skits and some local news.

In any event, Marshall Efron's Polydor album is just a small sampling of his many talents. Shown below are Peter Siegel and Efron who came up with the concept for the album. As shown in the photo, the duo are preparing to go on the air. Good luck, fellows!

PASSENGER REMARKS—Rumor has it that a super show is being planned for a weekend in October or November, and that the show will headline Paul McCartney & Wings, John Lennon and Friends, and a new group featuring George Harrison & Ringo. Needless to say that if the rumor becomes a fact, lots of problems will occur regarding ticket sales. Perhaps the biggest question of all is—if in fact the show goes on, will John, Paul, George & Ringo get together at the close of the show for a jam session? We'll have to wait and see.

Second rumor of the week is that Sly Stone will be producing the next Etta James album for Chess Records. As of press time, there was no confirmation and nobody was willing to rent another press as to the projected release date of the LP. Watch for a great new single on Penny Farthing by a group called Knicade. Record is called "Dreams Are Ten A Penny," and it could easily go gold. It's just what top 40 is looking for.

NORTH HOLLYWOOD—The Steve Perry version of Magtec was given its first release of 4-channel quadrosonic material today. The release is on RCA and Warner Bros.-Reprise Records. The release covers 10 albums in open reel configuration; list prices are $9.95 for popular titles and $10.95 for all titles. All titles released in 4-channel or stereo will be available in the i.p.s. mode. Magtec has exclusive open reel li- He was the son of Elmo and Louise Yancy and was a member of the First Baptist Church of Pensacola, Florida.

We view the 4-channel market as an exciting and promising market for music," said Basch Rubinstein, general manager and president of Magtec, "rather than taking the place of stand- ard stereo product. Each system has distinct advantages and each has its own appeal to the consumer." Magtec also plans to introduce new sound concepts designed to reach new listening levels, and to give the consumer a new perspective of music. Magtec's new sound concept is called "Magtec" and is a unique combination of four different sound systems which work together to create a new listening experience. Magtec has a complete line of audio equipment including amplifiers, speakers, and turntables. The company also produces a line of software which includes recorded music and video images. Magtec's software is compatible with all of the company's audio equipment and is designed to enhance the listening experience. Magtec's software line includes a wide variety of recordings including classical, jazz, rock, and pop. Magtec's commitment to quality and innovation is evident in all of the company's products. Magtec is proud of its long history of excellence and remains committed to providing the highest quality products for music lovers.

Garner Intro & Speed Model 1056 Tape Copier

LINCOLN, NEBRASKA—Garner Electronics has introduced the Model 1056 High Speed Professional Tape Copier, a heavy-duty reel-to-reel tape copier that copies up to five high quality copies from the master reel. This precision machine is designed for professional quality audio tapes by commerci- al and professional recording entities and all types of industrial organizations.

The 1056 features a single cassettes which drives the master and all five copies, and a synchronous motor drive that drives a large reel to reel wheel. The unique forward tilt of the transparent复制带 gives access to the cassetted area and simpli- fied tape threading. System state electronics and special handholds provide outstanding functionality response and an easy-to-follow tape threading. The control panel features push button operations, completely rewinding the master and tape speed production of large quantities.

The 1056 High Speed Professional Tape Copier operates on electric 240-415, 208-230V, 3 phase, 60 Hz, 250W high by 17" deep. This model is designed for high speed duplicating of tapes. It is capable of copying 5000 tapes per hour, with a maximum of 30 tapes per minute. It is designed for use in high volume copying environments and is ideal for mass duplication and high volume copying. The 1056 features a number of advanced features, including a high speed, high capacity tape transport system and a rugged, heavy-duty frame. The machine is capable of producing high quality copies of any type of tape, from professional grade audio to low fidelity music. The 1056 is a versatile machine that can be used in a variety of applications, including duplication, recording, and tape editing. The control panel includes push button controls for easy operation, and the machine is designed for use in a commercial environment. The 1056 is a high quality, high speed professional tape copier that is designed for high volume copying and duplication. It is ideal for any environment that requires high quality copies of tapes.
### Country Roundup

Chet Atkins says, "I'll be playing for the people until I'm 70—if I live that long and if they'll come to see and hear me." Country Music's congenial black singer, Welton Lane, changed his nightly headquarters Sept. 12 when he moved to The Thoroughbred Club in Louisville, Ken- tucky. The Epic artist has been entertain- ing for the past three years at The Churchill Inn in that same city.

A new singing talent produced by Buck Owens, has a new Capitol Rec- ords single which features an old Cedarwood Publishing Company ever- green, penned by the late Johnny Horton. Larry Garner is the artist and the song is "If I'm A Woman Man." Carl Perkins, the country- rockin' sideman of Johnny Cash, has a new Columbia single release featuring a song that he wrote called "The Trio." It appears that hit-maker Donna Fargo has another chart top- per for Dot Records in her self- penned and sung "Punny Face," taken from her album, "The Happiest Girl In The Whole U.S.A." It's the latest female country artist who has topped both the country and pop charts with the same song. Donna Fargo is likely to garner some awards from several sources this fall when country music organizations and press make their annual presentations.

There really doesn't seem to be anything that could keep Roni Stone- man from his daily routine because she has done all her life and thor- oughly enjoyed it. Now, her latest Dot release has for the A side, "You Make Me Feel Like Singing," a tune written for her by Norro Wilson and D. J. Crockett. A new label for Dot Records is out on a single, B. J. Jasper makes the most of "(If Loving You Is Wrong) I Don't Want To Be Right." It's a country cover of the giant pop hit by Larry Ingam, John Denny, produced the session. Nash- ville West Records has released "Gu- tars Pickin' Blues" by Dennis Payne and the Country Mile. Dennis worked for several years with Gary S. Paxton ("Woman, Sensuous Woman," "Try It, You'll Like It," "Travelin' Light," etc.), has been having songs recorded by Red Simpson for Capitol. He is now working with an engineer at Balke- field Sound Studios and is producing some of his own material. Dennis and the band are now appearing at the Holiday Inn in California City, where they have played to standing room only crowds.

Donna Fargo taped the syndicated Mike Douglas Show on Sept. 15. Liz Anderson, Penny Dellavan and The Four Guys, of Buddy Lee Attrac- tions, are among the entertainers scheduled for the annual American Business Women's Assoc. benefit in Nashville on Oct. 24 at McGavock High School Auditorium. Panama Track and her band, The VIPS, began a European tour Sept. 21 which includes France, Germany, Italy, and Spain.

Mei Tillas taped the syndicated Mike Douglas Show Sept. 7. Hank Williams, Jr. is scheduled to perform at MGM's party on Friday, Oct. 20 during the Grand Ole Opry Celebration and Ceceytown Convay, then head for Edinburg, Texas for an engagement the following night. Herman Harper, general manager of the Light Agency, has announced the signing of the Sammy Hall Singers to an exclusive booking contract.

Little Richie Johnson will be handling national promotion for Capitol records. Little Richie and Kenny worked together a few years ago and now Johnson will be handling Kenny's national promo- tion. Kenny's new record is "I Bought The Seven Year Old Back" on MGM. Billy Walker is off on a handshaking safari to Omaha, where he has been maintaining with the entire staff at Physicians Mutual Insurance his re- activated "Country Carnival" television show. Danny Davis, who hasn't worked a show in three years without being asked to come back, claims his booking are really stacking up these days. He says, "Buddy Lee even has used tentatively booked for the entire month of December at Harrah's in Lake Tahoe," and, the brassy bandleader emphasizes, "that's for 1973!" George Jones, Tammy Wynette, Patsy Sledd, Harold Morrison, and The Jones Boys will return to their adopted Florida home in Lake and for an Oct. appearance at The Old Plantation Music Park.

One more recording session should be all that's needed for Mac Wiseman to complete his next RCA album. En- thusiastic over Wiseman's present "On Susan's Floor," RCA has requested an early completion date for the album, according to Wis- eman's producers, Allen Reynolds and Bob McMill... with the signing of William, it's announced that Mason added another hit artist. No stranger to the music scene, Wilma's record career includes "Baby" and "Don't Touch Me." The newly formed M.G.B. label is a branch of Ricci Mareso Enter- prises.

### Top Country Albums

1. **A SUNSHINE DAY WITH CHARLIE PRIDE** (RCA LSP 4742) 1
2. **LISTEN TO A COUNTRY SONG** Lynn Anderson (Columbia KC 1647) 3
3. **THE HAPPIEST GIRL IN THE WHOLE U.S.A.** Donna Fargo (Dot LSP 26000) 2
4. **AMERICA** Johnny Cash (Columbia KC 1645) 4
5. **LONESOMEST LONESOME** Roy Clark (Columbia KC 1646) 6
6. **ELEVEN ROSES** Hank Williams Jr. (MGM SE 4843) 3
7. **WHEN THE SNOW IS ON THE ROSES** George Jones (Columbia KC 1646) 8
8. **ME AND THE FIRST LADY** George Jones & Tammy Wynette (RCA LSP 3150) 9
9. **ROY CLARK COUNTRY** Roy Clark (Dot LSP 25996) 10
10. **MISSING YOU** Roy Orbison (RCA LSP 3164) 11
11. **TO GET YOU BACK** Jerry White (Capitol SE 1350) 12
12. **THERE'S A PARTY Goin' On** Jerry Miller (Epic KE 27000) 13
13. **BEST OF JERRY REED** (RCA LSP 4279) 14
14. **THE STORYTELLER** Tom T. Hall (Mercury SR 61368) 15
15. **BEST OF BUCK & SUSAN** (Columbia KC 16231) 16

### What's Playing

**SHERWIN LINTON** "Lived a Life with a Cheater" is commending air play wherever it is heard. Song number 7 KXRB Radio Sioux Falls, S. D., No. 9 KTTP Minneapolis, No. 20 KFGO Fargo, WAXK Bloomington, Ill., WOCW i nd. WHAT Meriden, Wis., KDAN St. Paul, WMW Tapea, KQO Onaha, KOLM Rochester, Minn., WACQ, and (it's just begun.) Dee-Jays Write for copies to:

**LITTLE RICHIE JOHNSON**
Box 3, Belen, New Mexico

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Hall Of Fame Acquires Rare Jimmie Rodgers Picture Disk

NASHVILLE — The Country Music Hall of Fame and Museum has received the donation of one of the rarest country music recordings ever recorded - a Jimmie Rodgers picture disc.

The famous "Jimmie Rodgers Picture Record" was donated as a memorial after the pioneering singer's death, which was given to the Country Music Hall of Fame by the estate of Jimmie Rodgers, according to the museum. The record, which contains songs such as "Blue Yodel No. 12," was the first 78-rpm disc, RCA 18-6000, was a special release. Side A contained a photograph of Jimmie Rodgers, and side B held "Blue Yodel No. 12." The most striking feature of this disc was the real prismatic side bear a photograph of Rodgers, and the B side pictures of discs with the titles of all twelve "Blue Yodels" listed. Visual data fills each side of the disc, for the hard, grooved surface. The discs were wrapped in a paper inner core containing print and pictures."

"The gift is an early attempt at the 'picture record' technique of linearization which was to become popular through the 1940s," said Ivey. Country Music Foundation executive director. "This particular try didn't work out too well, though. The heavy tone arms used in acoustical record players were on the outside covering of the disc, and other technical problems developed. Only a few copies of the Rodgers picture disc ever reached consumers, and this accounts for the extreme rarity of the item," Ivey added.

CMA Announces Top Five Songs

NASHVILLE — Tallying has been completed to determine the top five songs of the year as voted on by the membership of the Country Music Assoc. -- "Easy Loving," Freddie Hart; "Kiss An Angel Good-Morning," Charley Pride; "She's All I Got," Jerry Wexler; and "Crazy," Patsy Cline.

Don Gant To Acuff-Rose

NASHVILLE: Wesley Rose, president of Acuff-Rose Publications, Inc. and affiliated companies, has announced the appointment of Don Gant as assistant to the president, effective immediately.

Don, a ten-year employee of the company, has been active in virtually every field of the music industry. He is known as a producer of records for such acts as the Newbeats, Intruders, Inc., has also been co-producer and the voice of the Philharmonic on Warner Bros. records, has produced hits for the Newbeats, Gene & Debbie, Mickey Newbury, John D. Loudermilk, Roy Orbon, Glenn Harrell, and others. He has also been a co-writer and many of the r&b staffs of the record industry. He has recently been elected an alternate trustee for the Nashville chapter of NARAS.

National Quartet Convention Dates

NASHVILLE — The 1972 National Quartet Convention will be held at the Municipal Auditorium in Nashville. On the program: 1) a general membership meeting; 2) an entertainment show; 3) a general membership meeting; 4) a special event.

Dot Signs Dave Kirby

NASHVILLE — Paul Tannen, general manager of Pete Drake Productions, has announced that Dave Kirby has been signed to Dot Records. Kirby is best known as a writer, producer and singer. He has written such hits as "I Want To Be With You," Charles "Sidewalks of Chicago," Merle Haggard's "You Wouldn't Know Love," by Ray Price, and "Wish I Didn't Have To Miss You," by Jack Greene and Jeannie Seely.

JED International Inks Bill Sterling

NASHVILLE — Bill Sterling, a Nashville writer, has signed a tape-record contract with JED International. Sterling, winner of the 1969 Grammy Award for Best Male Vocal Performance, has signed a three-year deal with the label.
C & W Singles Reviews

Picks of the Week

SOME OF CHET’S FRIENDS (RCA 74-0799)

Chet’s Tune, Parts 1 & 2 (2:45, 2:40) (Delmore, ASCAP—Cy Cober)

The wide-ranged roster of RCA’s Nashville artists have assembled to pay tribute to Chet Atkins on his twenty-fifth year in showbiz. Led by Jerry Reed and Porter Wagoner, approximately 40 artists alternate on lines of this clever Cy Cober tune, arranged by Billy Walker. Part 1 was recorded on Chet’s 20th anniversary in 1967, Part 2 was recorded this year. A perfect gift to Chet from all his “children.”

BARBARA MANDRELL (Columbia 45702)

Holdin’ On (To The Love I Got) (2:14) (Algeee/Aaltam, BMI—C. Taylor, N. Wilson, T. Wynette)

Barbara Mandrell is holdin’ on to a whole lot of talent. This up tempo ballad surrounds her firm and soulful voice with catchy production by Billy Sherrill. Sure to be big. Flip: no info available.

SANDY POSEY (Columbia 45764)

Happy, Happy Birthday Baby (2:17) (Arc, BMI—M. Sylvia, G. Lopez)

Here we have one of the few songs that is timeless and universal. Whether it’s a 1957 pop version by the Tune Weavers or a 1972 c&w version by Sandy Posey, this tune gets its message across and should be on top very shortly. Flip: no info available.

CLAUDE KING (Columbia 45704)

He Ain’t Country (2:36) (Belldale/Armstead, BMI—R. Stamps, J. Mullins)

Starting off with a Sly & the Family Stone r&B riff, this record turns around in a flash to become a pure country hoedown. Not only is the turn around a surefire attention getter, but the lyrics add fuel to the fire, having a lot to say about traditionalists accepting young upstarts. Totally entertaining. Flip: no info available.

TEX RITTER (Capitol P.3457)

Comin’ After Jinny (2:03) (Evil Eye, BMI—S. Silverstein)

Sheil Silverstein has the knack of writing songs with unexpected twists of fate at the end. Tex Ritter has the knack of interpreting Silverstein’s writing talents into a topnotch performance with exactly the right touch of melodrama. Flip: “You Will Have To Pay For Your Yesterday” (2:30) (Criterion, ASCAP—B. Dodd, S. Cooper, T. Ritter).

NORMA JEAN (RCA 74-0814)

I Know An Ending (2:36) (Tree, BMI—H. Cochran)

In order to have an ending, there must be a beginning, and Norma Jean should get her new single off to a firm start with her moving, down-home vocals. Flip: “I Guess That Comes From Being Poor” (2:26) (same credits).

JEANNE PRUETT (Decca 33013)

I Forgot More Than You’ll Ever Know (About Her) (2:28) (Travis, BMI—C. Nuff)

Jeanne Pruett launches into a torchy ballad with heavy impact in both the vocals and lyrics. Should win her considerably airplay in c&w markets across the country. Flip: “Don’t Hold Your Breath” (2:08) (Mariposa, BMI—J. Pruett).

CONNIE VAN DYKE (Barnby 5003)

Peanut Butter Angel (2:36) (Berwill, C. Van Dyke)

Using this unusual song title as a sentimental childhood image, Conny Van Dyke should command considerable attention with this up and comer, which will also help establish Barnby as a country label. Flip: no info available.

JACK CLEMENT (JMI 170)

The One On The Right Is On The Left (2:12) (Jack, BMI—J. Clement)

Jack Clement has a talent monopoly here! Singing a song that he wrote, he has recorded it on his own label. A hit for Johnny Cash a few years back, this clever ballad teaches a timely political lesson that should be a hit all over again for Jack. Flip: no info available.

Best Bets

DICK O’LEARY (Country Showcase America 127)


JAKE PAYNE (GP 524)

Your Love Of Regret (2:30) (Best, A-While, ASCAP—S. Ford, Jr.) GP Records has a strong country and western chart contender in this Jake Payne song. An easy-listening ballad. Flip: no info available.

CHUBBY WISE (Stonestay 1072)


DAVE KIRBY (Dot 17437)

Lila Is My Kind Of Woman (2:58) (Tee, BMI—D. Kirby) Dave Kirby kicks off his recent pact with Dot with an original ballad which shows his writing talent and singing sensitivity. This song mixes new and old sounds with interesting results. Flip: “So Long, Train Whistle” (3:07) (Tee, BMI—D. Kirby, L. Quadding).

Cash Box — October 7, 1972
A world-famous worm just popped out of Hank's hit album.

"Glow Worm" is the song that sold millions for the Mills Brothers in the 50's. After a nice snooze, the worm has reappeared, shining brighter than ever.

"Glow Worm" is Hank Thompson's latest single, from the smash hit album, "Cab Driver. A Salute To The Mills Brothers". It's a combination that's shot "Cab Driver" right to the top of the country charts. And "Glow Worm" can only mean that Hank Thompson is spinning another hit.

THE SINGLE
"Glow Worm"
DOA-17430
b/w "You're Nobody 'til Somebody Loves You"

THE ALBUM
"Cab Driver"
DOA-25996

Distributed by Famous Music Corporation
A Gulf + Western Company

Country LP Reviews

DOLLY PARTON SINGS "MY FAVORITE SONG-WRITER, PORTER WAGNER"—RCA 4752
Dolly Parton—which is more beautiful, her voice or her looks? Whatever the answer, the combination of the two is simply devastating! Dolly radiates her inner soul through both her looks and her voice, and has shown time and time again that purity of feeling wins cut over flashy singing tricks—her talent stands the test of time. In her liner notes, Dolly emphatically states that Porter Wagoner is her favorite songwriter, and for that reason she has recorded an album of his songs exclusively. The team of Dolly's performance and Porter's writing is another "perfect combination." A superlative album.

SOMEBODY LOVES ME—Johnny Paycheck— Epic KE 31707
Although "She's All I Got" was Johnny Paycheck's big comeback hit last year, he has since pleasantly disproved the title of that tune by showing that he certainly has got more than one hit up his sleeve. Following through with "Someone To Give My Love To" and an album similarly entitled, Johnny has firmly established himself as one of today's enduring country stars. His new album set which will satisfy many anxiously awaiting ears, includes "Spread It Around," "Kissing Yesterday Goodbye," "Song Sung Blue" and the title tune.

A PERFECT MATCH—Barbara Mandrell & David Houston—Epic KE 31705
Everybody knows what happens when you put a man and woman together, and that's one of the reasons why country duets have been so popular. But what happens when you mix raw soul with smooth finesse? You'll come up with the perfect match of David Houston and Barbara Mandrell. David has been known for his smooth and sophisticated approach to singing, while Barbara has always gone for the funky and soulful side of country. Together, the two combine the best of two worlds and should open new listening markets for each other. Includes "We Go Together," "Almost Persuaded" and the title tune.

DOWN TO EARTH—Jeanne C. Riley—MGM SE 4849
Jeanne C. Riley kicked off her career as the saucy little miss in the mini-skirt that sang "Harper Valley P.T.A." with all the guts necessary to make it a superhit. Now that she has been established for a while, she's mellowing out, getting more "down to earth," as she would say. Not that she has lost any of the guts she started with, she has just channelled them into a more organic and natural trip with tunes such as "Good Morning Country Rain," "Small Country Towns," "Thou Shalt Not Kill" and "Breathing Room."

MUSIC ON THE COUNTRYSIDE—The Hagers—Barnaby 15002
Barnaby is breaking through as a country label, and with acts like the Hagers, they should have no problem in attracting the traditional c&w fans as well as the young newcomers to the idiom. The sound the Hagers put across is both authoritative in its roots and fresh as today in its enthusiasm and concept. "I Just Don't Feel At Home (In Your Arms Anymore)" might well become a country classic, and smooth Hager harmonies highlight "I'm Just A Country Boy," "Sweet Georgia Sunshine" and "Mystery Train."

LOVE ME—Jeanne Pruett—Decca DL7-5360
A triumphant moment for Jeanne Pruett—her first album, and one of lasting value to boot. Producer Walter Haynes and Jeanne carefully selected all the songs to establish a smooth, harmonious row. Using top Nashville musicians including the Jordanaires and Grady Martin, the performance equally matches the fine quality of the material. Includes her recent single, "I Forgot More Than You'll Ever Know (About Her)," as well as "To Get To You" and "Darlin'".

http://www.americanradiohistory.com
John Launches Rocket Label

LONDON — Elton John is to form his own Rocket Records label in association with partner Bernie Taupin, GWR, and the company's chairman, John Reid and plans to seek out new and promising music talent in keeping with John's activities in the artistic, production and recording field does not in any way interfere with his recording and publishing contract with the Dick James Organisation, which holds strong until 1975. It was Dick James who, in 1967 realised John's potential and signed him and Bernie Taupin to a songwriting contract. "Dear Mr. Honda" issued on the Phillips label was well received and when the Dick James label was formed in 1969 Elton John was the next to receive it. All initial recordings were produced in-house at Studio One, West London, and "I'm in Love With You" began his road to international success in 1970 since then he has never looked back. His latest single DJM "Rocket Man" has now sold over one million copies thus earning him a gold disk. He already has six gold albums plus one platinum album.

Japan $ Report:
Toshiba-Onko

TOKYO — Toshiba Onko Co., held it's branch managers conference at its office in Tokyo on Sept. 19, 20 to settle accounts for the first half of 1972, which ended June 30, for the second half of the year.

Mr. Shigenobu Tomita, president of the company said, "this term did not show more than the previous term, in spite of the efforts of the market and manpower.

The gross sales for this term were 6,160,000,000 yen ($223,333,333) for the target of 6,600,000,000 yen. This sum was 4% less than the previous year term. The percentage of disk-records vs tapes was: 19.2%.

The sales target for the 2nd half of 1972 was projected at 7,200,000,000 yen, or 12% more than the previous term. The percentage of disk-records vs. tapes was projected at 90 to 10. The sales target for the next 28th term has been set at 9,000,000,000 Yen.

Polydor Japan 'Summer Sales' Is A Success

TOKYO — Polydor Record Co, (Japan) has announced the success of its "Summer Sale," from May 21 to June 30.

The total sales in this period were 250,000,000 yen ($83,333,333), more than the target of 200,000,000 yen, with the low price goods occupying a considerable number.

The company presented trophies to the top three branches.

The best three records in this sales period were: "Soul Inspiration Series," "British Rock Series," and "Polydor Flock "Series of Japan."
### Australia's Best Sellers

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>Long Cool Woman</td>
<td>In A Black Dress</td>
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<tr>
<td>2</td>
<td>3</td>
<td>Conquistador</td>
<td>Procol Harum, Essex, A &amp; M.</td>
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<tr>
<td>3</td>
<td>5</td>
<td>Fung To Me, My Green Pen</td>
<td>Eugene Sarnoff, Bell.</td>
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<td>4</td>
<td>1</td>
<td>Daddy Don't You Walk So Fast</td>
<td>Wayne Newton, Albert. RCA.</td>
</tr>
<tr>
<td>5</td>
<td>17</td>
<td>Rock 'N Roll</td>
<td>Gary Glitter, Bell.</td>
</tr>
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<td>6</td>
<td>14</td>
<td>Redback</td>
<td>On The Toilet Seat, Slim Newton, Yazid.</td>
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<td>7</td>
<td>8</td>
<td>Bojokin' The Blues</td>
<td>Blackfoot, Bell.</td>
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<td>8</td>
<td>10</td>
<td>Puppy Love</td>
<td>Donny Osmond, MGM.</td>
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<td>9</td>
<td>9</td>
<td>Breaking Up Is Hard To Do</td>
<td>Partridge Family, Screen Gems, Bell.</td>
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<tr>
<td>10</td>
<td>10</td>
<td>Long Haired Lover From Liverpool</td>
<td>Little Jimmy Osmond, MGM.</td>
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### Japan's Best Sellers

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<th>LW</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>1</td>
<td>Kyo No Nwaka Ame</td>
<td>Rumiko Koyanagi, Reprise, Warner-Pioneer</td>
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<tr>
<td>2</td>
<td>2</td>
<td>Niji Wo Wataatte</td>
<td>Mari Amachi, CBS-Sony, Watanabe.</td>
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<td>3</td>
<td>3</td>
<td>Tabi No Yado</td>
<td>Takuro Yoshida, Odyssey, CBS-Sony.</td>
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<td>4</td>
<td>4</td>
<td>Sensei</td>
<td>Masako Mori, Minipopureido, Tokuma.</td>
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<tr>
<td>5</td>
<td>5</td>
<td>Love Theme From The God Father</td>
<td>Andy Williams, CBS-Sony, Sony.</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Yoshio Toyohita Oyan (Yoshida)</td>
<td>Takarazuka Music,</td>
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<td>7</td>
<td>7</td>
<td>Hitawari No Kamichi</td>
<td>Cherish, Victor, Music.</td>
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<td>8</td>
<td>8</td>
<td>Mebne</td>
<td>Megumi Agata, Gam/Victor, Publish: J &amp; K.</td>
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<td>9</td>
<td>9</td>
<td>Atamu, Eiji Mioyoshi (Victor)</td>
<td>Shinko Music,</td>
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<tr>
<td>10</td>
<td>10</td>
<td>Otoko No Ko Onna No Ko</td>
<td>Hiroumi Goh, CBS-Sony, Publish: Nichion.</td>
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### Argentina's Best Sellers

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<th>Artist</th>
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<tr>
<td>1</td>
<td>1</td>
<td>Te Quiero, Nos Queremos (Relay)</td>
<td>Juan Marcello (RCA)</td>
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<tr>
<td>2</td>
<td>2</td>
<td>La Aventura (Milrom)</td>
<td>Pablo Miro, Stone &amp; Erieh, Music Hall.</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Armar Amado (Korn)</td>
<td>Gimaria Hidalgo (Microfon), Horacio Guarany (Philips).</td>
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<tr>
<td>4</td>
<td>4</td>
<td>Greats Of The Fifties</td>
<td>Various Artists, K-Tel.</td>
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<td>5</td>
<td>5</td>
<td>Close To My Place</td>
<td>Drifters, Atlantic.</td>
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<td>6</td>
<td>6</td>
<td>In Search Of Space</td>
<td>Hawkwind, UA.</td>
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<td>7</td>
<td>7</td>
<td>Love Theme From The Godfather</td>
<td>Andy Williams, CBS.</td>
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<td>8</td>
<td>8</td>
<td>God Father, Sound Track</td>
<td>World/Victor, Publish: Nichion.</td>
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<td>10</td>
<td>10</td>
<td>Kuruwame Taino</td>
<td>Yamamoto, (Canyon), Publish: Fuji Music.</td>
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</tbody>
</table>

### Belgium's Best Sellers

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Popcorn</td>
<td>Various Artists, Various Labels.</td>
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<td>2</td>
<td>2</td>
<td>My Reason</td>
<td>Denis Roussos, Philips, Apollo.</td>
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<td>3</td>
<td>3</td>
<td>I'm On My Way</td>
<td>George Baker Selection, Cardinal, Cardinal.</td>
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<td>4</td>
<td>4</td>
<td>Unchained Melody</td>
<td>Blue Haze, A &amp; M.</td>
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<td>5</td>
<td>5</td>
<td>Rock In The Sea</td>
<td>Shocking Blue, Pink Elephant, Hans Kusters Music.</td>
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<td>6</td>
<td>6</td>
<td>Un Canto A Galicia</td>
<td>Julio Iglesias, Decca, Apollo.</td>
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<td>7</td>
<td>7</td>
<td>Vaya Con Dios</td>
<td>(The Cats, Imperial), Chappell.</td>
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<td>8</td>
<td>8</td>
<td>I Like That Way (The Tremeloes)</td>
<td>CBS, Eurovox.</td>
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<td>9</td>
<td>9</td>
<td>Trop Belle Pour Rester Seise</td>
<td>Ringo Wicky Cat, Carrere, Apollo.</td>
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<td>10</td>
<td>10</td>
<td>Michaela</td>
<td>Bata Ilke, Polydor, RKM.</td>
</tr>
</tbody>
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### Cash Box — October 7, 1972

www.americanradiohistory.com
Great Britain

Precision Tapes have redeemed their 30-year-old collection of 600000 stereo cartridges and increases on cassettes. The low priced series which previously
sold for $2.99 per cart, will now sell at $1.99, a saving of $1.00. The price
of 100000 cartridges will be $1.89 per cart. The price of a 1000000
of the category to $3.00. These new prices are in effect immediately.

Select UK Acts For Luxembourg

The artists to represent Britain this year at the Luxembourg Grand Prix Producers Contest have been announced. The original line-up of
Alan Keen, general manager Radio Luxembourg; Ken Evans, producer di-
rector of the company's London Studio; Andy Gray, managing editor New
Music Week, and British manager Brian Flanagan, director of London Stereo
Maker and Brian Sullivan, editor Music Week.

Byg Japan Deal

TOKYO-Nippon Onzako Kogyo KK (Hiroyuki Miyajima, co-chairman;
president: Akito Watanabe) has signed a contract with B Y G (France) to
manufacture and sell the latter's music tapes in Japan.

JASRAC Execs Make U.S. Visit

NEW YORK - JASRAC (The Japa-
nese Phonographic Industry Associ-
cation of Manufacturers and Composers of Japan) exec Yoshihiko Yasudo, manager, international division, Charles Santan-
a’s “Abraxas” sleeves. The group is promoting the album with 3000 posters of the cover painting together with other material. The al-
bums has signed a license/distribu-
tion agreement with the Nashville
Satellite product in the Middle East and Asian countries. The group will also return Satellite in numerous smaller territories around the world.

Mogull Reps 2 Catalogs

NEW YORK - Ivan Mogull Music has acquired the U.S. rights to
Ramsay Lewis' catalogs, Ramsay Pub-
lishing Co., a subsidiary of ASCAP
(ASCAP for sub-publishing in South and Central American and Mex-
ico). The Mogull representatives and
stories have started promotion on this new Mogull catalog. Steven Rand on behalf of Ramsey Lewis, and Ivan Mogull.

UA Renews Tie In Central America

HOLLYWOOD — United Artists Rec-
s has renewed its licensing agree-
ment with Discos de Centroamérica de
Sonidet Records of Guatemala, to con-
tinue to represent the organization in the
Central American remit of Nicara-
guas, Costa Rica, El Salvador,
Honduras, and Guatemala. Announce-
ded on behalf of the Central American
Company, C.P.M. Music Co. (BMI) for
t all territories throughout the whole
world, excluding USA and Canada.

New Head Office For CBS/Sony

TOKYO - CBS Sony Co., (president: Norio Oga) held a ceremony to
begin construction on a new head office building in the Ginza to cele-
brate the company's 5th anniversary.

The out-line of the new building is as
follows:
1) Location: 6-1, Hibiya ga yamachi,
Shinjuku-ku, Tokyo, Japan
2) Size of building: 1452 square me-
ters approximately
3) Floor space: 884 square meters approxi-
ately
4) Completion: Aug. 10, 1973
5) Structure: 8 floors on the ground
and 3 floors under the
ground.
You know, it always surprises us to see how very much the jukebox and games operator does for his tavern customers to promote that so-necessary good will. You'll often hear free radio music coming loud and strong thru the stereo speakers that are designed to play coin-op music. You'll also discover the so-pleasant decorations in many bars—decorations like new fixtures and furniture and wall paper funded by an operator loan. Yes, it's grand to think how very important the coin business is to the bar owner in all matters, especially when it concerns his share of the collection box.

But why, we ask, is it still so difficult for many operators to demand a boost in the play price on music and games from their tavern owners, especially after they've done so much for them and are really looking out for their good here too? It's quite a paradox, no? Clearly, far too many owners have the upper hand in their dealings with operators. Why? Most probably because there's never enough bars around but there sure as heck seems to be a lot of operators. But that's another matter.

This week we're talking to those operators who still have scads of bar stops on the route vending music at 3:25¢ and games on a dime who still may be able to summon up the gumption to raise the price. The recent Kiplinger Letter out of Washington predicts a buying boom in the near future as Mr. and Mrs. America start to part with some of that loot they've been storing up during the recession. Kiplinger also predicts a strong continuation of inflation, perhaps at an even greater rate than over the past couple of years. What's it mean? Obviously if inflation is going to continue, it's high time for the route operator to join the swing if he hasn't done so already. The other side of the token—the expected economic boom—will also serve to benefit both the operator's collections and the over the bar business. So the trend toward increased play pricing makes more sense now than just about ever before.

Operating costs are going up. Boosting your play pricing, regardless of your personal fears and feelings on the matter, is the only way to stay straight.
The recent MOA Expo is mostly hard business but it has its lighter side very often, especially when good friends get together. Above (in photos running left to right) are Chi Coin’s Arron Gensburg with Betocon Bert Betti; retired Florida cop Willie Blatt with Rock-Ola’s Les Rock; showbiz luminary Gordon MacKaye with coinbox impresario Hirsh de la Vace; Johnny Trucano presenting his merit award to his charming Missus; and retired Illinois up Lou Casola with Empire’s Gil Kirt.

NAMA Convention Program

(Continued)

tending the convention will be ad-
greed free of charge, according to
G. W. Tansey, NAMA convention di-
corator.
The trade show exhibits will bring the latest in vending machines, vend-
ible products and equipment and sup-
plies used by food service manage-
ment and office coffee operating firms.

PROGRAM DETAILS
NOTICE: Both the exhibit and all
program events will be held at the
Atlantic City Convention Hall.

THURSDAY, OCTOBER 12
9 a.m. to 6 p.m., Registration, 10 a.m. to noon NAMA Annual Meet-
ing, Election of Directors, Address by NAMA Chairman Patrick L. O’Malley,
Keynote Speaker—The Hon. Casper W. Weinberger, Director, Office of Manage-
ment and Budget, Washington, D.C.
12 noon to 6 p.m., Exhibits Are Open.

FRIDAY OCTOBER 13 (be careful)
"MARKETING TRENDS AND PRACTICES DAY"
9 a.m. to 6 p.m., Registration.
9 a.m. to 9:35 a.m., EARLY-BIRD SESSION: "Training and Upgrating Vending Repair Arm/". A demonstration by students of Delaware Regional High School, Franklinville, N.J. Robert Sortel, instructor of vending course, demonstrated.
10 a.m. to noon, "Our Summer Children": Documentary film on ap-
proaching and serving a specific new market—children in summer pro-
grams.
"You’re After Sally Crawford": A group demonstration/discussion by operators who will wrestle with a

CASH BOX — OCTOBER 7, 1972

WURLITZER

VISIT YOUR WURLITZER DISTRIBUTOR OR BRANCH NATIONAL WURLITZER WEEK STARTING OCTOBER 16

a whole new sound profit system

THE MUSIC PEOPLE

Coming from

JUKEBOX PROGRAMMING GUIDE

POP

VAN MORRISON
"REDWOOD TREE" (3:01)
No Flip Info. ABC 11535

HARRY CHAPIN
"SUNDAY MORNING SUNSHINE" (3:28)
No Flip Info. Elektra 45811

TOWER OF POWER
"DOWN TO THE NIGHTCLUB" (2:57)
No Flip Info. Warner Bros. 7635

JUDY COLLINS
"IN MY LIFE" (2:56)
b/w Sunny Goosey Street Elektra 45813

R&B

THE SUPREMES
"I GUESS I'LL MISS THE MAN" (2:49)
No Flip Info. Motown 1213

CANDI STATION
"LOVIN' YOU, LOVIN' ME" (3:09)
No Flip Info. Fame 91905

TYRONE DAVIS
"IF YOU HAD A CHANGE IN MIND" (2:55)
No Flip Info. Dakar 4513

C& W

SOME OF CHET'S FRIENDS
"CHET'S TUNE", Parts 1 & 2 (2:45, 2:49) RCA 74-0799

BARTMANY DARELL
"HOLDIN' ON (TO THE LOVE I GOT)" (2:14)
No Flip Info. Columbia 45702

SANDY POSFY
"HAPPY, HAPPY, HAPPY" (2:17)
No Flip Info. Columbia 45703

www.americanradiohistory.com
CASH BOX/ Round The Route

EASTERN FLASHES

ON THE LOCAL SCENE—Harold Kaufman, chairman of the UJA coin machine division has announced that there will be an important committee meeting for the members. The meeting is to be held October 4th at 6 p.m. at the UJA head quarters, Room 106, and all members are requested to be present. The com mittee is getting into the teeth of the 1972 campaign this week, shooting for record fund drive for the trade. . . . A.C.A.'s Mickie Greenman back in Los Angeles now after couple of weeks visiting local distrbs. Mickie's actively lining up distributors for the For-Play games line which A.C.A. represents throughout the world. Some ops saw For-Play's Las Vegas Gallery gun game at the Expo and have remarked it's the greatest thing to come along since the Seeburg Bear Gun. Mickie advises that firm execs Hank Leyser and George Muroaka are off for couple of weeks business trip to the Orient, also talking up the For-Play line as well as looking into foreign games for possible import into the States.

SUNSHINE STATEMENTS—The FAMA 1972 annual meeting and convention is to be held at the Plaza of Daytona Beach, October 27, 28 and 29. The big week end affair will kick off at 10:30 a.m. Friday, at which time the board of directors will convene for a meeting and luncheon. Registration forms have been mailed to the FAMA members and they are urged to return their forms at the earliest possible date. A full schedule of events has been prepared to help insure all members a most informative and enjoyable weekend. . . . The board has also made a change in the associate membership program. As of October 1, plaques will be offered to locations for only $2.00 in order that as many locations as possible can be on the mailing list before the next session of the Florida Legislature. Also, according to the FAMA September newsletter, Fred C. Murray, director, vocational program services of the Dade County Public Schools is planning a course in coin machine repair in Dade's adult education program and may be offered in the near future. At the present time a course called Electro-mechanical technology is being offered at Miami Central Senior High School. The training received in this course, according to Murray, can be applied to vending ma chines, as well as pinball setts, etc. More information about the course may be obtained by writing, Fred C. Murray at 1410 N.E. Second Avenue, Miami 33132. . . . The parents of 30 graduate business students at the University of Florida's Gainesville campus may have been quite mystified to learn they were conducting an intensive study of the operations of pinball emporiums. Actually, the course, which required students to play the machines in various locations and come up with ideas for getting them into better locations and up grading the industry generally, was paid for by Ballly Mfg. Co. of Chicago. The course was just one of a number in real management problems in the MAB program at FSU according to Prof. Robert Boewadt, who was in charge. "The closer you get to reality in business school teaching the more you're accomplishing," said Professor Boewadt, "so we have solicited business firms for real problems to let students handle them for pay."

CHICAGO CHATTER

The annual Parks Show, sponsored by the International Association of Amuse ment Parks and Attractions, will be coming up in about a month at the Sherman Harbor Hotel. Dates are November 9 thru 12. A full schedule of workshops, semi nars and exhibits will be held. For more details contact Prof. Robert Boewadt at the University of Florida. WOULD LIKE TO EXTEND our good wishes to Bally ad manager Herb Jones and his wife, Sera, on the occasion of their 19th wedding anniversary, which will be celebrated in Paris! They will be departing this week and hope to also spend a few days in London before returning to the U.S. on October 14. Bon voyage! H. JEFFERSON WALLARD (BELLE AMUSEMENT CO.) informed us during the recent MOA convention that the West Virginia Music & Vending Assn. will hold its annual meeting November 2-3-4 at the Heart-O-Town Motor Inn in Charleston. Business sessions will take place on Friday night featuring the Tommy Willis band and vocalist Sonny Hines. The 3-day meet will be climaxd by a balcony and floor show Saturday night.

AMERICAN MACHINE TECHNICAL TRAINING INSTITUTE in Fort Morgan, Colorado, which recently began offering a training course for mechanics, registered its first woman student on September 25! How about that! Since the school's official opening house celebration earlier this month, the school has received numerous inquiries about the current curriculum, many from young people fresh out of school who toured the facilities and displayed a definite interest in the courses. The school hopes, in the near future, to have a complete staff and instructors speak at various high schools across the country and familiarize the young with the schedule of courses available to them—and the career options of the coin machine industries. "SUPER STAR," "STOCKADE" and "ASTRODOME" are but three of the red hot items on the current production line at Williams Electronics Inc! They're still putting in plenty of overtime out there, according to Bill DeSelm, and there's no slowing down! In other words, business is booming! . . . IT'S REALLY BEEN A hectic few weeks for the executive and sales staff of Rock-Ola Mfg. Corp. Immediately following the factory's phonograph showing in Florida preparations began for the MOA show at the Conrad Hilton; following which will be the NAMA convention in Atlantic City and then the Bottlers show which is being held in Chicago this year week. Whew! . . . In addition to spending as much time as possible at the Conrad Hilton during the recent Expo, Dr. Dave Rockola, Ed Doris, Les Rieck, George Hincher, Bill Findlay, et al, also managed to entertain the many foreign visitors who stopped by the Rock-Ola plant in the course of the convention.

MILWAUKEE MUSINGS

Sample shipments of "U-boat", newest release from MCI Ltd. will commence shortly. Game was premiered, very successfully, during the recent MOA convention in the Conrad Hilton Hotel. "Operators were impressed enough with it to order on the spot, at Expo," said John Mason, "and we couldn't be happier about that!"

LOTS OF ACTIVITY ON add-a-balls at Empire Dist.—Green Bay. It's one of those rare occasions, according to Bob Rondeau, when the distribution system is full stock of both Gottlieb and Williams models to offer! Empire is very anxiously awaiting shipment of the new Rock-Ola phonograph which was displayed during the MOA convention. Bob Rondeau had to miss Expo, for the first time in 14 years, because of his dad's illness. He's been traveling to and from Marinette to be at his father's bedside . . . John Miller of Denmark Coin, a visitor at Empire last week, was telling well how well he's been doing with Chi-Don's "Twin Rifle" and how much he is looking forward to the factory's new "Big Top" model. He says he's placed the game in four different type locations—an uptown bar, a teenager spot, a night club and a dance hall—and has enjoyed fantastic collections in each, proving the game's wide "appeal to all age groups!" Chuck Arnold will be pleased to hear that, we're sure! . . . PACK PAST, Wisconsin was very well represented at the MOA convention in Chicago. Paul Jacobs, Joel Kleinman, Clint and Marie Pierce, Jim Stansfield, were seen touring the exhibit floor at various intervals during the 3-day show. Everyone agreed it was one of the best!

CALIFORNIA CLIPPINGS

Struve Distributors this week reported tremendous requests for the new SPS 160 Olympian that has been keeping their shipping department consistently busy. American Machine Supplies Super Distributors reported that the last shipment they had was promptly taken. It had been ordered that they are anxiously awaiting the U.S. Billboard pool table, "Combo." . . . Circle International proudly stated that their reception in L.A. and San Diego for the AMI phonograph has been fantastic. Circle is also looking forward to receiving shipments of Brunswick's new air hockey game. Portable Automatic Sales reported a strong sale of Chicago Coin's "Caino" and "Mini-Baseball. . . . "We're quite enthusiastic about Allied's new piece, "Scoops-Ki." Rockola's Can Venders showing brisk sales as is Gottlieb's "Grand Slam" and MCI's "Super Red Baron". . . . A.C.A. came back from the MCM show in Chicago with high enthusiasm over the reception of "Startrek," MCM-"Century 21" phonograph, and especially the "Las Vegas Gallery."
Wurlitzer Distsibs to See New Phono at Mexico Fete

NORTH TONAWANDA, New York—Amile A. Addy, vice-president and manager of The Wurlitzer Company’s North Tonawanda Division, revealed plans for the annual Wurlitzer Western Hemisphere Distributors’ Meeting to be held October 5-8 in Acapulco, Mexico. Addy announced the name “Americana” for Wurlitzer’s new 200, 160 and 100 selection Model 3700 phonographs. The new Americana will premiere before Wurlitzer distributors October 6 and be on display to operators in the showrooms of the Company’s distributors and branches October 16-20. National Wurlitzer Week.

Upon returning from the Music Operators of America Show in Chicago, Addy stated, “Now, I’m more certain than ever before that Wurlitzer will be the most asked for jukebox of music patrons, location owners, and operators.” In noting the Company’s deliberate concern in making a phonograph that will be available to operators at the time of its introduction, “We have taken into consideration the fact that operators want a phonograph that is objectively attractive, not only different. The Wurlitzer design organization has created a phonograph that is unusual in its profile, shape, lighting and construction. But above all, Wurlitzer will have a new phonograph that is not controversial. Everyone—people of all tastes—will like the new Americana,” Addy said.

Wurlitzer spokesmen indicate that the new phonographs have very little glass on their design. Most of the phonograph’s front is sculptured from durable materials totally new to the manufacture of coin-operated equipment. The new Americana’s profile further the idea that a phonograph should look patent appealing from all directions. Wurlitzer total service and programming accessibility remains. The same Wurlitzer exclusive lowered light control feature eliminates location glare from the phonograph’s side strip area.

Aside from these obvious changes in the appearance of the Wurlitzer phonographs, “the mechanism and components of the Model 3700 have reached a stability and familiarity in use that will make this year’s Americana one of the most trouble-free phonographs the Company has ever manufactured. One reason why we selected the name “Americana” for the Model 3700 is that we believe it will be as popular a model as the three Americas we produced several years ago. The real reason for the name selection, however, is that we are searching for a name which will truly reflect the universal appeal of this phonograph. Americana seems to say it all—our great Wurlitzer history, our tremendous distribution throughout all the Western Hemisphere, and the unflagging faith we have in the music industry in America,” Addy stated.

Wurlitzer will announce at the Acapulco meeting a new advertising and sales promotion program to assist distributors in displaying the Americana. C. B. Ross, Wurlitzer service manager will present the outline for a continuation of the Wurlitzer service school program. Chairman of the Board of The Wurlitzer Company R. C. Rolfing is expected to attend the presentation and address the distributors. To date, he has never failed to attend a Wurlitzer Distributing Meeting. The meetings have been called to session for twenty years.

Other topics to be discussed at the meeting are Wurlitzer’s Cabaret cre- denza-styled phonograph and the Carousel, the tape cassette jukebox introduced at the last Wurlitzer Western Hemisphere Distributors Meeting in Honolulu one year ago.

Traditionally, Wurlitzer has surprised its distributors with at least one new model. At each annual meeting, the Music Operators of America show in Chicago, for example, showed that Wurlitzer had bigger plans for its Carousel, placing the tape cassette-playing mechanism in a furniture-styled cabinet.

The format of this year’s meeting in Acapulco calls for the presentation of new products, business meetings between distributors and Company sales representatives, and a full program of social events.

The distributors will be guests of The Wurlitzer Company at the new Plaza International Regency Hyatt Acapulco hotel. They will be hosted for cocktails and dinner at the hotel’s luxury restaurant El Numero Uno as well as a variety of poolside restaurants, and they will be taken on a special cruise around Acapulco Bay before their return home to show the Americas to customers. Wurlitzer development in product or policy at has a Sales and Service Seminar planned for representatives of the distributors October 12 in Chicago’s Hyatt House O’Hare.

Proven Profit Maker!

IN PRODUCTION—CHICAGO COIN’S

FESTIVAL

6-PLAYER PUCK BOWLER

CASINO

4-PLAYER FLIPPER

HOLIDAY

6-PLAYER BALL BOWLER

MINI-BASEBALL

THE “MIGHTY MITE”

COMMANDO

THE MACHINE GUN

Coming
the great sound in a new look from
WURLITZER

THE MUSIC PEOPLE

VISIT YOUR WURLITZER DISTRIBUTOR OR BRANCH NATIONAL WURLITZER WEEK STARTING OCTOBER 16

Cash Box — October 7, 1972
WANTED—BUYING all 1950's and earlier table model Skill and Gambling Machines: Bubbletop, Punch, Pinball, Bombs, Cointop, Crisscross, etc. Send pickup info. DECAL CO., 17514 74th Ave., Crestwood, Ill. 60418. (312) 526-7077.

WANTED—3 SPEED QUEEN N. A. BALLY-BOATS. Info. at 740-5611. GREENE CO., P.O. Box 284, 407 E. Oregon, Kennewick, Wash.

WANTED—WILL BUY ALL weapons, ammo, whiskey, and liquor. Call or mail. J. C. Coxe, P.O. Box 1148, Shreveport, La. 71101.

SALE—GOTTELT PINES, Aquariums, Fishbowl, Baseball, Road Race, Ski, Card and many other pinball machines, for cash or trade, quality, quantity. All 1970's and up. Call or write: Jerry Prayer, 1980 W. 55th St., Lenexa, Kan. 66215.

SALE—GREAT PINBALLS, Electric Pianos, Midway games, etc. All are quality, prices not high, will trade for anything of equal value or more. Call or write: Mr. Bill, 1716 S. 24th St., Belleville, Ill. (217) 622-8807.

SALE—GREAT PINBALLS, ELECTRIC PIANOS, MIDWAY GAMES, ETC. ALL ARE QUALITY, PRICES NOT HIGH, WILL TRADE FOR ANYTHING OF EQUAL VALUE OR MORE. CALL OR WRITE: MR. BILL, 1716 S. 24TH ST., BELLEVILLE, ILL. (217) 622-8807.


SALE: FOR SALE—MACHINES & PHONOS. Used, all grades. All at a price. Phone or write: J. W. McNeely, 2020 South 3rd St., Hammond, Ind. 46323.

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We're gonna let you have it.

The Works.

The 1973 Rock-Ola 450 jukebox and the 506 Tri-Vue Wallbox. The total music system. A threat to the competition. A promise of more profits for music operators. We'll deliver The Works at your Rock-Ola Distributor's Open House. Soon.

We'll deliver The Works at your Rock-Ola Distributor's Open House. Soon.

506

450

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THE SOUND ONE

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from their album...

"God Bless You Rock and Roll" Produced by Wes Farrell

Seeing is as good as hearing!

"Chelsea is more than a New Label. It's a New Record Company."

—Wes Farrell

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Chelsea Records Corp.

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