

January 6, 1973

NEWSPAPER \$1.25

Cash Box

NARAS Talent Call (Ed)...Atlantic Cites '72 As Its Best Year...Columbia's 'Career Planning' Is Breakthrough For Acts...Asylum's 1st Year: Success Is A Bed Of Roses...Ted Feigen Assistant To Col Prexy...Merc Now Phonogram, Inc...List MIDEM Acts

DONNA FARGO: SHE'S ALL SMILES



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HOLLYWOOD

CHRISTIE BARTER
6565 Sunset Blvd. (Suite 525), Hollywood, Calif. 90028
Phone: (213) Hollywood 9-2966

NASHVILLE

JUANITA JONES
806 16th Ave. South, Nashville, Tenn. 37203
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CANADA

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6 Brentcliffe Road, Toronto 17, Ontario, Canada
Phone: (416) 425-0257

FRANCE

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HOLLAND

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ITALY

GABRIELE G. ABBATE
Viale A. Doria 10, 20124 Milano

BELGIUM

ETIENNE SMET
Postbus 56, B-2700 Sint-Niklaas
Phone: (03) 76-54-39

AUSTRALIA

PETER SMITH
40 Winters Way, Doncaster 3108, Victoria, Australia

JAPAN

Adv. Mgr.
SACHIO SAITO
1-11-2-Chome Shinbashi, Minato-Ku, Tokyo
Phone: 504-1651
Editorial Mgr.
FUMIYO TACHIBANA
1-11-2-Chome Shinbashi, Minato-Ku, Tokyo
Phone: 504-1651

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NARAS Talent Call

This is in the nature of an appeal that, perhaps, shouldn't have to be made. It's a call for the industry's talent to answer the call for an appearance at this year's televising of the annual NARAS Grammy awards from Nashville. (March 3, CBS-TV, 10 p.m., EST). While we know of and at times have been a part of the criticism leveled at NARAS for poor showmanship and illogical voting procedures, we believe that the academy is making good progress in both areas, and deserves the continued support of the industry. It sounds weird, yet there is a basis in fact that many think of NARAS as part of another industry that's trying to put one over on the music business. This couldn't be further from the truth. For, NARAS' very being is dependent on members of the industry itself. Whether or not it reflects a true perspective of those recordings and talents worthy of the high purpose of its awards is, in reality, up to the industry it serves.

As for the TV presentation—which happens to be a highlight special in terms of ratings year-after-year—we believe it is extremely important that the industry's leading talents continue to show the buyer of recordings that

they take NARAS and its annual Grammys seriously. This goes for both those who will be seen on the NARAS presentation stage and those seated in the audience. The NARAS TV show is an occasion for pride from many standpoints. From the companies represented by Grammy nominees, the nominees themselves and, of course, to the final winners.

The NARAS TV show is a wonderful opportunity for the music business to show the public the scope of its endeavors in terms of music and/or the spoken word. Too often, the general public views of the industry as one mad rush to sell a million records, unwary of product—Top 40 hits or no—that is produced as a labor of love with an artistic point-of-view that rivals any other entertainment media.

Only if the great talents make it their business to represent their business and the awards association it reflects when it's time for the public spotlight can the industry show the qualitative nature of its output. So, if called upon to appear in one way or another at the Grammy TV show, talent is urged to accept with a sense of obligation. It should be with a sense of gratitude, too.

CashBox Top 100 Singles

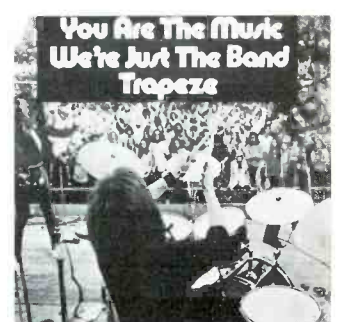
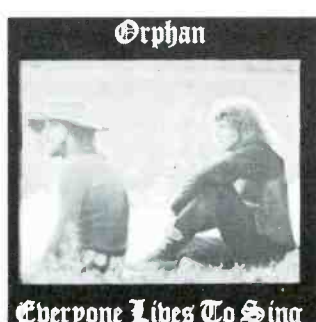
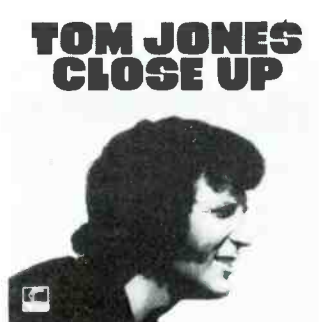
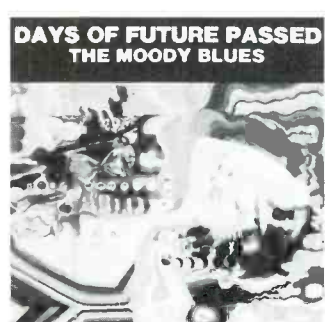
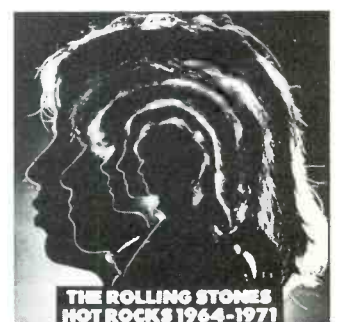
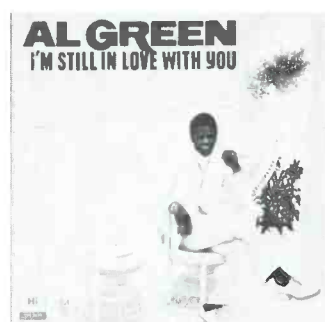
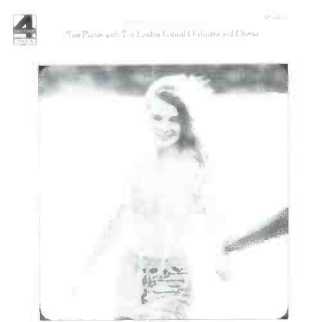
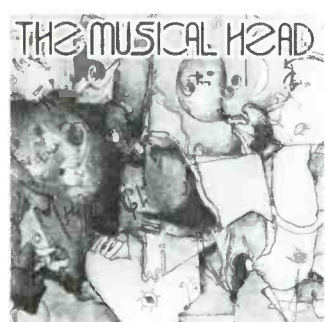
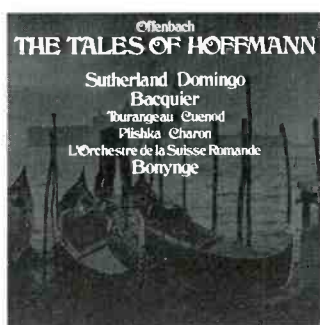
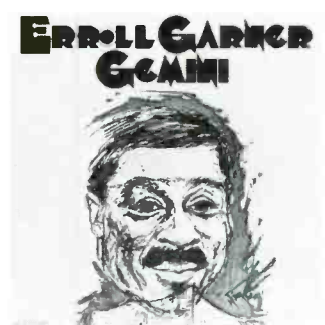
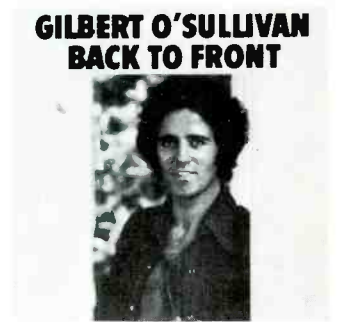
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|----|---|----|----|----|---|----|----|-----|---|-----|-----|
| 1 | YOU'RE SO VAIN Carly Simon-Elektra 45824 | 5 | 13 | 34 | THE RELAY The Who-Decca 33041 | 40 | 49 | 68 | YOU'RE A LADY Dawn-Bell 285 | 70 | 71 |
| 2 | ME & MRS. JONES Billy Paul-Phila. Int'l 3521 (Dist: Col.) | 1 | 1 | 35 | I'M STONE IN LOVE WITH YOU Stylistics-Avco 4603 | 22 | 9 | 69 | SONG MAN Cashman & West-Dunhill 4333 | 73 | 78 |
| 3 | CLAIR Gilbert O'Sullivan-MAM 3636 (Dist: London) | 4 | 5 | 36 | I CAN SEE CLEARLY NOW Johnny Nash-Epic 10902 | 34 | 37 | 70 | WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVING James Brown & Lyn Collins-People 14157 | 80 | 84 |
| 4 | IT NEVER RAINS IN SOUTHERN CALIFORNIA Albert Hammond-Mums 6011 (Dist: Columbia) | 2 | 3 | 37 | DO IT AGAIN Steely Dan-ABC 11338 | 50 | 58 | 71 | YOU'VE GOT TO TAKE IT Main Ingredient-RCA 0856 | 81 | 87 |
| 5 | ROCKIN' PNEUMONIA BOOGIE WOOGIE FLU Johnny Rivers-United Artists 50960 | 6 | 7 | 38 | SWEET SURRENDER Bread-Elektra 45818 | 28 | 11 | 72 | LIVING TOGETHER, GROWING TOGETHER 5th Dimension-Bell 45-310 | — | — |
| 6 | SUPERSTITION Stevie Wonder-Tamla 54226 | 8 | 15 | 39 | REELIN' & ROCKIN' Chuck Berry-Chess 2136 | 42 | 45 | 73 | BIG CITY MISS RUTH ANN Gallery-Sussex 248 (Dist: Buddah) | 83 | 92 |
| 7 | YOU OUGHT TO BE WITH ME Al Green-Hi 2227 (Dist: London) | 3 | 2 | 40 | I'LL BE YOUR SHELTER Luther Ingram-Koko 2113 (Dist: Col.) | 46 | 50 | 74 | WE NEED ORDER Chi-Lites-Brunswick 55489 | 75 | 76 |
| 8 | SUPER FLY Curtis Mayfield-Curtom 1978 (Dist: Buddah) | 11 | 19 | 41 | LOOKING THROUGH THE EYES OF LOVE Partridge Family-Bell 45031 | 47 | 54 | 75 | I MISS YOU BABY Millie Jackson-Spring 131 (Dist: Polydor) | 78 | 80 |
| 9 | FUNNY FACE Donna Fargo-Dot 17429 (Dist: Paramount) | 9 | 14 | 42 | LET US LOVE Bill Withers-Sussex 247 (Dist: Buddah) | 44 | 47 | 76 | DAYTIME, NIGHT TIME Keith Hampshire-A&M 1396 | 82 | 91 |
| 10 | YOUR MAMA DON'T DANCE Loggins & Messina-Columbia 45719 | 14 | 21 | 43 | JAMBALAYA Blue Ridge Rangers-Fantasy 689 | 51 | 60 | 77 | CONTROL OF ME Les Emerson-Lion 141 (Dist: MGM) | 88 | — |
| 11 | KEEPER OF THE CASTLE Four Tops-Dunhill 4330 | 12 | 16 | 44 | DADDY'S HOME Jermaine Jackson-Motown 1216 | 54 | 65 | 78 | DANNY'S SONG Anne Murray-Capitol 3481 | 79 | 83 |
| 12 | I WANNA BE WITH YOU Raspberries-Capitol 3473 | 15 | 18 | 45 | REMEMBER Nilsson-RCA 0855 | 48 | 56 | 79 | DIDN'T WE Barbra Streisand-Columbia 45739 | 85 | 86 |
| 13 | WHY CAN'T WE LIVE TOGETHER Timmy Thomas-Glades 1703 | 18 | 28 | 46 | HARRY HIPPIE Bobby Womack & Peace-United Artists 50988 | 55 | 68 | 80 | SILLY WASN'T I Valerie Simpson-Tamla 54624 | 90 | 95 |
| 14 | CROCODILE ROCK Elton John-MCA 40000 | 19 | 27 | 47 | DON'T EXPECT ME TO BE YOUR FRIEND Lobo-Big Tree 158 (Dist: Bell) | 65 | — | 81 | I CAN'T STAND TO SEE YOU CRY Smokey Robinson & Miracles-Tamla 54255 | 86 | 90 |
| 15 | LIVING IN THE PAST Jethro Tull-Chrysalis (Dist: W.B.) | 17 | 20 | 48 | VENTURA HIGHWAY America-Warner Bros. 7641 | 31 | 8 | 82 | GOOD MORNING HEARTACHE Diana Ross-Motown 1211 | — | — |
| 16 | WALK ON WATER Neil Diamond-UNI 55352 | 16 | 17 | 49 | DREIDEL Don McLean-United Artists 51100 | 61 | 82 | 83 | TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay-Hi 2226 (Dist: London) | 89 | 96 |
| 17 | I AM WOMAN Helen Reddy-Capitol 13350 | 7 | 4 | 50 | COULD IT BE I'LL BE FALLING IN LOVE Spinners-Atlantic 2927 | 66 | — | 84 | GIVE ME YOUR LOVE Barbara Mason-Buddah 331 | 92 | — |
| 18 | PIECES OF APRIL Three Dog Night-Dunhill 4331 | 20 | 23 | 51 | LAST SONG Edward Bear-Capitol | 67 | 85 | 85 | TWEEDLE DEE Little Jimmy Osmond-MGM 14468 | 93 | — |
| 19 | OH BABE WHAT WOULD YOU SAY Hurricane Smith-Capitol 3383 | 24 | 33 | 52 | ANTHEM Wayne Newton-Chelsea 0109 (Dist: RCA) | 60 | 70 | 86 | ON & OFF Anacostia-Columbia 45685 | 91 | 94 |
| 20 | DON'T LET ME BE LONELY TONIGHT James Taylor-Warner Bros. 7655 | 23 | 29 | 53 | I'M NEVER GONNA BE ALONE ANYMORE Cornelius Brothers & Sister Rose-United Artists 50996 | 64 | 79 | 87 | I CAN'T MOVE NO MOUNTAINS Blood, Sweat & Tears-Columbia 45755 | 95 | — |
| 21 | SITTING Cat Stevens-A&M 1396 | 21 | 22 | 54 | IN HEAVEN THERE IS NO BEER Clean Living-Vanguard 35162 | 53 | 34 | 88 | OH NO, NOT MY BABY Merry Clayton-Ode 66030 (Dist: A&M) | 98 | — |
| 22 | BEEN TO CANAAN Carole King-Ode 66031 (Dist: A&M) | 25 | 30 | 55 | CORNER OF THE SKY Jackson 5-Motown 1214 | 30 | 12 | 89 | I'VE NEVER FOUND A MAN Esther Phillips-Kudu 910 (Dist: CTI) | 94 | 99 |
| 23 | SMOKE GETS IN YOUR EYES Blue Haze-A&M 1357 | 26 | 31 | 56 | WOMAN TO WOMAN Joe Cocker-A&M 1370 | 59 | 62 | 90 | HAPPY (LOVE THEME FROM LADY SINGS THE BLUES) Bobby Darin-Motown 1217 | 97 | 100 |
| 24 | THE WORLD IS A GHETTO War-United Artists 50975 | 27 | 36 | 57 | IF YOU DON'T KNOW ME BY NOW Harold Melvin & Blue Notes-Phila. Int'l 3520 (Dist: Columbia) | 32 | 25 | 91 | I NEVER SAID GOODBYE Englebert Humperdinck-Parrot 40072 (Dist: London) | 99 | — |
| 25 | SEPARATE WAYS Elvis Presley-RCA 0815 | 29 | 35 | 58 | ANGEL Rod Stewart-Mercury 73344 | 45 | 39 | 92 | MY CREW Rita Coolidge-A&M 1398 | — | — |
| 26 | HI HI HI Wings-Apple 1857 | 35 | 48 | 59 | YOU'RE A LADY Peter Skellern-London 20075 | 63 | 67 | 93 | LOVING YOU IS JUST AN OLD HABIT Jim Weatherly-RCA 922 | 96 | 97 |
| 27 | SOMETHING'S WRONG WITH ME Austin Roberts-Chelsea 0101 (Dist: RCA) | 10 | 10 | 60 | JESUS IS JUST ALRIGHT Doobie Brothers-Warner Brothers 7661 | 71 | 81 | 94 | JESUS WAS A CAPRICORN Kris Kristofferson-Monument 8558 | — | — |
| 28 | PAPA WAS A ROLLING STONE Temptations-Gordy 7121F (Dist: Motown) | 13 | 6 | 61 | EVERYBODY LOVES A LOVE SONG Mac Davis-Columbia 45727 | 41 | 41 | 95 | HOW CAN I TELL HER Travis Womack-Fame 91008 (Dist: U.A.) | 100 | — |
| 29 | LOVE JONES Brighter Side Of Darkness-20th Century 2002 | 33 | 40 | 62 | DO YOU WANNA DANCE Bette Midler-Atlantic 2928 | 74 | 89 | 96 | ONE LAST TIME Glen Campbell-Capitol 3485 | — | — |
| 30 | TROUBLE MAN Marvin Gaye-Tamla 54228 | 38 | 51 | 63 | LONG DARK ROAD Hollies-Epic 10920 | 52 | 24 | 97 | BUT I DO Bobby Vinton-Epic 10936 | — | — |
| 31 | TURN ME ON I'M A RADIO Joni Mitchell-Asylum 11010 (Dist: Atlantic) | 36 | 42 | 64 | THE COVER OF ROLLING STONE Dr. Hook & The Medicine Show-Columbia 45732 | 69 | 74 | 98 | MESSAGE Cymande-Janus 203 | — | — |
| 32 | ROCKY MOUNTAIN HIGH John Denver-RCA 0829 | 37 | 46 | 65 | MAMA WEER ALL CRAZEE NOW Slade-Polydor 15053 | 68 | 72 | 99 | KNOCK, KNOCK, WHO'S THERE Mary Hopkin-Apple 1855 | — | — |
| 33 | DANCING IN THE MOONLIGHT King Harvest-Perception 515 | 39 | 44 | 66 | PEACEFUL EASY FEELING Eagles-Asylum 11013 (Dist: Atlantic) | 77 | — | 100 | DELIVERANCE Dueling Banjos-Warner Bros. 7659 | — | — |

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|-----|--|----|--|----|--|----|
| Angel (Arch—ASCAP) | 58 | Good Morning Heartache (Northern—ASCAP) | 82 | Living Together, Growing Together (Colgems/ | 72 | Silly Wasn't I (Cotillion—ASCAP) | 80 |
| Anthem | 52 | Happy (Love Theme From Lady Sing The Blues) | 90 | New Hidden—ASCAP) | 72 | Sitting (Ackie—ASCAP) | 21 |
| Been To Canaan (Colgems—ASCAP) | 22 | Harry Hippie (Chartwheel—BMI) | 46 | Long Dark Road (Xanadu—ASCAP) | 63 | Smoke Gets In Your Eyes (T. B. Harms—ASCAP) | 23 |
| Big City Miss Ruth Ann | 73 | Hi, Hi, Hi (McCartney/Maclean—BMI) | 26 | Looking Through The Eyes (Screen Gems/ | 65 | Something's Wrong With Me (Pocket Full Of | 27 |
| But I Do (ARC—BMI) | 97 | How Can I Tell You (Irving—BMI) | 15 | Col—BMI) | 41 | Tunes—BMI) | 27 |
| Clair (Mam—ASCAP) | 3 | I Am Woman (Buggerlugs—BMI) | 97 | Love Jones (Fox Fantare/Sebon—BMI) | 29 | Song Man | 69 |
| Control Of Me (Four Star/Galene—BMI) | 77 | I Can See Clearly Now (Caymen—ASCAP) | 36 | Loving You Is Just An Old Habit | 93 | Superfly (Curtom—BMI) | 8 |
| Corner Of The Sky (Jobete/Belwin Mills—ASCAP) | 55 | Can't Move No Mountains (Ensign—BMI) | 87 | Mama Weer All Crazee Now (January—BMI) | 65 | Superstition (Stein/Van Stock/Black Bull—ASCAP) | 6 |
| Could It Be I'll Be Falling In Love (Bellboy—BMI) | 50 | I Can't Stand To See (Jobete—ASCAP) | 81 | Me & Mrs. Jones (Assorted—BMI) | 2 | Sweet Surrender (Screen Gems/Col—BMI) | 38 |
| Cover Of Rolling (Evil Eye—BMI) | 64 | I Miss You Baby (Gaucho/Belinda—BMI) | 75 | Message (Heavy—BMI) | 98 | Trouble Man (Jobete/20th Century—BMI) | 30 |
| Crocodile Rock (Dick James—BMI) | 14 | I Never Said Goodbye (MAM—ASCAP) | 91 | My Crew (Almo/Universe—ASCAP) | 92 | Trying To Live My Life | 83 |
| Dancing In Moonlight (Saint Nathanson—BMI) | 33 | I Wanna Be With You (C.A.M.—USA—BMI) | 12 | Oh Baby What Would You Say (Chappell—ASCAP) | 19 | Turn Me On, I'm A Radio (Joni Mitchell—BMI) | 31 |
| Danny's Song | 78 | If You Don't Know Me (Assorted—BMI) | 57 | Oh No Not My Baby (Screen Gems/Columbia—BMI) | 88 | Tweedle Dee (Progressive—BMI) | 85 |
| Day Time, Night Time | 76 | I'll Be Your Shelter (East Memphis/Klondike—BMI) | 40 | On & Off (Van McCoy—BMI) | 86 | Ventura Highway (W.B.—ASCAP) | 18 |
| Deliverance (Warner/Tamerlane—BMI) | 100 | I'll Never Found A Man | 89 | One Last Time (Blackwood/Addrissi—BMI) | 96 | Walk On Water (Prophet—ASCAP) | 46 |
| Didn't We (Ja—Ma—ASCAP) | 79 | I'm Never Gonna Be Alone Anymore | 53 | Papa Was A Rollin' (Stone Diamond—BMI) | 92 | We Need Order (Julio/Bryan/BMI/Hog—ASCAP) | 74 |
| Do It Again (Wingate/Red Giant—ASCAP) | 37 | I'm Stone In Love (Bellboy/Assorted—BMI) | 35 | Peaceful Easy Feeling (Jazzbird/Benchmark—ASCAP) | 28 | What My Baby Need Now | 70 |
| Do You Wanna Dance | 62 | In Heaven There Is No Beer (Beechwood—BMI) | 54 | Pieces Of April (Antiques/Leeds—ASCAP) | 66 | Why Can't We Live (Sherlyn—BMI) | 13 |
| Don't Expect Me To Be Your Friend (Kaiser/Famous—ASCAP) | 47 | It Never Rains (Landers—Roberts—ASCAP) | 4 | Reelin' Rockin' (ARC—BMI) | 18 | Woman To Woman (Tro/Andover—ASCAP) | 56 |
| Don't Let Me (Country Road/Blackwood—BMI) | 20 | Jambalaya (Acuff-Rose—BMI) | 43 | Relay (Track—BMI) | 39 | World Is A Ghetto (Far Out—ASCAP) | 24 |
| Dreidel | 49 | Jesus Is Just Alright | 60 | Remember (Blackwood—BMI) | 45 | You Can Do Magic (Kama Sutra/Five Arts) | 67 |
| Everybody Loves A Love Song (Screen Gems/Columbia—BMI) | 61 | Jesus Was A Capricorn (Resaca—BMI) | 94 | Rock 'N Pnumonia (Cotillion—BMI) | 5 | You Ought To Be With Me (Jec/Al Green—BMI) | 7 |
| Funny Face (Prima-Donna—BMI) | 9 | Keeper Of The Castle (Tuesdale/Soldier—BMI) | 91 | Rocky Mountain High (Cherry Lane/ASCAP) | 32 | Your Mama Don't Dance (Wingate/Jasperilla—ASCAP) | 10 |
| Give Me Your Love (Camad—BMI) | 84 | Knock, Knock (Peer—BMI) | 59 | Separate Ways (Press—BMI) | 25 | You're A Lady (Quackenbush—ASCAP) | 59 |
| | | Last Song | 91 | | | You're So Vain (Quackenbush—ASCAP) | 1 |
| | | Let Us Love (Interior/BMI) | 42 | | | You've Got To Take It | 71 |
| | | Living In The Past (Chrysalis—ASCAP) | 15 | | | | |

1973

Looking strong already.



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From the top-grossing film, "Lady Sings the Blues," came the top-grossing soundtrack album, "Lady Sings the Blues." And now, from the album Diana Ross sings "Good Morning Heartache"—destined to be a top-grossing single.

#M-1211



M758D

Listen to what's happening at Motown. You'll hear the times change.



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Columbia 'Career Planning' Is Breakthrough For Acts

Lundvall Outlines Marketing Philosophy

NEW YORK — Columbia Records is accomplishing with flying colors a primary marketing concept of "Career Planning" and making continuing LP sellers of as many acts as possible.

During the past year, the label has seen a number of performers gain a firm foothold on the LP market, an achievement that flies in the face of such barriers as tight playlists and decreasing venues for the live exposure of recording acts.

The basic approach in creating "market awareness," notes Bruce Lundvall, vp of marketing, is to treat each act "in a separate way." "There's no blanket formula, there's no proposition that we're going to create a campaign around a set number of acts. Each act gets its own kind of specialized concentration based on what the act is musically. The ideal vehicle to do it more quickly is a hit single, but then that doesn't guarantee that you've established an act. That can merely mean a hit single and some decent album sales; to get an act off the ground you have to look at how the album is selling and how it sells throughout the year."

FRONT COVER:



Dot, the only major exclusively country label, is exclusively proud of its recording artist, Donna Fargo. She was responsible for the label's certified million seller, "The Happiest Girl In The Whole U. S. A." She's since followed that up with more gold in "Funny Face," currently #9 on the Cash Box Top 100. She's achieved this pop success simultaneously with her country fame.

A native of Mt. Airy, North Carolina and a former homecoming queen and schoolteacher, Donna wrote both of her hits as well as eight of the songs on her top charting "Happiest Girl" LP. She's produced by Stan Silver and her material is published through Prima Donna Music.

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'Basic LP Audience'

Lundvall feels that most of the acts worked on during the past year have been launched to the degree that "we have taken the first steps toward launching their careers, and we've created an on-going interest in these artists." Lundvall says the company has achieved a "basic album audience" for these acts without relying completely on hit singles.

Lundvall is quick to point out that whatever the successful marketing pattern on any given number of acts, Columbia intends to continue to provide strong marketing support for them, and those acts, of course, who are now in the process of being launched.

A listing of Columbia's artist development over the past year includes newcomers and a goodly number of well-known names that have been "revitalized." Among the performers in both categories are: Dr. Hook, Loggins & Messina, Blue Oyster Cult, Chi Coltrane, Tanya Tucker, Mac Davis, The Mahavishnu Orchestra, the O'Jays, Harold Melvin & the Blue Notes, West, Bruce & Lang, Billy Paul, Argent, the Hollies, Looking Glass, Johnny Nash, Albert Hammond, Charlie McCoy, Mott the Hoople, Liza Minnelli, David Bromberg.

In addition, Lundvall cites increasing LP impact by such acts as Eric Andersen and Ramsey Lewis. Some of the label's acts with "building momentum" are Earth, Wind & Fire, Loudon Wainwright III, Rowen Bros., (Cont'd on p. 18)

Asylum's 1st Year:

Success Is A Bed Of Roses

HOLLYWOOD — The only bedlam found around Asylum Records during the holidays is a bed of roses spelling out the label's success in its first 14 months of operation. To date Asylum has released eight albums of which Joni Mitchell's "For The Roses" is gold. David Geffen, president of the label, told Cash Box that he projects 16 to 18 LP releases in 1973.

Geffen began his career in New York as an usher for CBS where he landed a spot at William Morris and eventually branched out on his own. He is probably the self-starter of the century, with a good ear, a good amount of diplomacy, and of course some good luck. What he admits to is, "Lucky? Sure I've been lucky to be involved with incredibly talented people."

Artist Relationship

He believes that most record executives are not really music lovers outside the office. Geffen elaborated, "I don't think these people go home after work and listen to music for pleasure." He feels the result is that today's musicians are skeptical when it comes to the flattery given them by some executives in the industry.

Geffen also pointed out that often the artist doesn't know if the company really likes the material or is just handing out a line to secure a signature on a contract. He disclosed that his own company is based on the honest critique, supplied by people like himself, who do listen to music for pleasure and who really know and understand today's music. If he doesn't like an LP, he suggests to the artist what can be done to improve it. This evaluation sometimes involves telling an artist when he is ready to record: one act has waited two years on Geffen's advice before recording. Geffen seems to shine when it comes to estimating and controlling the budget of all Asylum albums.

Forthcoming record product will spotlight artists Jo Jo Gunne, Judee Sill, the Eagles, Linda Ronstadt (her first for this label), Jackson Browne,

Atlantic Cites '72 As Its Best Year; 22 Gold Records

Atlantic Records enjoyed its most prosperous year in 1972, according to Ahmet Ertegun, president. Sales of records and tapes reached a new peak and the firm earned a total of 22 gold records, one of the highest marks for Atlantic in any one year.

This successful year encompassed many noteworthy events. One of the most important was the distribution arrangement with RSO Records for the United States. RSO Records, the new Robert Stigwood label, has on its roster such major artists as the Bee Gees and Eric Clapton.

Another was the Rolling Stones Tour of the United States during the summer. The Stones played over 40 dates, covered more than 30 cities and grossed close to \$3 million on the tour. Their appearances received extensive press coverage, and helped make their two-LP album set "Exile On Main Street" a \$1,000,000 seller.

In 1972 Atlantic Records made its long-awaited entry into the field of country music. Jerry Wexler, Atlantic exec vice president, signed singer-song-writer Willie Nelson and Bobby Austin to the country division. In addition Atlantic opened up a Nashville office under the helm of Rich Sanjek.

Asylum Records, the new Atlantic label under the aegis of David Geffen and Elliot Roberts, in addition to releasing hit product with Joni Mitchell, Jackson Browne, Jo Jo Gunne, and The Eagles, put the original Byrds back together and by year's end had them recording a new album. The original Byrds' Asylum album is set for release in Jan. Joni Mitchell's first Asylum album, "For The Roses," earned an RIAA certified gold record

for sales over \$1 million within four weeks of release. Asylum also signed Linda Ronstadt and her first album for the label was set for release in 1973.

Other Key Events

Other important events during the year included Roberta Flack's two hits, the single "The First Time Ever I Saw Your Face" and the album "First Take." Both became number one recordings and helped make the performer one of the nation's top stars. In addition to receiving gold records for the single and LP, she also received gold records for her albums "Quiet Fire" and "Roberta Flack and Donny Hathaway." Roberta & Donny also earned a gold record for their single "Where Is The Love." "Roberta Flack Day" was celebrated during the year in Washington, Boston, and Little Rock. At the end of the year Miss Flack was producing an album by Wayne Davis for release early in 1973.

Two soundtracks were released by Atlantic in 1972. "Good-bye Charleston Blue" contained an original soundtrack by Atlantic's own Donny Hathaway. The other original soundtrack was "The Hot Rock" from the successful movie starring Robert Redford.

Aretha Franklin continued her winning ways in 1972. She earned gold records for two albums, "Young, Gifted and Black," and the two-LP set "Amazing Grace," as well as for the single record of "Day Dreaming," which were produced by Jerry Wexler, and Atlantic vice presidents Tom Dowd and Arif Mardin. Aretha co-produced "Amazing Grace."

Donny Hathaway, in addition to the two gold record awards he shared (Cont'd on p. 10)

MIDEM '73 Sets Star-Studded Event Nights

NEW YORK—MIDEM '73, destined to be the biggest Bernard Chevry international music event yet in terms of attendance and exhibitors, has arranged a strong line-up of talent presentations during the convention in Cannes, Jan. 20-26.

The opening Gala (21) will feature Michel Legrand, Isaac Hayes, Bill Withers, Tony Christie, Udo Jurgens and Daliah Alvi.

The New International Artist Night (24) will star John Prine, Johnny Nash, Peter Skellern, Hurricane Smith and Demis Roussos.

At the Electric Band Night (25), featured will be Exuma, Malo, Commander Cody and Crazy Horse.

The closing Gala (26) will star Roberta Flack, Anne Murray and other key acts yet to be named.

The opening Gala and New International Night will also feature the orchestra of Frank Pourcel, while the orchestra of Caravelli will be featured at the closing Galas. Both Galas and the New International Artist Night will be held at the Palais de Festival, while Electric Band Night will be held outdoors.

U.S. exhibitors will be up more than 20% for the 1973 MIDEM. Last year, there were 61 U.S. exhibitors, while this year's event will have at least 80 U.S. exhibitors.

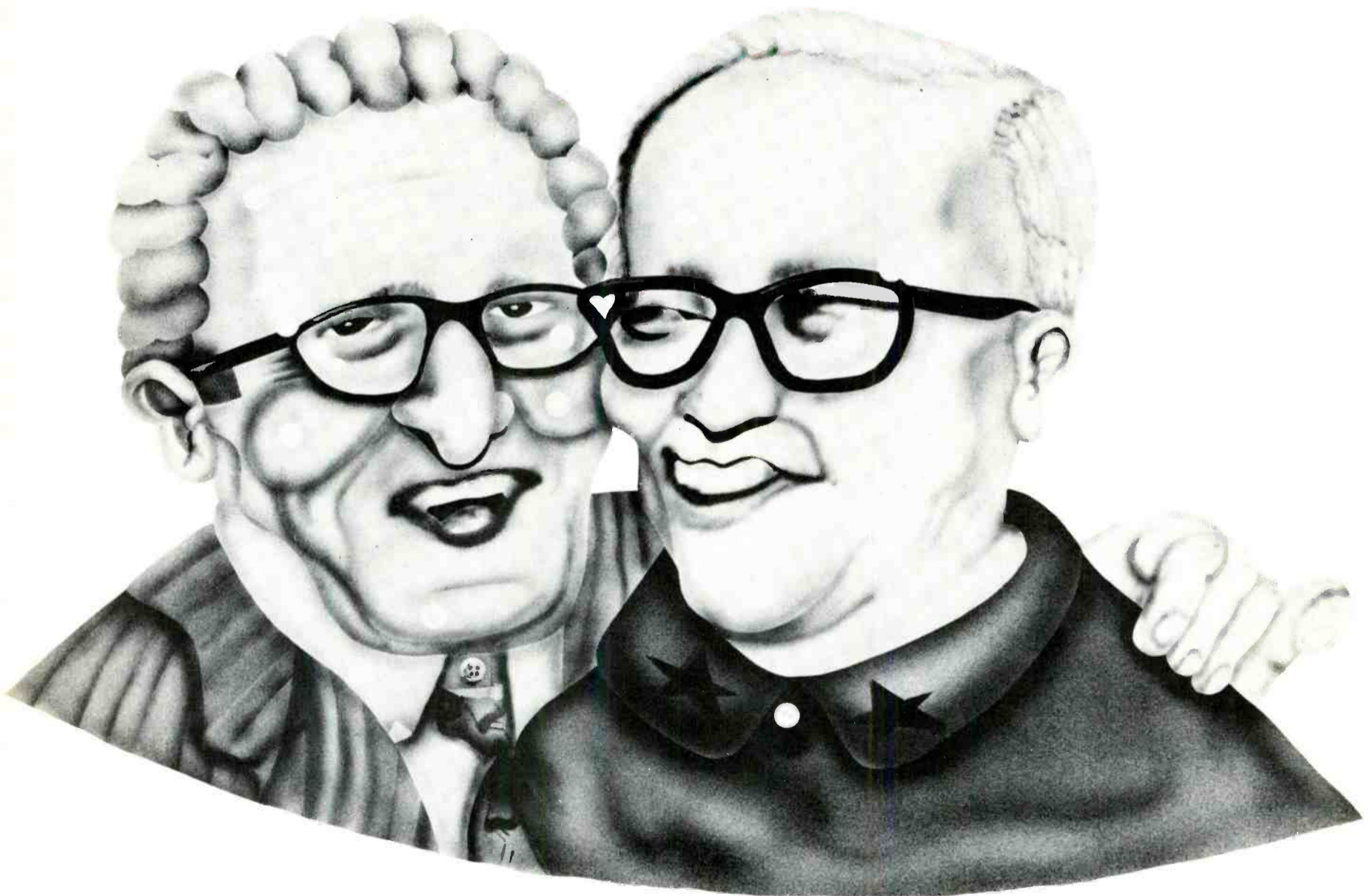
WGN's Harrison New RTNDA Pres.

CHICAGO — Charles Harrison, manager of News for WGN radio and television, recently was installed as president of the Radio Television News Directors Association at their annual banquet in Nassau. The convention drew more than 900 news people from the United States, Canada, Mexico, and Korea.

EV'RYBODY TALKIN' 'BOUT LOVE (AIN'T DOIN' IT)

(AM 1401)

A new single by **Lawrence & Roselle** on A&M Records.



DJM Debuts LA Office

HOLLYWOOD—Pointing up to the overall expansion plan presently underway throughout the Dick James Music organization, Louis Ragusa, general manager of DJM Music, Inc., in the U.S., has acquired West Coast headquarters, and simultaneously named Dick Bozzi, director of west coast operations, reporting directly to Ragusa.

Earlier this year, DJM added Steve Kosoff to its New York offices as east coast professional manager, also reporting to Ragusa.

Bozzi will serve firm in a dual capacity—that of professional manager in Los Angeles, and assist Ragusa with managerial duties in behalf of visiting DJM artists. Bozzi will be based at 6430 Sunset Boulevard, Hollywood, beginning January 8, 1973.

Bozzi joins DJM following some three years at WCBS-FM, New York where he served first as music director in 1969 and later was elevated to Program Director, still assuming his original assignment.

A graduate of Arizona State University, he became a professional musician shortly after leaving school, and from 1966 to 1969 he performed with a number of notable rock groups. Bozzi then headed for New York and turned to independent production, producing, among others, "Caladera, A Moog Mass" for Kama-Sutra, and Peter Allen's initial lp for Metro-media Records.

Knight Impounds GFR Equip; Sues Capitol

NEW YORK—Though Grand Funk Railroad's Dec. 23, Madison Square Garden concert came off without a hitch, at a mid day rehearsal Terry Knight, his attorney, two deputy Sheriff's, three bonded movers and a twenty foot moving van were brought into the Garden to impound the group's equipment. The two deputy's stopped the rehearsal and served the band with an order to impound their property. The order, signed by a supreme court justice, allowed the New York City Sheriff to remove the equipment pending the outcome of the current court case.

Andy Cavalleri, named by the group as its manager, offered to put up \$50,000 as bond for the equipment but was unable to raise the money on such short notice. Terry Knight allowed the group to perform that evening eliminating any chances of audience disorder or rioting. Following the performance, the bonded movers removed some 20 pieces of equipment.

In addition, Terry Knight Enterprises, Ltd. has notified the American Broadcasting Company, Don Kirshner Enterprises and Madison Square Garden that it possesses an exclusive recording contract with the performers which includes the rights to film and soundtracks. Kirshner was planning to tape GFR's Garden show for a forthcoming airing on "In Concert" on Jan. 19. But because this poses a second lawsuit, Kirshner brought in Edgar Winter, Jim Croce, War, and The Doobie Brothers to fill the time slot.

Capitol Suit

At press time, Cash Box learned that Terry Knight Enterprises, Ltd. on Thurs., Dec. 21, filed action in U.S. Federal Court against Capitol Records, Inc. and Capitol Industries, Inc. charging them with improper conversion of monies, breach of contract, tortious interference, and inducement to breach a contract between Terry Knight and Mark Farnner, Donald G. Brewer, and Melvin Schacher. Case number 72-CIV-5373 has been assigned to judge Bonsal. Terry Knight Enterprises, Ltd. is represented by the law firm of Marshall, Bratter, Greene, Allison, & Tucker.

Joe South Leads Lowery Gold Clef Awards Fete

ATLANTA, GA. — Joe South was the most honored songwriter, receiving two Gold Clef Awards and a BMI Citation of Achievement, while Capitol Records' A&R man Ken Nelson received the first clef ever given to anyone other than a writer at the Fourth Annual Gold Clef Awards held Friday, Dec. 22 at the Royal Coach Motor hotel here.

Other gold clef recipients were Buddy Buie, Robert Nix, Jerry Weaver and Freddy Weller.

The Gold Clef Awards are given by the Lowery Group of Music Publishing Companies to Atlanta writers whose songs have ranked among the top 20 on the pop music charts, or in the top 10 of the country, easy listening, and or rhythm and blues charts during the previous year.

South, who received clefs for "Fool Me" and "I Knew You When", was honored by BMI for the more than one million broadcast performances given his "Rose Garden". His "Games People Play" was certified by BMI in March as having received a million broadcast performances.

Making the presentation on behalf

All-Star LP Date In Eng. For J. L. Lewis

NEW YORK — Mercury artist Jerry Lee Lewis is in London to cut an LP with some of the Great Britain's best known rock musicians, according to Charles Fach, Mercury VP/A&R.

Fach and Lewis have been talking about undertaking a project of this nature for years, and it has taken a coordinated effort by Mercury and Jerry Lee Lewis Enterprises to bring it off. Judd Phillips of Lewis' staff has been working closely with Fach in arranging Jerry Lee's schedule around the London recording sessions. Lewis will be taking three weeks off from his busy touring schedule and sacrificing \$150,000 worth of dates in order to make the album.

Project Details

At the same time, Fach has been organizing the musical and production details of the project. Steve Rowland, an American producer who's been working in England for the past 10 years has been engaged to produce the LP. Mercury recently flew Rowland over to discuss the project, and Fach and Rowland went to Nashville to meet with Lewis. Roland, who has worked with The Herd (featuring Peter Frampton and Andy Bown) and Dave Dee, Dozy, Beaky, Mick & Tich, has been making the arrangements with the British musicians, many of whom he has worked with in the past.

Musicians confirmed for the album so far include Rod Stewart and Faces. Steve Winwood, Ric Grech, Alvin Lee, Rory Gallagher, Gary Wright, Henry McCulloch of Wings, Tony Ashton, Albert Lee and members of his group, Heads Hands & Feet, Barry Gibb, Matthew Fisher, and a lone American, Delaney Bramlett. Lewis and his all-star backup will record mainly rock standards.

Lewis and Fach will leave for London Jan. 4. The sessions are set to begin Jan. 8 at Advision Studios.

Bare's RCA Single

RCA Records has released the first Bobby Bare record since his return to RCA.

The single, titled "I Hate Good-byes," written by Jerry Foster and Bill Rice, is coupled with, "Fallin' Apart," penned by Bare and Billy Joe Shaver. Bare produced the single which has vocal accompaniment by The Jordanares.

of BMI, the music licensing agency, was Frances Preston. She additionally presented Bill Lowery with a Citation of Achievement as publisher of "Rose Garden".

Buddy Buie, whose "Traces" was certified as a million performance song earlier this year, and Robert Nix were awarded clefs for their "What Am I Crying For" as recorded by Dennis Yost and the Classics IV.

Gold Clefs were additionally presented to Jerry Weaver for the R&B hit, "I've Been Lonely For So Long," and Freddy Weller for the country hit, "Lonely Women Make Good Lovers".

20th Anny Presentation

The Gold Clef awarded Nelson was the highlight of several special presentations commemorating the 20th Anniversary of the Lowery Group. Other awards and presentations were made to South, Mary Talent, and Bill Lowery.

Nelson, who encouraged Lowery to go into the music publishing business, was given a clef for the "inspiration he has been to the industry." Making the presentation on behalf of the artists, writers and publishers of the Lowery Group was Lowery, who also presented Nelson with a set of golf clubs.

South was given a special 20th Anniversary Commemorative Award as the writer who has contributed the most to the Lowery Group, while Talent was presented the Silver Clef Award as the organization's Staff Employee of the Year.

Silver Clef recipients are selected by Lowery for "dedication and exemplary performance setting standards of company excellence."

Joseph A. "Cotton" Carrier, writer of the Lowery Group's first hit, "I Have But One Goal," presented Lowery and his wife Billye with scrapbooks capturing the highlights of their 20 years in the entertainment industry.

Doherty Upped At MCA Distr.

HOLLYWOOD—Chic Doherty, MCA Records' national sales manager for country product, has been appointed vice-president of MCA Distributing Corporation. Rick Frio, vp and director of marketing recently made the announcement.

Prior to his appointment, Doherty was district manager for the Dallas, Oklahoma, New Orleans, and Houston areas for three years and branch manager for the record company in Cincinnati for ten years. He recently was honored with a nomination to the board of directors of the Country Music Association.

Doherty's responsibilities presently include directing sales and promotion of country product as well as creating enthusiasm and understanding of country product throughout the MCA network.

Ienner Sets 3 Projects

NEW YORK — Jimmy Ienner of C.A.M.-U.S.A. will begin work soon on three new LP projects. Ienner will produce Warren Wilson on GSF Records, Emmett Finley on Columbia and will serve as exec producer for Capitol's Flying Circus. Paul Hoffert and Bruce Bell of Lighthouse will produce for Flying Circus.

Over the past year, Ienner has been responsible for the production of the smash recordings of Lighthouse (Stereo Dimension) and Raspberries (Capitol).

Feigen Assists Col. President

NEW YORK — Ted Feigen has been appointed assistant to the president at Columbia Records, according to Clive Davis, president of the label.

Feigen will be initiating and conducting, as requested by Davis, special projects related to current operating decisions and special projects related to future plans of Columbia Records. He will also be maintaining liaison between all department heads, ensuring the flow of communications vital to the successful completion of established and approved plans and objectives.

Feigen is a veteran figure in the recording industry and comes to Columbia Records from Anthem Records, where he was president. He gained industry wide recognition when he was president and founder of White Whale Records, the label which launched the rock group, The Turtles, into stardom. Experienced in many facets of the music business, including production, sales, A&R, merchandising and promotion, Feigen has been responsible for a number of chart-climbing LP's and singles by such varied talents as the aforementioned Turtles, the Dillardards, Kenny O'Dell, Nino Tempo and April Stevens.



Ted Feigen

Execs Take L. A. Nudie Club To Rock

HOLLYWOOD—The oldest burlesque club in Hollywood now a total nude facility, will become a rock-pop concert hall early in 1973, seating about 700. Now the Club Largo on the Sunset Strip, the new name will be the Roxy Theater.

It will present some of the top concert names who usually play the Troubadour in Los Angeles, Main Point in Philadelphia, Bitter End in New York and Marvelous Marv's in Denver, among others.

Among the owners are Lou Adler, president of Ode Records; Peter Asher, who manages James Taylor and others, and David Geffen, who with partner Eliot Roberts, heads Asylum Records.

Ode has such talent as Carole King, Cheech & Chong, Merry Clayton and David T. Walker. Asher also has The Section, Tony Joe White and Vigrass & Osborne. Asylum has Joni Mitchell, Jackson Browne, Stephen Stills and many others.

Kirshner Tapes New Rock TV'er

NEW YORK — Don Kirshner, president of Kirshner Entertainment, taped another "In Concert" special for ABC-TV. The taping took place at Madison Square Garden at 1:30 AM, Dec. 24. The show is to be aired Feb. 2, on ABC Network Television. The concert features Jim Croce, The Doobie Brothers, War and Edgar Winter.

Kiernan RCA's Dir. Of Nat'l Field Sales

NEW YORK—Jack Kiernan has been appointed director of national field sales at RCA Records.

Gene Settler, vice president of Marketing, said Kiernan is taking the position formerly held by E. B. (Skip) Byrd, who resigned to return to Atlanta.

"Kiernan has been with RCA Records a year and a half, and during that time he has taken on added responsibilities frequently. His performance has been most effective and I am confident he will be invaluable to us in this vital position," Settler said.

Kiernan joined RCA Records in 1971 as director of custom label marketing. Last Nov., he was given added responsibility as national sales manager for single records.

Prior to joining RCA Records in July of 1971, Kiernan had been national sales manager of Project 3 for two years, previous to which he was sales and merchandise manager for Kapp Records for two years. From 1956 through 1968, he was associated with the Decca branch of MCA, variously as salesman, branch manager, sales manager and sales promo manager.

Bibby Named Veep Of MCA Canada

HOLLYWOOD — Richard Bibby has been appointed a vice president for MCA Records (Canada), by J. K. Maitland, president of MCA Records, Inc. This appointment represents an advancement for the Toronto-based Bibby in addition to his present responsibilities as national sales manager for MCA's Canadian operations.

Prior to his appointment as Canadian national sales manager in June, 1972, he was sales manager in Ontario for two years and a salesman in the Ontario area for four years.

Bibby's responsibilities include overseeing the activities of Canadian branches and distributors, the scheduling of MCA's Canadian product releases, and planning sales, promotions and campaigns for the company.

ABC Names New Sales Execs

HOLLYWOOD — ABC/Dunhill Records last week filled several major sales spots in regional offices. Jim McHugh was made midwest regional sales manager and Bill Wieland the firm's northwestern regional sales manager. Both men came from ABC/Dunhill ranks in their respective areas. A third, Don Arnold, formerly with Transcontinental Music in Atlanta, was named southeastern regional sales manager.

John Paul Dixon, previously associated with independent distributors in the Phoenix area, was appointed to handle ABC/Dunhill promotion in Los Angeles and nearby secondary markets, as well as Phoenix, Tucson and Las Vegas.

Deane To Coast For E. B. Marks

NEW YORK—Carl Deane will represent Edward B. Marks Music on the West Coast as of Jan. 1, locating in Los Angeles, reports Joseph Auslander, president. Deane recently left the New York area where he formerly was associated with the Roulette, Pickwick and Warner Bros. labels.

He will immediately work on "God Bless' the Child" single by Diana Ross on Motown and other Marks copyrights in her "Lady Sings the Blues" film.

Wenrick Col A&R In East

NEW YORK—Kip Cohen, vice president of Columbia Records' east coast A&R, has announced the appointment of Eddie Wenrick to associate producer, A&R in the east.

Wenrick will assist Cohen in all A&R functions as well as coordinate a number of east coast artists for Columbia and scout potential label material.

Prior to joining Columbia Records, Wendrick served as exec director, west coast operations for Vanguard Records. He also was an active rock booking agent and was involved in music publishing, most recently with producer Bones Howe in Los Angeles.

Bothwell Joins RCA As Mgr Of Talent Devel.

NEW YORK—Barbara Bothwell has been appointed manager of talent development for RCA Records.

Don Heckman, vice president of east coast A&R, to whom she reports, noted that she will have a broad range of A&R responsibilities including the discovery and acquisition of new talent and working with the label's current roster of artists. "By background and experience, she will be a decided asset as we increase our contemporary East Coast recording activities," Heckman said.

Miss Bothwell has joined RCA Records after having spent most of the past year in free lance writing, public relations, promotion and production. Prior to that, she was east coast manager of publicity for Columbia Records. She is from Coconut Grove, Fla., where she was a folk and jazz club artists' manager.

Ohren To Mktg At Phonogram

CHICAGO—Mort Ohren has been appointed Phonogram's midwest regional marketing manager, according to Jules Abramson, sales manager of Phonogram, Inc., formerly Mercury Record Productions, Inc. Ohren will cover the Buffalo, Chicago, Detroit, Milwaukee, Minnesota, Pittsburgh, and St. Louis markets, reporting directly to Abramson. He will be based here in the firm's home office.

Ohren has worked for indie distributors for eight years in addition to running his own firm here representing several small record manufacturers.

His appointment brings the total regional marketing staff of Phonogram to four, with further expansion imminent. The other regional marketing managers are Tom Colley, southern; Burt Naidoff, eastern; George Steiner, west coast.

Levinson, Ross Exec Shifts; Ross Exits Firm

HOLLYWOOD—Levinson and Ross, Inc., public relations firm, has announced several executive changes, effective immediately. Mark Stern will be replacing Al Ross in the firm's New York office. Ross has left the company to pursue other business interests. Stern will undertake general account responsibilities and can be reached at the firm's new number, (212) 679-0818.

Also joining Levinson & Ross are Don Rogers who will supervise the commercial division and the newly created national television marketing and exploitation division; and Linda Grey, who will serve in the broadcasting relations department created to aid clients in the recording industry. Grey will headquarter in the firm's west coast office.

Atlantic's Best Year

(Cont'd from p. 7)

with Roberta Flack, also picked up a gold record for album sales of over \$1 million for his "Live" recording made at New York's Bitter End night club, and the Los Angeles Troubadour.

The British rock fivesome, Yes, racked up two golds as well in 1972. One was for "Fragile," which came out early in the year; the other was for "Close To The Edge," the title song of which takes up the entire first side of the LP.

Another double gold record winner was Emerson, Lake & Palmer. This British superstar trio garnered gold records for their recordings of the classical work "Pictures At An Exhibition," and their own "Trilogy."

Awards Galore

These artists, Aretha Franklin, Roberta Flack, Donny Hathaway, ELP and Yes swept polls all over the world during the year. Aretha, Roberta, and Donny finished at the top in the trade magazine polls and at NASTRA; ELP won seven awards in the Melody Maker poll; Yes won a flock of awards as the Best New Group of 1972. Miss Franklin won a Grammy award for best rhythm and blues female vocal performance for "Bridge Over Troubled Water"; a Grammy award was also won by Duke Ellington's "New Orleans Suite" for best jazz performance by a big band.

George Carlin became one of the country's most popular new comedians in 1972. He played a five-day sellout appearance at the New York Palace Theater in November. His album release on Little David Records, "FM & AM" was a gold record.

Blues Series

Atlantic issued a series of blues albums in 1972 called "Blues Originals." The six albums, recorded originally by the Atlantic as long as 25 years ago, by Ahmet Ertegun, Herb Abramson and Jerry Wexler feature Blind Willie McTell, Professor Longhair, T-Bone Walker, Guitar Slim, Meade Lux Lewis, Floyd Dixon, John Lee Hooker, and Jimmy & Mama Yancey. They were released to much critical acclaim.

In the fall Atlantic signed one of the seminal figures in rock and roll, Doug Sahm, well remembered for his hits with the Sir Douglas Quintet. His recording sessions in New York were produced by Jerry Wexler, with Bob Dylan sitting in as a sideman. Sahm's first Atlantic album is due for release in January, 1973.

In his year-end report on the activities of the company during 1972, Ahmet Ertegun said, "We reached new goals at Atlantic in 1972, goals that solidified our position as the world's leading record company. We are particularly pleased that so many of the new artists we have introduced during recent years have achieved success, and that so many of our established artists, in pop, blues and jazz, have continued to lead their fields. The growth we have achieved this year, as in the past years, can be attributed to the outstanding artists who record for Atlantic, Atco, Asylum and our custom labels, and the outstanding talents of the producers associated with our firm. We expect to introduce many more exceptional artists in 1973."

New Stars On Atlantic

A number of newer Atlantic artists made a considerable impact on the music business during 1972. One of the foremost was Bette Midler whose first album, produced by Ahmet Ertegun and Joel Dorn, broke through in Dec.

John Prine, touted for stardom in 1972, lived up to his promise with his new album "Diamonds In The Rough." It not only became a strong seller, but Prine also won new acclaim as a songwriter, as top stars recorded many of his compositions.

The J. Geils band was another winner for Atlantic in 1972. Their live album "Full House" was a smash, and

they did sellout business everywhere they performed. They will open 1973 with their second European tour, one that will take them to every important European capitol.

Black Oak Arkansas played to over a million people in 1972 and had two strong selling albums.

Jonathan Edwards kicked off 1972 with a million seller, "Sunshine." His second album "Honky Tonk Stardust Cowboy" was selling strongly by the end of the year.

The Spinners, who had many hits on their previous label, joined Atlantic Records with a million selling single, "I'll Be Around." Their follow-up "Could It Be I'm Falling In Love" also looked like a smash as the year ended.

Ramatam, a new hard rock group featuring lead guitarist April Lawton, bowed with a debut album and personal appearances on one-nighter dates and at festivals.

Asylum Records came through with strong new artists. They included Judee Sill, Jackson Browne, J. D. Souther, Batdorf & Rodney, Jo Jo Gunne, and the Eagles. The latter group had two big-selling singles, "Take It Easy" and "Witchy Woman" as well as their first album.

Little David Records produced two new artists in 1972, Kenny Rankin and Dan Cassidy. And Danny O'Keefe, on Signpost Records, had a hit with "Good Time Charlie's Got The Blues." (At the end of the year Danny O'Keefe re-joined Atlantic Records.)

Clean Records presented a strong new Texas blues group, Delbert & Glen, whose first release attracted much attention.

Indie Producers

The success of Atlantic product in 1972 was due to the work of many of the country's top indie producers. They include Thom Bell, Richard Sanford Orshoff, Bobby and Richard Poindexter, Jesse Lewis, Richard Perry, Peter Casperson, Henry Stone, Shel Kagan, Hank Medress and Dave Apple, Monte Kaye and Jack Lewis.

Hit album and single product came from many English producers and artist-producers, including Robert Stigwood, Maurice, Robin and Barry Gibb, Jimmy Page, Robert Fripp, Jimmy Miller, Eric Clapton, Greg Lake, Eddie Offord, and Glyn Johns.

Atlantic's own A&R staff, including president Ahmet Ertegun, Atlantic exec vice presidents Jerry Wexler and Nesuhi Ertegun, vice presidents Tom Dowd and Arif Mardin, the staff producers Joel Dorn, Michael Cuscuna, Geoff Haslam, LeBaron Taylor, Phil Hurt, Bunny Sigler, Dave Crawford, Brad Shapiro, Jimmy Douglass, Lew Hahn, Mark Meyerson, and Tunc Erim, also produced many hit singles and albums. A number of Atlantic artists produced their own albums including Stephen Stills, Aretha Franklin, Graham Nash and David Crosby, and Joni Mitchell.

Hit Artists, Hit Product

Almost all of Atlantic's top artists had album releases during the year including: Yes with "Fragile," and "Close To The Edge;" Aretha Franklin—"Young, Gifted & Black," "Amazing Grace;" Roberta Flack—"Quiet Fire," "Roberta Flack/Donny Hathaway;" Emerson, Lake & Palmer—"Pictures At An Exhibition," "Trilogy;" Donny Hathaway—"Stephen Stills—"Manassas"; "Graham Nash and David Crosby;" (Cont'd on p. 28)

CORRECTION:

'72 Top 100 Publishers List

Miller Music
1350 6th Ave. NYC

Every Day Of My Life

Bobby Vinton—Epic

WRITERS: J. Craine, A. Jacobs.

Gold Records for 1972

Singles

DAY DREAMING · Aretha Franklin
Atlantic
THE LION SLEEPS TONIGHT · Robert John
Atlantic
SUNSHINE · Jonathan Edwards
Atco
FIRST TIME EVER I SAW YOUR FACE · Roberta Flack
Atlantic
WHERE IS THE LOVE · Donny Hathaway/Roberta Flack
Atlantic
I'LL BE AROUND · The Spinners
Atlantic

Albums

EXILE ON MAIN STREET · Rolling Stones
Rolling Stones
YOUNG, GIFTED & BLACK · Aretha Franklin
Atlantic
AMAZING GRACE · Aretha Franklin
Atlantic
FIRST TAKE · Roberta Flack
Atlantic
QUIET FIRE · Roberta Flack
Atlantic
FRAGILE · Yes
Atlantic
CLOSE TO THE EDGE · Yes
Atlantic
PICTURES AT AN EXHIBITION · Emerson, Lake & Palmer
Cotillion
TRILOGY · Emerson, Lake & Palmer
Cotillion
ROBERTA FLACK/DONNY HATHAWAY · Roberta Flack/Donny Hathaway
Atlantic
HISTORY OF ERIC CLAPTON · Eric Clapton
Atco
LIVE · Donny Hathaway
Atco
GRAHAM NASH/DAVID CROSBY · Graham Nash/David Crosby
Atlantic
MANASSAS · Stephen Stills
Atlantic
FM & AM · George Carlin
Little David
FOR THE ROSES · Joni Mitchell
Asylum

It's Been a Great Year For Atlantic!



Paul Heinecke, SESAC Founder, Dies

NEW YORK—Paul Heinecke, founder and president of SESAC Inc., died on Sat., Dec. 23, at the age of 87.

His early years were spent in Halle, Germany, the place of his birth. He left there at the age of 11 and came by sailing ship to the United States; thence to his uncle's cattle ranch in the Black Hills of South Dakota; then on to Sibley, Illinois for 3 years of American schooling before returning to his homeland at the age of 14.

Back in Germany, he began a 4-year apprenticeship with the Carl Ruhle Music Company. Simultaneously, he enrolled at the Handelshochschule in Leipzig where he studied philosophy and business science. There followed 2 years with Forberg Music Publishers learning the art of the music trade. Subsequently he became Manager of the Music Department of K. F. Koehler.

In 1910, Mr. Heinecke joined the house of Breitkopf and Hartel, one of the world's major music publishing firms in Leipzig in preparation for his taking over the management of their New York office. World War I forced the separation of the New York branch and the formation of an individual company which Heinecke headed until 1926 when he became Pres-

ident of the Associated Music Publishers, a post he held for 3 years.

An early pioneer in the belief that music is the common denominator of and an instrument for promoting international understanding, Heinecke strove for a new musical culture in the United States. This was his aim when he established SESAC Inc. in 1931. He paved the way for Sibelius' "Finlandia" and "Valse Triste," Ponce's "Estrellita" and Provo's "Intermezzo" as well as some of the works of Schoenberg, Busoni, Delius and many others.

New Talent

Although a promoter of music from Europe in America, Heinecke also became a champion of new talent on the American scene. He was among the first contacts of Sergei Rachmaninoff in the United States and was among the first to recognize and publish the works of Henry Cowell. Among those befriended in the music world were Mrs. Edward MacDowell, Villa-Lobos, Victor Herbert, George Gershwin, Maurice Ravel, Enrico Caruso, Erno Rapee, Ethel Leginska, Leopold Auer, Franz Drdla, Percy Granger, Leo Ornstein, Edward Poldini, Nathaniel Shilkret and Richard Maltby.

Heinecke was a member of the Broadcast Pioneers, one of the oldest members of the New York Board of Trade, the Bohemians, a board member of the Bedside Network, enjoyed an honorary life membership in Guardians for the Music for the Blind, has been commended by the City of New York and has had his personal history and accomplishments read into the United States Congressional Record by May John V. Lidsay on Jan. 14, 1965, when the latter was serving in the United States House of Representatives.

Heinecke is survived by his wife, Ruth Collin Heinecke, two daughters, Mrs. Alice H. Prager, vice president and managing director of SESAC INC., Mrs. Erika Frenzke, one grandson, Roy Fjenzke, and one great-grandson, Eric.

Funeral arrangements were private and the family has requested contributions be sent to The Bedside Network of the Veterans Hospital Radio and Television Guild, 353 West 57th Street, New York, N.Y. 10019, of which Heinecke was a director for many years.

Pickwick/33 Mkts 9 Albums, Tapes

WOODBURY, N.Y. — Pickwick/33 has released nine new economy-priced albums and tapes.

"This new LP and Tape" release, Rich Lionetti, marketing director, said, "is one of the most diversified we have ever issued." It runs the gamut from nostalgia "Supercharged Rock & Roll Originals" to the latest film music—"The Impossible Dream" by Guy Lombardo and "Superfly," a collection of themes from the major black pictures; to rock—"Knights In White Satin" by Brooklyn Bridge; "Get It, Get It" by Ike & Tina Turner; "Another Day, Another Town" by Jim & Ingrid Croce; "Early Animals With Eric Burden;" "Soul Shout" by Isley Brothers and a version of the recent international smash hit song "Amazing Grace," contained in the "Pipes On Parade" album by the Edinburgh Tattoo.

Lionetti also indicated that the recently released "Johnny B. Goode" LP by Chuck Berry, is now "far and away" the biggest selling Pickwick/33 album of 1972.

Paladino PR

HOLLYWOOD — Phil Paladino has formed Phil Paladino Public Relations, which will headquarter in Century City. Paladino will also have affiliate offices in San Francisco and New York. He formerly was a partner in the firm, Mirisch Paladino & Landia.



CHELSEA-BOOTLEG TIE—Wes Farrell, president of Chelsea, and Ron Tudor, managing director of Bootleg Records of Melbourne, Australia, have jointly announced that Chelsea Records will release product by Brian Cadd of Bootleg Records in the United States, Canada and Europe. The major long-term deal calls for Chelsea to distribute single and album product of Bootleg's Brian Cadd, Australia's new singer-composer and producer.

For the past three months, Cadd has had a top 10 album on the Australian charts, "Brian Cadd," certified Gold by the Australian Music Industry. Cadd and Ron Tudor recently walked off with a grand slam of eight Eddys Awards (Australia's equivalent of the Grammy) for Cadd's album and compositions. Cadd also was awarded Eddys for best male vocal LP and best produced album.

Highlighting the importance of the new Chelsea-Bootleg International deal, both Cadd and Tudor flew here to finalize the negotiations and meet with Chelsea's key execs headed by Farrell, Buz Wilburn, vice president and general manager, and Jerry Fine, vice president of national promo. David Mook, who administers the Wes Farrell Organization's west coast publishing and independent production activities, was responsible for engineering the Chelsea-Bootleg deal.

During Cadd and Tudor's stay in Los Angeles, they were briefed by Farrell and the Chelsea Records executives on the upcoming marketing and merchandising campaign that Chelsea will undertake for the Cadd album, which is scheduled to be released here nationally early in 1973. Chelsea is manufactured and distributed by RCA.

Left side of table (left to right): Ron Tudor, Owen Sloane (Tudor's attorney) and Peter Bennett. Right side: (left to right) Brian Cadd, Wes Farrell, David Mook.

War LP Gold

HOLLYWOOD — War, United Artists Records sensational vocal and instrumental group, has just been awarded a Record Industry Association of America gold record for a million dollar sales on their new album, "The World Is A Ghetto." The honor comes just six weeks after the release of the collection.

War has been the recipient of RIAA honors in the past, with their album, "All Day Music," and single, "Slipping Into Darkness," both issued a little over one year ago, having been cited early in 1972.

WAR's current single is titled "The World Is A Ghetto."

War will soon be seen by the nation's television viewers on ABC-TV's Friday evening rock concert series produced by Don Kirshner.



(From left to right) Johnny Moore, Ted Eddy, seated, and Ron Shannon are shown signing a distribution agreement for Black Gold Records owned by Shannon, to be distributed by Vigor Records. Shannon has an excellent track record. He has written many hit songs, including material for the great Aretha Franklin.

Price R&B Promo Post At De-Lite

NEW YORK — De-Lite Records reports that Stan Price has been representing De-Lite Records and Vigor Records as national promo director for all their R&B products.

Price has just returned from a tour of the country, covering all the major R&B markets.

'Cult' LP Is Coming Via UA

HOLLYWOOD — The Occult Explosion, an album based on Nat Freedland's Putnam book of the same title, is scheduled for release on United Artists in late March.

The recording, conceived and written by Freedland, was produced and edited by UA's Martin Cerf. It deals with the various divisions of the occult world through a series of dialogs with the world's leading figures in the fields of astrology, spiritualism, craft, ESP research, psychic power and other related occult sciences. Included on the LP are Alan Watts, Louise Hueber, Rosemary Brown, Anton LaVey, Peter Hurcos and others.

The album was recorded during the latter portion of 1972 in various cities throughout the United States. Freedland states, "The purpose of this album is to call attention to some of the most startling facts occurring today in the supernatural world. The record will serve as an introduction to the various facets of the occult, and is in no way intended to be a definitive commentary on each of the subjects included." Freedland concluded by saying, "The Occult Explosion is a springboard for many to investigate incredible, fantastic phenomena."

The two record set contains pages of text dealing with the recorded subject matter as well as a 120 minute track with England's Black Widow, a Satanic rock group whose stage act includes an actual enactment of a Black Mass, along with the track included, titled "Sacrifice."

UA 'Tango' Track

HOLLYWOOD — United Artists Records will release this month the original score for "Last Tango In Paris."

"Last Tango In Paris" features the acting talent of Marlon Brando with the direction of Bernardo Bertolucci, the Italian writer-director whose recent film, "The Conformist," won him the Best Director Award of the American National Society of Film Critics and many other honors.

Music for "Last Tango In Paris" was composed and conducted by Gato Barbieri.

Ms. Calder To Rocky Road

HOLLYWOOD — Madeleine Calder, newcomer to the west coast music scene, has been appointed to the position of assistant director of promotion for Rocky Road Records by label president, Marc Gordon.

Mrs. Calder has an extensive publicity background, having formerly worked for Metromedia, Totem Pole, Paramount and Mel Brooks. At Rocky Road, she will be concentrating her efforts primarily on secondary market radio stations.

CPM Prexys To Meet In H'wood

NEW YORK — A major meeting of the three presidents of the Conference of Personal Managers—Jerry Purcell, president of the national organization, Robert Coe, president of CPM East, and Bullets Durgom, president of CPM West, will be held in Los Angeles on Monday, Jan. 15.

Purcell said that among the topics to be discussed are general plans for 1973; the admission of associate members including people of prominence in allied fields to the entertainment industry; a new directory of members and their clients to be distributed to various media; and plans to increase opportunities for performers in television and personal appearances.

Spark Adds Two Distributors

NEW YORK — Spark Records has named two new distributors in the United States, Big State in Dallas, and All-South Distributing Corp. in New Orleans.

The two additions in the South bring to 16 the total of major indie distributors welded into a national network for the record label. Dec. product fed to the national chain was spearheaded by Keith Michell Sings Broadway; a new serious music album, Niccolo Paganini, on Spark's Blue Label and the initial Sparrow album, Hatching Out.

New Label Set In Hollywood

HOLLYWOOD — Steve Riggio has formed Essar-Ice Pac Records with offices at 6404 Hollywood Blvd.

Bill Saunders has been appointed as national promo director, and Warren Lanier Enterprises has been contracted for public relations and publicity for the new label. Artists include Maryanne Mahoney, Roberta Linn, Johnny Morrissette, Stan Willis, Mafalda, David Oliver, Denise Faye, and Terrea Lea.

The Essar-Ice Pac record group has set Jan. to release singles and albums on Maryanne Mahoney and Roberta Linn, and are in the process of setting distributors to carry the line.

SG/Col. Offers 4 New Songbooks

NEW YORK — Selections from Carole King's chart album, "Rhymes And Reasons," will soon be available in a songbook just completed by Screen Gems-Columbia Publications. The book, which will include King's current single, "Been To Canaan," will be priced at \$3.95.

Also being released are "Hi-Test Hits: Country," and "Hi-Test Hits: Pop" which will feature recent chart singles in the pop and country fields. These folios, arranged for piano, voice and guitar, will sell for \$2.95 each.

Just Sunshine Adds Mgmt Wings

HOLLYWOOD — Just Sunshine Records headed by Mike Lang, has formed Avoid Management and Deal Direct as management wings for the various artists on their label.

Artists include the Fabulous Rhinestones, White Elephant, Betty Davis, Copperhead, The Ducks, Voices of East Harlem, Karen Dalton and Nick Holmes.

Copperhead's first album is now being finished in San Francisco, as is The Ducks', with John Simon producing the latter group. Curtis Mayfield is producing the Voices of East Harlem's album in Chicago, while The Fabulous Rhinestones are finishing their second LP in Miami.

The Doug Sahn Sessions



PHOTOS: DAVID GAFF

During the first two weeks of October, Doug Sahn, known to some as Sir Douglas, recorded his first album for Atlantic Records at their studios on West 60th Street in Manhattan. The personnel on the album included: Jack Barber (bass) and Augie Meyer (keyboards) — members of the original Sir Douglas Quintet — Wayne Jackson of the Memphis Horns and David "Fathead" Newman on trumpet and sax, Dr. John (keyboards), Bob Dylan (harp, vocals, guitars, original material), assorted Texan running mates and fellow players like Flaco Jimenez (accordion), George Rains (drums), Atwood Allen, and Gary Scanlan, and Doug Sahn (guitars, fiddle, vocals, exotic Southwestern String Instruments, and main energy source). The album was produced by Jerry Wexler, Doug Sahn, and Arif Mardin.

Doug Sahn is one of those "rare breed" musicians who likes to get it right in one take. It's not just a question of playing and singing well, Doug just doesn't like wasting time with a lot of re-takes.

Clutching the earphones to his head, he leans into the mike to lay down a perfect harmony over his mellow lead vocal to Willie Nelson's *Me & Paul*, one of the better "road" songs. Taking care of business with a minimum of time lost, he glides purposefully back into the control room to confer with Jerry Wexler. What else does the tune need... or more significantly... what doesn't it need? If there is one ongoing concern during the whole session, it is avoiding "clutter" on any of the tracks. After some tripling on the harmonies in the last verses, Bob Dylan decides to do his harmonica part over. He

had been sitting next to Doug, his back to the control room, interjecting sharply effective bursts of harmonica into the song. To most anyone, the harp track would have sounded perfect, but Dylan isn't convinced. So it's back into the cold glare of the studio for another take. The wrap-up comes with a brilliantly improvised series of horn fills by Wayne Jackson and David Newman that flesh the track out perfectly.

Professionalism — the most appropriate word for the prevailing mood during the sessions. Everyone is mellow, in the best Texas tradition, but the prime concern is the album; knowing instinctively what is right musically, and executing it with a maximum of cohesive energy and a minimum of self-absorption. For once, a surplus of talent in one place doesn't equate with the expected carnival of ego-trips. The creative buzz generated by these sessions is felt throughout New York. Fellow musicians like David Bromberg and Kenny Kosek come by and sit in. Elton John drops by for a visit.

The most amazing thing, however, is the music: Texas Swing, Shuffle Blues, Country with a back beat. An amalgam of material that includes Charley Pride's *San Antone*, T-Bone Walker's *Papa Ain't Salty*, and a beautiful Dylan original called *Wallflower*. Despite the diverse background of many of the musicians on the session, their playing flows gracefully into Doug's music, infusing it with levels that go way beyond the accepted norms of "Country Rock."

It was as if this music was manifestly destined to happen, and everyone finally got together to make it. **W&M**

Reprinted from WORDS & MUSIC

"Doug Sahn and Band"
coming soon
from Atlantic Records
and Tapes 



NEW YORK—TOMORROW ALWAYS KNOWS WHAT WE KNEW YESTERDAY BUT WERE AFRAID TO SAY: VOL. 2

When an artist has made it to the very top, it's easy to say, "I told you so." It's easy because nobody really knew your personal feelings beforehand. If the artist is unsuccessful—nothing is ever said. Since its inception, *Insight & Sound* has been almost totally artist oriented. We have never hesitated to project our true feelings about a new artist whom we felt would succeed. There were many times when we were right, and many times that we were wrong. Last year, the *Cash Box* editorial staff predicted the successes of *Gilbert O'Sullivan*, *Deep Purple*, *Billy Paul*, *Yes*, *Shawn Phillips*, *Jackson Browne*, *Commander Cody*, and *The J. Geils Band*. Following is an abbreviated list of some the talent we feel will make their mark in the coming year:

THE JOHNSTONS—We don't want to bag them for you—just bring this duo/trio to your undivided attention. Adrienne Johnston is a vocalist of uniquely supreme credentials, from Ireland. Likewise, her guitarist/vocalist partner Paul Brady, from a town on the border of the Irish states. They write with Adrienne's husband, Chris McCloud from these here parts. After earning commanding respect on the English folk scene, they now seek a broader-based following. We've had the opportunity of hearing their new music (conceived since moving here) and feel certain they will attain their goal before the year is out. For if the time weren't ripe for an intelligent, gentle sound such as theirs, there would just have to be some changes made in the rest of the world on their behalf.

SONS OF THE JUNGLE—Without a doubt, the best supporting band we heard all year. Although they haven't yet recorded with Johnny Nash, it was their recent live tour backing him which brought their talents out in the open. We've already seen War do similar feats of jumping black and proud out from the shadows to assume their own super group identity. History is sure to repeat itself here, if it has any musical sense at all. They will be a chief factor in the black rock of the seventies.

MERRY CLAYTON—We've seen how many of the successes of the last year were talents who had been pushing hard for quite some time and were finally appreciated by a mass audience. Twice last year at her New York concerts, we saw critics give her a standing ovation. Lou Adler knows the talent he has in Merry, and he has the expertise to bring her all the way home this year. Merry has one of the most powerful black voices around. Her long awaited third LP should prove three's the charm.

GENESIS—Last year was, among other things, the year of the mellotron and the year of Alice Cooper. Combining elements of a complex, full sounding band and the theatrics of thought as well as action, this English quintet has a very definitive command over any stage they happen to be on. Charmisma and their U. S. distributor, Buddah, brought the group over recently for a one-night stand at the Philharmonic. An extended tour is planned for late winter. If the New York reaction is indicative of what they can expect from the rest of the country, Genesis will indeed be the start of something very new and very big.

J. J. CALE—Just beginning to surface as a writer/performer in '72 J. J. can look forward to another year of success. Having attained some recognition as the writer of "After Midnight" which was a hit for Eric Clapton, Cale went on to achieve moderate success with his own versions of "Lies." Cale has created his very own brand of music and vocalizing, and '73 should bring them both to national attention.

TONY COLE—Debuting on the newly formed 20th Century record label, Tony Cole scored with his first recorded venture, "Suite: Man And Woman." But that was just the beginning. A la Neil Diamond, Cole is able to write and sing equally well. He is an excellent balladeer and really knows how to put across a song. We think you'll be hearing a lot from this fine, new talent in the coming year.

DIANE KOLBY—It's going to take only a single record to make Diane Kolby a super star, and that record is "Holy Man," a song we're told will be reissued by Columbia. It is one of the most dramatic records ever made, and with only a single listening, you too will be convinced.

BRIAN HOLLAND & LAMONT DOZIER—The debut *Invictus* Album by Brian Holland and Lamont Dozier called, "The Pen is Mightier Than The Sword". Two of the triumvirate who have writtern and produced The Supremes, The Four Tops, Freda Payne, The Honey Cone, and Chairmen of the Board, make their debut as recording artists. This album should contain many 'bands of gold'.

SISTERS LOVE—After a dynamite tour of Europe and some almost 'hits' this act is ready to explode. The quartet should have made it two years ago when A & M released, "The Bigger You Love". The act is dynamic and the product about to be released is ditto. This will be the big girls act of '73.

THELMA HOUSTON—Should emerge as a major artist this year. It's too bad that Mowest didn't release, "I Want To Go Back There Again" this past year. The Berry Gordy penned tune was tested in certain states but never released. Perhaps it deserves to be reevaluated.

(Cont'd on page 19)

Yes
Barbara Mason, Leon Russell
Sisters Love, Nolan Porter
The Johnstons
Jim Croce, Aretha Franklin

cashbox/talent on stage

Musica Latin Experience

ACADEMY OF MUSIC, NYC—It was truly a spectacular event. It was one of the first major events presenting Latin music in concert. And, the SRO attendance (Wednesday, Dec. 27th), for two shows, was more than ample justification for stating that there definitely exists, especially in the New York area, a happening that is referred to as the Latin Explosion. A concert featuring a stellar lineup of Latin talent offering music that one customarily does not sit and listen to, it's music to make one move and, believe me, the predominantly Puerto Rican audience had difficulty in remaining seated.

The rhythmic percussion and horn sounds had the Academy rocking from the opening (7:30) act, featuring TORO, billed as the first Puerto Rican Latin rock band, and the energy just kept building with each act, until, the man considered the King of Latin, Tito Puente made his appearance for the first show which was nearly at midnight. Tito Puente, a familiar name even to non-Latin's, is an exceptional composer who has and continues to make his influence felt throughout the musical world. He set the Academy afire with his offerings. Tito, a major talent, has written for Santana, and its groups like Santana and Malo who have established an awareness of Latin music.

The woman considered the Queen of Latin soul, La Lupe was in rare form, her readings, including her voice, have to be described as sensa-

tional. La Lupe performs with the explosiveness of a Merry Clayton and the audience was panting for more.

Eddie Palmieri on grand piano and Charlie Palmieri on organ and backed with the percussion and horns offered a selection containing Jazz-Latin overtones. I would describe the sound as something one might hear coming from the Houston space center when suddenly all those man-made machines and computers went out of control simultaneously. These brothers are bad!

Willie Colon and Hector Lavoe, featuring 2 trombones was an exciting and original type sound, made a big hit; as well as Ismael Rivera Y Su Cachimbos.

Joe Cuba Sextet, sans horns, and vocals by W. Garcia, especially a beautiful ballad, "A Thousand Ways" and a story about Ghetto life in Spanish Harlem, "Do You Feel It", and the audience felt it, really started making things happen.

The whole show, including Ray Baretto and Ismael Miranda, came across beautifully. Dick "Ricardo" Sugar, a pioneer in playing Latin Music, an announcing in English served as Master of Ceremonies and in the lobby of the Academy WHBI he was also broadcasting. El Alma Latino en Concierto—The soul of Latin music—was a spectacular achievement and a credit to the producers. Another concert is due in February.

d.d.

Judy Collins Hamilton Camp

CARNEGIE HALL, NYC — Judy Collins has a bunch of new songs. Some are from her soon to be released Elektra LP, "True Stories & Other Dreams," and some of them aren't. Some she wrote and some she's borrowed. And some give her back the love she's obviously put into them, while a few don't work as successfully.

Judy's crowds come with a list of requests for standards in her repertoire; but they also are keyed-up in their politeness when it comes to things they haven't heard yet. They know many of the tunes unveiled for the first time will eventually take their place alongside their current favorites. For that is the nature of Ms. Collins' selection of material.

It's been a prolific time for her own songwriting. "Secret Gardens" was one of the tunes she introduced at the piano. More impressive on first listen is "The Fishermen's Song," a very broadly effective allegory. Also from her forthcoming LP, Tom Paxton's "The Hostage" about the Attica prison riot. (She neglected to credit the writer in the show we caught.) A new pen, Valerie Carter, wrote a warm and wonderful "Cook With Honey" for her and it's rumored to be her next single. Sounds like it could bring her back to Top 40 radio where she is always needed.

Songs that won't be on the new album included a rather ordinary reading of Steve Goodman's "City Of New Orleans" and a number of ultra-personal piano/vocal solos. The one we'll miss the most is a Leonard Cohen masterpiece, "Jane." It could become in time the "Suzanne" of the seventies. As usual, her band was with her all the way, and as the night progressed, Judy's voice got better and better. The climax was an a capella encore of "Amazing Grace" with harmonies provided by the audience.

Hamid Hamilton Camp has a new group, the Skymonters, and they too are readying an LP for Elektra. On stage, the band is quite ordinary, and hardly up to the general level Camp has always worked on. One of the earliest successful interpreters of Dylan and one of the pioneers of original folk/artsong, he's long been respected for good reason. Should he be able to whip the group into shape, they'll have something worth crowing about. As for now, "Gypsy" written by bass player Lewis Ross is a catchy, hummable beginning. Also a fitting single with which to start.

r.a.

Groucho Marx

MUSIC CENTER, L.A. — A capacity crowd turned out to spend an evening with Groucho Marx and gave this one of the greatest comedians of them all, numerous standing ovations in appreciation of his continuing career as an entertainer.

The performance was a mixing of stories of the past, songs collected over the years, and selected film clips from some of his greatest movies. Braverman Productions Inc. photographed the entire concert with a five-camera crew and has completed negotiations for a 90-minute theatrical documentary titled "Groucho."

Charles Braverman, who previously produced the Emmy award-winning documentary, "Breathe a Sigh of Relief," and "Backstage at the Emmy's" for CBS, will produce and direct the film, combining additional sequences with the concert performance already filmed.

c.c.

ery), and even bluesier lyrics such as "Hear My Cry" still come across with happy enthusiasm.

m.p.

Grand Funk Freddie King

MADISON SQUARE GARDEN, NYC. — Grand Funk Railroad, in their first NYC appearance since the big one at Shea Stadium in July of '71, rolled over an estimated 18,000 screaming fans who were at the Garden, like a freight train.

Freddie King, Shelter Records artist, was second on the bill and seems to be headed for bigger and better things as a R&B artist. Although he was just a warm-up for the main event, he at times had the crowd reel in and rockin'. The best song of his set was "Ain't No Sunshine".

Grand Funk Railroad had the fans all psyched out even before they arrived on stage. The show went off amazingly well, considering the fact it was also being taped for an ABC-TV special, to be aired Jan. 19, at the same time. The sound of the crowd, as GFR made their entrance, could in all probabilities be heard on the west coast. The show was very reminiscent of the early Beatles and Stones from the viewpoint of audience reaction. Yet, no one can deny GFR the fame that they have achieved. They were at first considered to be bad because they played so loud, but the show that they put on that night proved that they are very talented musicians and their showmanship on stage is more than enough to please any audience.

It should now be noted that the proceeds from that concert are being donated to Phoenix House. The show told about them as performers but the aspect of the donation show them to be three young men very much concerned about the future of the youth of this country. Mark, Don and Mel along with their guest organist Craig Frost, deserve a very special round of applause for that alone.

b.o.

Don McLean Dan Fogelberg

TROUBADOUR, L.A.—When the name Don McLean is mentioned, the immediate and obvious association that comes to mind is "American Pie." Well, there's a lot more to Don McLean than just one single, however, its excellence is quite representative of the reservoir of creative talent that he possesses.

McLean's lyrics are sensitive enough to please and directed in such a way that they aren't depressing. They touch you but they don't hurt, which is instrumental for the creation of moods in his writing. Musically, McLean performs by himself with either acoustic guitar or banjo and gets the most out of both instruments. Either strumming or picking, he produces a sound that doesn't leave you feeling that there are any gaps that should be filled. His guitar is just enough to accent his voice and vice versa. And in case you were wondering if there will ever be another top single from this artist, you can stop waiting. His latest release, "Dreidel," is an excellent, chart climbing, number that seems to be taking the same path that song of his took a year ago.

Dan Fogelberg opened the evening with a set of introspective songs that were melodically fresh, yet lacked in lyrical subject matter. His tunes consistently explored different views of being down which is effective in small doses, yet there always seems to be a low saturation point that unfortunately was reached. Vocally and musically Fogelberg has great potential. And providing that he mixes some happier vibrations into his act, he quite easily could grow into one of the bigger names of the future.

c.c.

Theatre Review:

Berlin To Broadway With Kurt Weill

THEATRE DE LYS — This is a tardy review of "Berlin To Broadway with Kurt Weill" that has a number of good excuses for being written. Firstly, it's a wonderful retrospective of Weill's inventiveness as a theatre composer in his native Germany and, thanks to Nazism, America. Secondly, the performance seen was the 100th since the show opened in Oct., an occasion that also saw the presentation by Tony Martell, president of Famous Music, to Weill's widow and chief interpreter, Lotte Lenya, of Paramount's 2-LP original caster of the show.

Just a few contemporary artists, Judy Collins, for example, have discovered Weill. And anyone familiar with Weill (and his librettist Bertolt Brecht) and his German output should see in an instant that the music, sardonic, incisive, extended in range, should appeal to any number of discriminating rock performers and listeners. The songs inhabit a world of materialism, greed and people out to fulfill their own selfish needs—and with unfailing brilliance, and depth of emotion, they belong.

Weill in America, of course, is just as brilliant, but in a vastly different way. With the exception of "Johnny Johnson," in which Weill retained his European style, the music adapts beautifully to the American musical theatre, adding Weill touches that added a new depth to the American popular song. Sweeter, yet still retaining that minor, bittersweet and haunting quality.

Oh yes, the young cast of performers—Margery Cohen, Ken Kercheval, Judy Lander, Jerry Lanning and Hal Watters—are completely in tune with the special nature of Weill's music, much of it written before any of the artists were born. The cast LP, by the way, is a marvelous reproduction of the stage presentation.

i.l.

Cannonball Adderley

TROUBADOUR, L.A. — The concept of blending showmanship with musical ability seems to be a necessity today if a performer is going to establish himself as a great "act." The stones are physical. Pink Floyd is visual. Alice Cooper is bizarre. Yet there still stands one breed of musician who relies not on this "gotta have a gimmick" business, but talent alone. He is the jazz artist. And one of the greatest proved that you don't have to go beyond the realm of sheer ability to be accepted as a superstar.

With all the precision of a computer, Cannonball Adderley put out a sound that was amazingly clear, strong, and filled with the style that has placed him in a class of his own. Riffs that demanded great range, speed, and duration were continually articulated to a phenomenal degree by Cannonball, with so much finesse that he truly made it look easy.

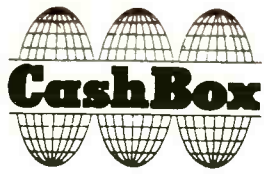
Adderley was backed by a group that accented his skills beautifully. With Walter Booker on bass, Roy McCurdy on drums, Nat Adderley with some fine solo work on cornet, and George Duke doing an outstanding job on piano, there was just no room for showmanship but plenty of room for great musicianship.

c.c.

Van Eatons

MAX'S KANSAS CITY, NYC—One gets the feeling when listening to the Van Eatons, that they will be together for quite a while.

The sound fits the picture when it comes to the duo's live performance. They deliver a high energy set of originals with tight sound and bright appearance. "Warm Woman" and "Sun Song" show an optimism they might have inherited from the Beatles (they are a George Harrison discov-



Radio Active

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks.

| TITLE | ARTIST | LABEL | % OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK | TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE |
|--|--------|-------|---|--|
| 1. Don't Expect Me To Be Your Friend—Lobo—Big Tree | | | 31% | 84% |
| 2. Trouble Man—Marvin Gaye—Tamla | | | 28% | 48% |
| 3. Dancing In The Moonlight—King Harvest—Perception | | | 24% | 65% |
| 4. Love Jones—Brighter Side Of Darkness | | | 20% | 20% |
| 5. The World Is A Ghetto—War—U.A. | | | 20% | 55% |
| 6. Jambalaya—Blue Ridge Rangers—Fantasy | | | 19% | 59% |
| 7. Dreidel—Don McLean—United Artists | | | 17% | 47% |
| 8. Could It Be I'm Falling In Love—Spinners—Atlantic | | | 17% | 42% |
| 9. Do It Again—Steely Dan—ABC | | | 16% | 91% |
| 10. Do You Wanna Dance—Bette Midler—Atlantic | | | 13% | 45% |
| 11. Last Song—Edward Bear—Capitol | | | 11% | 49% |
| 12. Daytime, Night Time—Keith Hampshire—A&M | | | 11% | 24% |
| 13. Living Together, Gooving Together—5th Dimension—Bell | | | 11% | 11% |
| 14. The Relay—Who—Decca | | | 10% | 55% |
| 15. Rocky Mountain High—John Denver—RCA | | | 10% | 58% |
| 16. Dueling Banjos—Deliverance—W.B. | | | 9% | 9% |
| 17. Turn Me On I'm A Radio—Joni Mitchell Asylum | | | 7% | 56% |
| 18. Looking Through The Eyes Of Love—Partridge Family—Bell | | | 7% | 13% |
| 19. Separate Ways—Elvis Presley—RCA | | | 6% | 99% |
| 20. Daddy's Home—Jermaine Jackson—Motown | | | 6% | 20% |

LOOKING AHEAD

- 101 SLOW MOTION**
(Assorted—BMI)
Johnny Williams (Phila. International 3518)
- 102 DON'T MISUNDERSTAND**
(Leo Feist—ASCAP)
O. C. Smith (Columbia 45655)
Sylvers (MGM 1019)
- 103 TEQUILA**
(Jat—BMI)
Hot Butter (Musicor 1468)
- 104 COME GO WITH ME**
(Gil/Feebee—BMI)
Del Vikings (Scepter 12367)
- 105 DON'T LEAVE ME STARVIN' FOR YOUR LOVE**
(Gold For Ever—BMI)
Holland Dozier & Holland
(Invictus 9133) (Dist: Capitol)
- 106 CHOO, CHOO MAMA**
(Chrysalis—ASCAP)
Ten Years After (Columbia 45736)
- 107 SOUL SONG**
(Al Gallico—Algee—BMI)
Joe Stampley (Dot DOA 17442)
- 108 BOOGIE WOOGIE MAN**
(Web IV—PMI)
Paul Davis (Bang 599)
- 109 PEACE IN THE VALLEY**
(Cotillion—BMI)
Persuaders (Win Or Lose 225)
(Dist: Atlantic)
- 110 DEAD SKUNK**
(Frank—ASCAP)
Lou Don Wainright (Columbia 45626)
- 111 I'M GONNA LOVE YOU TOO**
(Nor Va Jak/Melody Lane—BMI)
Terry Jacks (London 45-188)
- 112 IF IT'S ALL RIGHT**
(House Of Gold—BMI)
Dottie West (RCA 0828)
- 113 COME SOFTLY TO ME**
(Cornerstone—BMI)
The New Seekers (Verve 10698)
(Dist: MGM)
- 114 WISH THAT I COULD TALK TO YOU**
(Dotted Lion—ASCAP)
- 115 SOMEBODY LOVES YOU**
(Baby Ronda—ASCAP)
Whispers (Janus 200)
- 116 GRAND CENTRAL SHUTTLE**
(Ernkel—BMI)
Johnny Griffith Inc. (RCA 0805)
- 117 DO YOU BELIEVE**
(Neighborhood—ASCAP)
Melanie (Neighborhood 4209)
- 118 FROM TOYS TO BOYS**
(East Memphis—BMI)
Emotions (Volt 4088)
- 119 I WON'T LET THE CHUMP BREAK YOUR HEART**
(Don—BMI)
Carl Carlton (Backbeat 627)
- 120 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA**
(Russ—ASCAP)
Vicki Lawrence (Bell 45-303)
- 121 WE DID IT**
(Jec—BMI)
Syl Johnson (Hi 2229) (Dist: London)

Vital Statistics

- #72
Living Together, Growing Together (3:50)
5th Dimension—Bell—45-310
1776 B'way, NYC
PROD: Bones Howe
c/o Bell
PUB: Colgems Music Corp./New Hidden Valley Music Inc. J. C. Music Co.—ASCAP
711 Fifth Ave., NYC
WRITER: Burt Bacharach—Hal David
ARR: Artie Butler & vocal arranged by Bob Alcivar
FLIP: What Do I Need To Be Me
- #82
Good Morning Heartache (2:20)
Diana Ross—Motown—1211
6464 Sunset Blvd., Hollywood 90028
PROD: Exec. Prod: B. G.
c/o Motown
PUB: Northern Music Co.—ASCAP
c/o MCA, 445 Park Ave., NYC
WRITERS: D. Fisher/I. Higginbotham/E. Drake
ARR: Oliver Nelson
FLIP: 'God Bless the Child'
- #92
My Crew (3:59)
Rita Collins—A&M—1398
1416 N. LaBrea, LA 90028
PROD: David Anderle, A. Willow Pdtm.
c/o A&M
PUB: Almo Music/Universe Pub.—ASCAP
c/o A&M
WRITER: Booker T. Jones
FLIP: 'Fever'
- #94
Jesus Was A Capricorn (2:20)
Kris Kristofferson—Monument—8558
DIST: Columbia
51 W. 52nd, NYC
PROD: Dennis Linde
PUB: Resaca Music Pub. Co.—BMI
812 17th Ave. S., Nashville 37203
WRITER: K. Kristofferson
FLIP: Enough For You
- #96
One Last Time (3:14)
Glen Campbell—Capitol—3483
1750 N. Vine, Hollywood 90028
PROD: Jimmy Bowen for Glenco, Pdtms, Inc.
PUB: Blackwood Music/Addressi Music/Lou Coccia—BMI
1650 B'way, NYC
WRITERS: D. Addressi & D. Addressi
ARR: Larry Muhoberac
FLIP: All Of My Tomorrows
- #97
But I Do (2:21)
Bobby Vinton—Epic—10936
51 W. 52nd, NYC
PROD: Bobby Vinton
PUB: Arc Music Corp.—BMI
1619 B'way, NYC
WRITER: R. Guidry & P. Gayten
FLIP: When You Love
- #98
Message (3:28)
Cymande—Janus—203
1301 Ave. of Amer., NYC
PROD: John Schroeder
PUB: Heavy Music Inc.—BMI
1301 Ave. of Amer., NY 10019
WRITERS: Patrick Patterson & Steve Scipio
FLIP: Zion I
- #99
Knock, Knock, Who's There (2:28)
Mary Hopkin—Apple—1855
1700 B'way, NYC
PROD: Mickie Most
PUB: Peer International—BMI
1740 B'way, NY 10019
WRITERS: J. Carter & G. Stephens
FLIP: International
- #100
Deliverance (3:17)
Dueling Banjos—Warner Bros.—7659
4000 Warner Blvd., Burbank 91505
PUB: Warner Tamerlane—BMI
6922 Hollywood Blvd.
WRITER: Traditional
ARR: Eric Weissberg
FLIP: End Of A Dream

Bowie Single

NEW YORK—"Space Oddity," David Bowie's song, and the title of one of his recently released RCA albums, will be released as a single next week. The label said the three-year-old song continues to be a major request item for Bowie in concerts and has received heavy radio requests across the country. Bowie is presently in England for concert appearances and will return to the U.S. in February.



SHIP SHAPE—Long Beach Mayor Edwin W. Wade (second from left) presents Queen Mary plaques to Dick Clark, producer Bill Lee, and director Barry Glazer in appreciation of Dick Clark teleshows' "Three Dog Night's New Year's Rockin' Eve", the NBC-TV contemporary music special which originated from the Queen Mary and Times Square. Tour guide Kathy Crum joined in the brief ceremony in the mayor's office.

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The Music
and
Entertainment
People
Meet
To See
and
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Additions To Radio Playlists

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

WKBW—BUFFALO
Don't Expect Me To Be Your Friend—Lobo—Big Tree
Dreidel—Don McLean—U.A.
Pieces Of April—Three Dog Night—Dunhill
Why Can't We Live Together—Timmy Thomas—Glades
The Relay—The Who—Decca
Dancing In The Moonlight—King Harvest—Perception

WKWK—WHEELING
Do You Wanna Dance—Bette Midler—Atlantic
Separate Ways—Elvis Presley—RCA
Don't Expect Me To Be Your Friend—Lobo—Big Tree

WDRC—HARTFORD
Do You Wanna Dance—Bette Midler—Atlantic
Do It Again—Steely Dan—ABC
Dancing In The Moonlight—King Harvest—Perception
Don't Expect Me To Be Your Friend—Lobo—Big Tree
Why Can't We Live Together—Timmy Thomas—Glades

WDGY—MINN
Looking Through The Eyes Of Love—The Partridge Family—Bell
Dreidel—Don McLean—U.A.
Last Song—Edward Bear—Capitol
Don't Expect Me To Be Your Friend—Lobo—Big Tree

WHB—KANSAS CITY
Songman—Cashman & West—Dunhill
Why Can't We Live Together—Timmy Thomas—Glades
Living Together, Growing Together—5th Dimension—Bell
Jambalaya—Blue Ridge Rangers—Fantasy
Daddy's Home—Jermaine Jackson—Motown

WLAV—GRAND RAPIDS
Don't Expect Me To Be Your Friend—Lobo—Big Tree
I'm Never Gonna Be Alone Anymore—Cornelius Bros. & Sister Rose—U.A.
Songman—Cashman & West—Dunhill

WMPS—MEMPHIS
Daytime, Night Time—Keith Hampshire—A&M
Don't Expect Me To Be Your Friend—Lobo—Big Tree
Superstition—Stevie Wonder—Tamla

KIOA—DES MOINES
Don't Expect Me To Be Your Friend—Lobo—Big Tree
One Last Time—Glen Campbell—Capitol
Control Of Me—Les Emmerson—Lion
Jambalaya—Blue Ridge Rangers—Fantasy

WPOP—HARTFORD
Love Jones—Brighter Side Of Darkness—20th Century
The Relay—The Who—Decca
But I Do—Bobby Vinton—Epic
Rocky Mountain High—John Denver—RCA
Trouble Man—Marvin Gaye—Tamla
Remember—Harry Nilsson—RCA

WING—DAYTON
Jambalaya—Blue Ridge Rangers—Fantasy
My Crew—Rita Coolidge—A&M
Love Jones—Brighter Side Of Darkness—20th Century
Do It Again—Steely Dan—ABC
Anthem—Wayne Newton—Chelsea
Peaceful Easy Feeling—The Eagles—Asylum
Do You Wanna Dance—Bette Midler—Atlantic
Fool Me—Lynn Anderson—Columbia
One Last Time—Glen Campbell—Capitol
Soul & Inspiration—Johnny Mathis—Columbia

WKLO—LOUISVILLE
Hi Hi Hi—Wings—Apple
Separate Ways—Elvis Presley—RCA
Trouble Man—Marvin Gaye—Tamla
Last Song—Edward Bear—Capitol

WBAM—MONTGOMERY
Daytime, Night Time—Keith Hampshire—A&M
Why Can't We Live Together—Timmy Thomas—Glades
Tweedle Dee—Little Jimmy Osmond—MGM
Don't Expect Me To Be Your Friend—Lobo—Big Tree
The Night The Lights Went Out In Georgia—Vicki Lawrence—Bell

WOKY—MILWAUKEE
Rocky Mountain High—John Denver—RCA
Jambalaya—Blue Ridge Rangers—Fantasy
Love Jones—Brighter Side Of Darkness—20th Century

WSGN—BIRMINGHAM
The Cover Of Rolling Stone—Dr. Hook & The Medicine Show—Columbia
Could It Be I'm Falling In Love—The Spinners—Atlantic
Dancing In The Moonlight—King Harvest—Perception

KXOK—ST. LOUIS
Harry Hippie—Bobby Womack & Peace—U.A.
Love Jones—Brighter Side Of Darkness—20th Century
Trouble Man—Marvin Gaye—Tamla
Do It Again—Steely Dan—ABC
Don't Expect Me To Be Your Friend—Lobo—Big Tree

WQAM—MIAMI
Superfly—Curtis Mayfield—Curton
Miami Dolphin—Lee Offman

WMEX—BOSTON
Dancing In The Moonlight—King Harvest—Perception
Why Can't We Live Together—Timmy Thomas—Glades
Jesus Is Just Alright—Doobie Brothers—W.B.

KILT—HOUSTON
Dancing In The Moonlight—King Harvest—Perception
Turn Me On I'm A Radio—Joni Mitchell—Asylum
Drift Away—John Kurtz—ABC
Love Music—The Raiders—Columbia
Deliverance—Dueling Banjos—W.B.

WIBG—PHILADELPHIA
All Our Love—Whole Oats—Asylum
If I Can Only Be Sure—Nolan Porter—ABC
'Til The Sun Comes Up Again—America—W.B.
Can I Go With You—Gilbert O'Sullivan—MAM

KHJ—LOS ANGELES
Daddy's Home—Jermaine Jackson—Motown
The World Is A Ghetto—War—U.A.

WIXY—CLEVELAND
The Relay—The Who—Decca
Trouble Man—Marvin Gaye—Tamla
Looking Through The Eyes Of Love—The Partridge Family—Bell
Love Jones—Brighter Side Of Darkness—20th Century
Could It Be I'm Falling In Love—The Spinners—Atlantic

WIFE—INDIANAPOLIS
The World Is A Ghetto—War—U.A.
Do It Again—Steely Dan—ABC
Turn Me On I'm A Radio—Joni Mitchell—Asylum
Separate Ways—Elvis Presley—RCA

WLEE—RICHMOND
Jambalaya—Blue Ridge Rangers—Fantasy
Do It Again—Steely Dan—ABC

KQV—PITTSBURGH
The World Is A Ghetto—War—U.A.
Trouble Man—Marvin Gaye—Tamla
Smoke Gets In Your Eyes—Blue Haze—A&M

THE BIG THREE

1. DON'T EXPECT ME TO BE YOUR FRIEND—LOBO—BIG TREE
2. TROUBLE MAN—MARVIN GAYE—TAMLA
3. DANCING IN THE MOONLIGHT—KING HARVEST—PERCEPTION

WLOF—ORLANDO
Big City Miss Ruth Ann—Gallery—Sussex
The World Is A Ghetto—War—U.A.
Why Can't We Live Together—Timmy Thomas—Glades
Smoke Gets In Your Eyes—Blue Haze—A&M

WBBQ—AUGUSTA
Gypsy—Van Morrison—W.B.
Living Together, Growing Together—The 5th Dimension—Bell
When I Look Around Me—The Times—Capitol
Rocky Mountain High—John Denver—RCA
Dueling Banjos—From Deliverance—W.B.
Rosalie—Sam Neely—Capitol

WCOL—COLUMBUS
But I Do—Bobby Vinton—Epic
You Don't Need A Gypsy—Robert John—Atlantic
Love Music—The Raiders—Columbia
Love Train—O'Jays—Phila. Int'l.
Dead Skunk—Loudon Wainwright III—Columbia
Gypsy—Van Morrison—W.B.
The Demon Trucker—Jade Warrior—Vertigo
You Girl—Lighthouse—Evolution

WAYS—CHARLOTTE
Trouble Man—Marvin Gaye—Tamla
Living In The Past—Jethro Tull—Chrysalis
Could It Be I'm Falling In Love—The Spinners—Atlantic

WIRL—PEORIA
The World Is A Ghetto—War—U.A.
Dreidel—Don McLean—U.A.
Oh Babe What Would You Say—Hurricane Smith—Capitol
Jambalaya—Blue Ridge Rangers—Fantasy
Do You Wanna Dance—Bette Midler—Atlantic

KCBQ—SAN DIEGO
Your Mama Don't Dance—Loggins & Messina—Columbia
Superstition—Stevie Wonder—Tamla
Super Fly—Curtis Mayfield—Curton
Crocodile Rock—Elton John—MCA
I Wanna Be With You—Raspberries—Capitol

KNDE—SACRAMENTO
Living Together, Growing Together—The 5th Dimension—Bell

Berry Forms Booking Co.

NASHVILLE — Nashville Talent and Booking Co., a division of B.I.B. Productions Inc., is now actively booking acts from all aspects of the entertainment business.

Owner and president James (Jim) Berry also announced the appointment of musician/singer, Hal Jackson, as vice president of sales for the booking agency.

Berry deemed the formation of his business the "realization of a life-long dream" and said the corporation is designed to eventually include production, publishing and promotion. In the interim, he said the booking agency will be "booking and promoting acts on an equal opportunity status while elevating its standards in growth to its best capabilities."

Berry received a BS degree in performance engineering from Purdue and later, received a degree in management and administration. Following an Air Force stint and discharge at the rank of Captain, he spent years traveling around the country as an equipment performance engineer for the Chrysler Corp., later joining Kenworth of Tennessee as a field sales engineer.

With music and songwriting a continuing hobby, Berry began working with talented youth, which led him to hosting the Greater East Nashville Talent Show this past year and, eventually, formation of his company.

Jackson began playing guitar at age 12. Beginning professionally at 14 as part of the house band for KPX Radio and playing the following year at KAKE-TV in Wichita, he entered the service at 17, continuing to make personal appearances throughout his tour of duty. Marriage, a course in business administration and formation of his own group ensued.

R&B Additions

WVON—CHICAGO
I May Not Be What You Want—Bobby Sheen—W.B.
You've Got To Take It—The Main Ingredient—RCA
Could It Be I'm Falling In Love—The Spinners—Atlantic
Don't Burn Me—Paul Kelly—W.B.

KATZ—ST. LOUIS
I Got Ants In My Pants—James Brown—Polydor
Ain't No Woman Like The One I Got—The Four Tops—Dunhill
Oh No, Not My Baby—Merry Clayton—Ode
Let Me Do My Thing—People's Choice—Phila. Int'l.
Yesterday I Had The Blues—Harold Melvin & Blue Notes—Phila. Int'l.
Eyes—Aretha Franklin—Atlantic

WJMO—CLEVELAND
Don't Crush My World—The Younghearts—20th Century
Love Train—The O'Jays—Phila. Int'l.

WCHB—DETROIT
You've Got To Take It—The Main Ingredient—RCA
Wish That I Could Talk To You—The Sylvers—Pride
Can I—Vee Allen—Lion
I Ain't Gonna Worry—Tommy Tate—Koko
Lonely Lover's Prayer—Pat Colefield—Pride
House Of Memories—Willie Roundtree—Chelsea

KJR—SEATTLE
Daytime, Night Time—Keith Hampshire—A&M
Dreidel—Don McLean—U.A.
Reelin' & Rockin'—Chuck Berry—Chess
The World Is A Ghetto—War—U.A.
Could It Be I'm Falling In Love—The Spinners—Atlantic
Dueling Banjos—From Deliverance—W.B.

WCAO—BALTIMORE
Last Song—Edward Bear—Capitol
Could It Be I'm Falling In Love—The Partridge Family—Bell
Dancing In The Moonlight—King Harvest—Perception
Love Jones—Brighter Side Of Darkness—20th Century
Don't Expect Me To Be Your Friend—Lobo—Big Tree

KISN—PORTLAND
Trouble Man—Marvin Gaye—Tamla
Could It Be I'm Falling In Love—The Spinners—Atlantic

'New Era' Adds Member

CHICAGO — Vocal-instrumental group, The New Era, who recently signed a disk pact with Expo Records, have added a new member to their unit. She's Penny Lee, former Miss Wyoming and Miss U.S.A. runner-up.

Group, now numbering six members, is preparing for an extensive college tour in conjunction with the release of their first single by the label.

Purcell Mgmt For A. Williams

NEW YORK — Composer-singer Ann Williams, formerly with the Sweet Inspiration group, which performed with Elvis Presley the past year and backed on records many top artists, has signed for personal management with GWP Associates, according to Jerry Purcell, president of the organization.

Purcell added that an album of original material by Miss Williams is scheduled for Feb.



WELL KNOWN—Columbia Records president Clive Davis joins Philadelphia International's creative team, Kenny Gamble and Leon Huff in presenting Harold Melvin and the Blue Notes with gold record awards for their million and a half selling single, "If You Don't Know Me By Now." Pictured at the presentation held for the group at New York's Plaza are (l. to r.) Teddy Pendigrass, Bernie Wilson, Larry Brown, producer Kenny Gamble, Harold Melvin, Lloyd Parks, Clive Davis, producer Leon Huff and Logan H. Westbrook, director of special markets, Columbia Records.

Columbia 'Career Planning'

(Cont'd from p. 7)

Azteca and Shel Silverstein, all of whom had product launched late in the fall.

Today's Needs

To Lundvall, the need for personalized, long-running and concentrated artist campaigns will of necessity require further implementation. "The problems of exposure will continue to exist and nothing is going to get easier. It requires more ingenuity, more concentration over a period of time, more supplementation. The difference today is this: the record company has to extend its activities beyond merely the support of the album, and you always have to think in terms of launching a career as opposed to selling an album. You're making an investment not in an album or in two albums over the course of a year, but in the career of an artist who you hope will generate a catalog."

Lundvall sees "career planning" as requiring "total knowledgeable" on the part of a label, so that, for instance, in the area of booking, labels must now work closely with act management and booking agencies in the careers of their clients.

TV Pioneer

TV is presently a key area of exploitation at Columbia, one in which Lundvall claims pioneering efforts on the part of the label. "We've been using television for the past two years with our own shows." Partly culled from the company's mammoth



Bruce Lundvall

Yasgar, Staton To New Posts At Atlantic

NEW YORK—David Glew, Atlantic Records' vice president in charge of marketing, has announced that Larry Yasgar had been appointed singles sales manager for the company, and that Bill Staton has been promoted to eastern regional sales manager.

Yasgar was formerly Atlantic's eastern regional sales manager, covering the area from Boston to Washington, D.C. Previous to his employment with Atlantic, he was a record salesman with Seaboard Record Distributors and several other record distributing companies.

Staton was formerly Atlantic's regional promo man for the Eastern Seaboard, and before that, a promo man for the southern territory. In assuming his new sales responsibilities, he will be working in the same geographical areas proscribed by his former promotional duties.

Rizzo Named CEA Veep

HOLLYWOOD—Billy Rizzo has been named vice president of Creative Entertainment Associates by the company's president, Bobby Morris.

Prior to joining Creative Entertainment, Rizzo was with General Entertainment for Playboy Enterprises, Inc. for eight years.

film presentations, produced and directed by the company's Arnold Levine for its annual conventions, the half-hour shows have included two rock shows (shown in 30 to 40 markets), an M-O-R presentation (30 markets), a classical show (10 markets) and a country show (16 markets). Shown in prime time, the shows tie-in with record accounts as sponsored by retail outlets. At least two segments of the show feature new acts. The same shows are also showcased on the College Video Network, which is a closed-circuit network of 250 campuses.

A unique method of providing field personnel and others with artist awareness is an audio visual device. All branches are provided with units, which, interestingly, are used beyond the fieldmen level. Retailers view them and so do local radio stations in the Top 40 and FM categories. The use of the device has led in some instances to the booking of acts.

Some Examples

Three Columbia acts are viewed as specific examples of the company's marketing techniques on a "personalized" basis. They are Mahavishnu, Dr. Hook and Loggins & Messina.

In the case of Mahavishnu, their first LP was categorized as "progressive music not as accessible as basic rock." Therefore, airplay was "muted." The answer to their exposure lie in personal appearances and extensive press work. Columbia arranged a tour of North East college dates, which eventually broke the LP in that section of the country. With what Lundvall regards as "astute management and booking" plans, the group was exposed in key areas over many months. Word-of-mouth with Columbia's ads and in-store support gave that group its LP foundation.

For Dr. Hook, image building was necessary since its hit single, "Sylvia's Mother," was not completely representative of the group's musical image.

For Loggins & Messina, a date was arranged at the Troubadour in Los Angeles in an attempt to break them locally, since in Lundvall's view "few artists break nationally." They went over so well that a second date was arranged (as headliners), which, like the first date, was "surrounded" by Columbia advertising and press through Bob Altshuler's press dept. As a result, the first LP did 250,000 in sales. But, more significantly, the initial order on the second LP was 200,000.

In "career planning" at Columbia, building a significant LP base is what the label's marketing efforts are all about.

UDC Realigns Credit Dept.

HOLLYWOOD—U.D.C., Inc., the national distribution division of United Artists Records, Inc., has announced the realignment of its credit organization.

Reporting to U.D.C.'s national credit manager, Dorothy Lider, are three U.D.C. regional supervisors: Bob Hakman (mid-western regional credit manager), Fred A. Orellano (western regional) and Bob Symchak (eastern regional). Mrs. Lider has been with the company for the past ten years, Hakman four years, Symchak one year, and Orellano has recently joined U.D.C.

U.D.C. is the exclusive national distributor for the Polydor and MGM, as well as United Artists Records families of labels.

Ms. Barnum To A&M

HOLLYWOOD—Louise Barnum has been named assistant production manager of A&M Records by Bob Fead, vice president in charge of sales promotion.

Miss Barnum who has been associated with A&M for three years, will be directly responsible to Chuck Ward, production manager.

NARM's Person-To-Person Meets

PHILADELPHIA—Taking advantage of the physical set up at the Century Plaza Hotel, NARM will provide Person to Person Conference space and exhibit booths in the same physical area, in the California Drive, at its 1973 Convention, Feb. 25 to 28. In this way, exhibitors will have the advantage of the flow of traffic which is always attracted to the Person to Person Conference area.

Person to Person Conferences, a highlight of all NARM Conventions, are a series of pre-arranged appointments between manufacturers and merchandisers during specific time periods of the convention. Person to

Person Conference schedules are available to manufacturers who supply pre-recorded music (records and tapes), accessories and sheet music to NARM merchandiser members. Merchandisers who are scheduled for Person to Person handle multi-label product. Reservations for Person to Person Conference Schedules are handled on a first come, first served basis, via the Convention's advance registration forms.

No 'Gimmicks'

In order to maintain the proper business environment at the Person to Person Conferences, no gimmicks or give-aways which might create a carnival type atmosphere will be permitted. Manufacturers are asked to have a specific program or plan for presentation, so that each appointment will be "a fruitful one". Manufacturers have also been requested to have those company executives at Person to Person whom the merchandisers do not have an opportunity to meet with at other times of the year.

The Exhibit booths which will surround the Person to Person area are available to companies in NARM who provide services to NARM members such as display fixtures, printing services, packaging, blank tape, etc.

Refreshments during the entire Person to Person and Exhibit hours will be provided by Ivy Hill Packaging Corp., a division of Ivy Hill Communications.

Bell LP's Are Yule Successes

NEW YORK—During the Christmas season, Bell Records experienced an unusually heavy sales increase on the original cast album of the hit musical "Godspell" and on the entire Partridge Family and 5th Dimension LP catalogs.

Oscar Fields, vice president of sales for Bell, reports that "Godspell" is selling more now than at any other time in the year and a half since it was originally released.

"Christmas was an especially appropriate time for 'Godspell' since it's based on the Gospel according to St. Matthew and the lyrics to many of the songs are taken almost word for word from the original scriptures. Also, with the many touring companies on the road, an enormous number of people have seen the show at this point.

"Based on what we have been able to determine from our distributors and from key retailers, the Partridge Family and 5th Dimension catalogs are among the hottest selling Christmas LP gift items in the country. The feeling among the consumers, apparently, is that they make ideal presents," Fields concluded.

A complete marketing strategy, with emphasis on radio, local newspaper advertising and in-store display, is backing the sales scene.

WLW's Murdock Heads New Org.

CINCINNATI — Charles K. Murdock, vp and gm of WLW Radio, has been elected to a two year term as director of the newly-formed National Broadcast Editorial Association.

The National Broadcast Editorial Association is a new group with a formal constitution created by its predecessor, the National Broadcast Editorial Conference, which had operated informally for nine years. The purpose of the Editorial Association is to serve persons actively involved in the formulation and presentation of broadcast editorials. In his new position, Murdock will have a significant role in determining the future goals and policies of this new association.



HEAVEN, THEY'RE FROM HEAVEN—Black Oak Arkansas stopped off at WBCN (Boston) en route home to Heaven, Arkansas, for the holidays, meeting station personnel and promising each a bona-fide square inch parcel of their happy homestead. The Atco Records group sub-divided an acre of their Ozarks base, where their total holds are about 1,500 acres, specifically to share with friends. Kneeling (from left): Tommy Aldridge, WBCN music director Ken Greenblatt, and Jim Dandy Mangrum; Standing (from left): Rick Reynolds, Harvey Jett, dj Maxann Sartori, Pat Daugherty and Stanley Knight.



MUDDY IN NEW YORK—Congratulating bluesman Muddy Waters (left) after his opening at the Maisonette Room of the St. Regis Hotel are Marvin Schlachter, president of Chess/Janus Records (center) and Willard Alexander, head of the booking agency bearing his name (right). Muddy's Maisonette date is his most important New York club appearance; it will be followed by his debut at Philharmonic Hall on Jan. 5, headlining a blues show.

PREDICTIONS FOR '73 (Cont'd from p. 14)

BARBARA MASON—Can affirmatively tell 1973 "Yes I'm Ready". She should have climbed even more than she did with a great song called "Bed and Board" on Buddah. Now she's doing Curtis Mayfield's "Give Me Your Love". This is a powerful tune which could catapult her to musical big time. Again.

NOLAN PORTER—His new single, "If I Could Only Be Sure" is already getting picks and play. You'll be hearing his name a lot. His profile is a forthcoming Insight and Sound.

VALERIE SIMPSON—This Tamla Recording Artist has a sleeper called, "Silly Wasn't I" which should awaken the public to her talents. By 1973 "Silly Wasn't I" will be top ten and Valerie will have climbed that mountain height. It will be inevitable for the songsmith who composed, "Aint No Mountain High Enough". Just watch the climb.

LIMMIE & FAMILY COOKING—Competing with that Jackson Five and Osmond Brothers sound will be Limmie and The Family Cooking on Avco. They're going to prove in '73 that you can do chart magic. Their new single has more bounce than we've heard in a long time.



HOLLYWOOD—

These Are A Few Of Our Favorite Things

RON BARON

ALBUMS

1. Young, Gifted, & Black—Aretha Franklin—Atlantic
2. Tapestry—Carole King—Ode
3. Paul Simon—Columbia
4. Nilsson Schmilsson—Nilsson—RCA
5. Chicago 5—Columbia
6. Carney—Leon Russell—Shelter
7. Moody Junior—Junior Walker—Soul
8. Anticipation—Carly Simon—Elektra
9. Honky Chateau—Elton John—Uni
10. Let's Stay Together—Al Green

SINGLES

1. Whatcha See is Whatcha Get—The Dramatics—Volt
2. Why Can't We Be Lovers—Holland-Dozier—Invictus
3. Let's Stay Together—Al Green—Hi
4. Operator—Jim Croce—ABC
5. Since I Fell For You—Laura Lee—Hot Wax

ALBUM COVERS

1. Captain Beyond—Captain Beyond—Capricorn
2. My Real Name is 'Arold—Allan Clark—Epic
3. The Low Spark Of High Heeled Boys—Traffic—Island
4. Mom's Apple Pie—Mom's Apple Pie—Brown Bag
5. Full Circle—The Doors—Elektra

CHARLEY COPLEN

ALBUMS

1. Thick as a Brick—Jethro Tull—Chrysalis
2. Trilogy—Emerson Lake & Palmer—Cotillion
3. Fragile—Yes—Atlantic
4. Something/Anything—Todd Rundgren—Bearsville
5. Tommy—Various Artists—Ode
6. For the Roses—Joni Mitchell—Asylum
7. Sail Away—Randy Newman—Warner Bros.
8. Honky Dory—David Bowie—RCA
9. Catch Bull at Four—Cat Stevens—A&M
10. Carney—Leon Russell—Shelter

SINGLES

1. No—Bulldog—Decca
2. Roundabout—Yes—Atlantic
3. American Pie—Don McLean—United Artists
4. Never Been to Spain—Three Dog Night—Dunhill
5. Rocket Man—Elton John—Uni

ALBUM COVERS

1. Another Monty Python Record—Monty Python's Flying Circus—Charisma
2. Thick As A Brick—Jethro Tull—Chrysalis
3. Low Spark of High Heeled Boys—Traffic—Island
4. Tommy—Various Artists—Ode
5. Historical Figures and Ancient Heads—Canned Heat—United Artists

Woody Herman Presents Lecture-Concert

LINCOLNDALE, N.Y. — Woody Herman and his Young Thundering Herd presented a special lecture-concert on Monday, December 11th at 7:30 P.M. in the Batchelor Auditorium at Lincoln Hall, Rte 202, Lincoln, N.Y. The concert was one in a series of special presentations being featured in conjunction with the Cultural Enrichment Program at Lincoln Hall.

Lincoln Hall, administered by the Christian Brothers, is one of the largest private residential facilities for the treatment of delinquency in the United States. The Herman presentation consisted of a one hour concert followed by a special "dialogue on the issues" between Woody, the members of his band, and the Lincoln Hall student body. The dialogue focused on such questions as drug abuse, education and other topics which are considered to be relevant to these youngsters.

At 59, Woody Herman has been swinging continuously longer than any other white bandleader. His music, seen as youthful and exuberant, has been heralded as "bridging the

generation gap". Most of the members of the young Herman band are among a new breed of thoroughly trained musicians who combine solid musicianship with "soul."

Woody's appearance at Lincoln Hall follows those of other professionals from diverse artistic and creative fields who have lent their talents and energies to the purposes of the institution's Cultural Enrichment Program. Established by executive director, Brother Christopher Foley, F.S.C., in 1971, the program serves as a supplement to the regular school and cottage life activities in which approximately 300 boys are involved. Included in the program schedule are: performances by professional artists and the boys themselves, workshops focusing on special interest areas such as music, drama and dance, and individualized instruction.

Past contributors who have participated in this important effort include: Dizzy Gillespie, Joe Garagiola, Mary Lou Williams, Robert Rounseville, The Hillside Singers, and The National Theatre Company.

POSITIVELY SOUL—Billy Taylor, who has written some 200 songs including the standard, "I Wish I Knew How It Would Feel To Be Free," has recently completed a stint as music director on two PBs-TV's most popular series, "Sesame Street" and "Electric Company". Taylor composed and supervised the music for two "Sesame Street" shows and five "Electric Company" productions . . . Andre Perry of WHUR-FM at Howard University in Washington, D.C., is credited with being the first to break the Cymande debut album on Janus Records. Cymande is a London-based, West Indian Afro-rock band. Other college stations began airing cuts, especially "The Message" forcing a rush single release from Janus, according to Chess/Janus. The single is now reaching the top 100 charts . . . Anita O'Day, who recently completed a successful 2-week stint at the Half Note Club in Manhattan, is an adventurous and daring songstress who can still put those ba-ba-de-bo-ba's together as well as anyone . . . With the phenomenal success of so many vocal groups that had made comebacks in 1972—older established groups—it might not be a bad idea for a producer or A&R rep. to check out The Vibrations. The Phila. based group is an outstanding performing act and all the guys are still original members.

On The '73 Horizon—Soul songstress Barbara Jean English on Alithia Records . . . One'sy Mack on Atlantic Records . . . Willie Roundtree on Chelsea . . . Freddie Lowe, Polydor . . . Jazz trumpeter, Joe Newman . . . Another newcoming group, based in Phila., is New Day a solid act working the club scene the past couple of years . . . Dee Dee & The Happenings, also working the club scene are with the YODI label in St. Louis. don drossell

Richard Boone, Agent, Dies

NEW YORK — Services for Richard Boone, veteran theatrical booking agent, who died in Mount Sinai Hospital of a heart attack after a brief illness, were held last Thursday, (28) at 8 p.m. at Walter B. Cooke's Funeral Home, 85th Street and 3rd Avenue.

Associated with Queen Booking Corporation for the past year, Boone was a recognized authority on the one-night type of theatrical engagement. In his career, he had been associated with such well known performers as Fats Domino, Bill Doggett, the late Dinah Washington and Ray Charles.

Born in Lancaster, Pa. on Jan. 10, 1912, Boone is survived by his widow, Mrs. Eva Boone and aunt, Mrs. Frances Hendrickson. After the funeral services, Boone was buried in Lancaster, Pa.

Half Note Bookings

NEW YORK CITY — Arthur Prysock opens at the Half Note Club on January 2. Singer Arthur is to be backed by his brother, saxman, Red Prysock. Trudy Pitts and Mr. C. (Bill Carney) an organ and drum duo complete the bill which will appear through January 7. James Moody and Dakota Staton open Jan. 8.

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cashbox/singles reviews

Picks of the Week

O'JAYS (Phila. Int'l 3524)

Love Train (2:59) (Assorted, BMI—Gamble, Huff)

Third single from O'Jays is destined to click immediately as smooth group vocals coupled with graceful Gamble/Huff composition make for an instant crowd pleaser. Watch for this one in the top 10 in weeks to come. Flip: No info. available.

ANN PEEBLES (Hi 2232)

I'm Gonna Tear Your Playhouse Down (2:55) (Jec, BMI—Randle)

Ann Peebles tears into some solid r&b material expertly produced by Willie Mitchell who knows what hits are all about. Precision arrangement should allow record to achieve highest possible chart honors in both pop and r&b markets. Flip: "One Way Street" (2:55) (Jec, BMI—Peebles, Bryant)

FREE (Island 1212)

Wishing Well (3:38) (Ackee/Cayman, ASCAP—Rodgers, Kirke, Yamauchi, Bundrick, Kossoff)

From their soon to be released "Heartbreaker" album comes one of Free's finest efforts to date. Rousing rocker with great guitar riffs should spark renewed interest in group in pop markets. A potential chart single. Flip: No info. available.

JOE TEX (Dial 1008)

Woman Stealer (2:42) (Tree, BMI—Tex)

Cat's Got Her Tongue (3:03) (Tree, BMI—Tex)

From his forthcoming "Joe Tex Spills The Beans" album come two sides of equal strength. "Woman Stealer" goes back to early Tex—a soft, bluesy ballad, while the flip side is reminiscent of his "I Gotcha" success of last year. Both sides are winners, though.

PETER NERO (Columbia 45756)

Lady Sings The Blues (2:42) (Jobete, ASCAP—Legrand)

The motion picture is already a huge box office attraction, and Peter Nero's version of the theme will serve to help both the flick and the artist. Record will score many pop and MOR points on its way to becoming a classic. Flip: No info. available.

LYNN ANDERSON (Columbia 45768)

Keep Me In Mind (2:54) (Flagship, BMI—Sutton, Richey)

Starting the new year on the right foot will be an easy task for Lynn as she comes with a fine MOR type ballad that will immediately garner plenty of airplay across the country. Flip: No info. available.

Choice Programming

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

LITTLE MILTON (Stax 0148)

Rainy Day (3:13) (Trice, BMI—Campbell, Smith)

RONNIE HAWKINS (Monument 8561)

Lonesome Town (2:20) (Eric, BMI—Knight)

ANDY KIM (Uni 55356)

Oh, What A Day (3:25) (Joachim, BMI—Kim)

FONTELLA BASS (Paula 376)

I'm Leaving The Choice To You (3:03) (Pollyday, BMI—Hawkins, Percy, Joseph)

THE MASKMAN & THE AGENTS (Vigor 707)

Stand Up (Part 1) (2:21) (Denn/Harmon Betha/Kron Kite/Delightful, BMI—R&H Bethea)

DAVID BROMBERG (Columbia 45767)

Sharon (3:59) (Sweet Jelly Roll, ???—Bromberg)

DIAN HART (Amaret 146)

Daisy A Day (4:54) (Pierre Cossette, ASCAP—Strunk)

ONE'SY MACK (Atlantic 2938)

I Do Believe That I'm Losing You (3:00) (Cotillion/Manaster/Styletone, BMI—Forman, Smith)

EDAWANDA (Bell 45-298)

You Got The Feelin' (2:40) (Darla, ASCAP—Watkins, Villareal)

FRED WESLEY & THE JB'S (People 617)

Watermelon Man (3:25) (Hancock, BMI—Hancock)

BARBARA & THE UNIQUES (Abbott/UA 37006)

He's Gone (3:10) (Twin Girl, ASCAP—Jackson, Rome)

RIZ ORTOLANI (Bell 45-304)

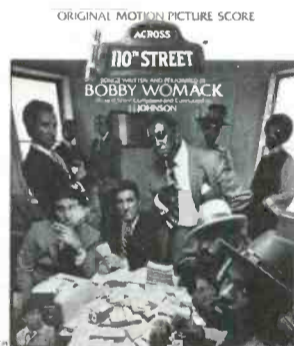
Love Theme From The Valachi Papers (3:21) (Colgems, ASCAP—Ortolani)

cashbox/album reviews

POP PICKS

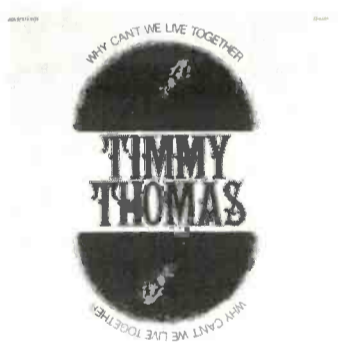
ACROSS 110th STREET—Bobby Womack & Peace, J. J. Johnson, Original Motion Picture Score—United Artists USA—5225

One can easily draw an analogy that "Superfly" is to Curtis Mayfield what "Across 110th Street" will be to Bobby Womack and his ace backing band, Peace. Black soundtracks did well in '72 and this film should carry the new tradition of simultaneous film and recording success into the new year. Title tune is a winner as is "Do It Right" and the ballad "If You Don't Want My Love." The movie starring Anthony Quinn, Tony Franciosa and Yaphet Kotto can only gain box office from this package.



WHY CAN'T WE LIVE TOGETHER — Timmy Thomas—Glades 33-6501

Timmy Thomas is a new kind of one-man band. Recording his clear as a soulful bell voice with keyboard/percussion accompaniment from an electric organ, he has scored heavily with the title track. His originals here all sound funkily similar, the most interesting being "Cold Cold People" and "Rainbow Power." He is an impressive interpreter, especially on the Chi-Lites hit "The Coldest Days Of My Life." If his music is described as "simple," you must also tack on the word "contagious" to label it properly.



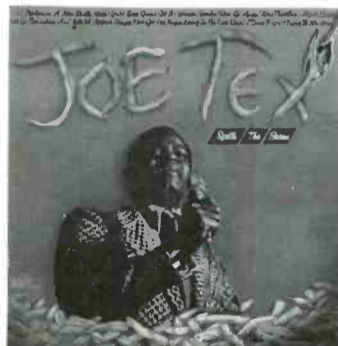
OH, COWARD—Original Cast—Bell 9001

Generated by a perfectly suited cast of three performers, "Oh, Coward," the Off-Broadway hit revue, is a delight. The cast effort is a 2-LP rundown of Noel Coward favorites and a host of his more obscure songs. Hats off to Noel and performers Barbara Cason, Roderick Cook and Jamie Ross—and not to mention Bell Records for preserving an intimate, yet exciting survey of all sorts of wonderful songs.



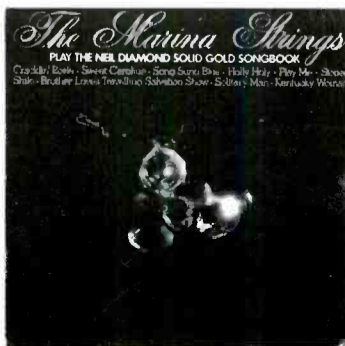
JOE TEX SPILLS THE BEANS—Joe Tex—Dial DL 6004

The "I Gotcha" man returns with another foamin' LP. It includes the two sides of his new single: the blues-based "Woman Stealer" and the trash-talkin' "Cat's Got Her Tongue." Also here, the strong B-side to "I Gotcha," "A Mother's Prayer" along with his last single, "King Thaddeus." Of the previously unreleased material, "You're Sure Gonna Get It" is the standout, borrowing just a tad from the James Brown school of funk. Here's one guy who does know his beans about soul.



THE MARINA STRINGS PLAY THE NEIL DIAMOND SOLID GOLD SONGBOOK—The Marina Strings—20th Century Fox T-404

Russ Regan, now president of 20th Century Records has written an open letter to all Neil Diamond fans on the back cover, concerning his longtime association with the lyrical/melodic genius that is Neil Diamond. The label has here what is to date, the best instrumental rendering of Diamond's gems. They're all done to perfection—from "Solitary Man" to "Play Me." Harold Berkman produced the Strings in the best tradition of MOR music that's more than background.



GIVE ME YOUR LOVE—Barbara Mason—Bud-dah BDS 5117

Last year, Barbara scored with a comeback soul single, "Bed And Board." That's here, along with an eight-minute plus version of her first hit, "Yes I'm Ready." As she relates in the narrative intro, she really feels ready now to tackle both love and music with a righteous air of self-confidence. The lush soul production includes Kenny Gamble among others on back-up vocals. Album's highlight is her new single, "Give Me Your Love," from Curtis Mayfield's "Superfly."



CashBox Top 100 Albums

| | | | | | | | | |
|----|---|----|----|--|----|-----|--|-----|
| 1 | NO SECRETS CARLY SIMON (Elektra EKS 75049) | 10 | 36 | DAYS OF FUTURE PASSED MOODY BLUES (Deram WES 18012) (Dist: London) | 35 | 69 | ROCK OF AGES BAND (Capitol SABB 11045) (8XBB/4XBB 11045) | 50 |
| 2 | SEVENTH SOJOURN MOODY BLUES (Threshold THS 7) (Dist: London) | 2 | 37 | TALKING BOOK STEVIE WONDER (Tamla 319) | 43 | 70 | MORE HOT ROCKS (BIG HITS & FAZED COOKIES) ROLLING STONES (London 2PS 626/7) | — |
| 3 | RHYMES & REASONS CAROLE KING (Ode SP 77016) (8T/CS 77016) (Dist: A&M) | 1 | 38 | I AM WOMAN HELEN REDDY (Capitol ST 11068) | 47 | 71 | IT NEVER RAINS IN SOUTHERN CALIFORNIA ALBERT HAMMOND (Mums KZ 31905) (Dist: Columbia) | 80 |
| 4 | LIVING IN THE PAST JETHRO TULL (Chrysalis 2CH 1035) (M8/M5 1035) (Dist: W.B.) | 5 | 39 | CREEDENCE GOLD CREEDENCE CLEARWATER (Fantasy 9418) | 46 | 72 | NEVER A DULL MOMENT ROD STEWART (Mercury SRM-1-646) (MC-8-646) (MCR-4-646) | 63 |
| 5 | CATCH BULL AT FOUR CAT STEVENS (A&M 4365) (8T/CS 4365) | 3 | 40 | THE DEVINE MISS M BETTE MIDLER (Atlantic SD 7238) (TP/CA 7238) | 45 | 73 | DOS MALO (Warner Bros. BS 2652) (M8/M5 2652) | 66 |
| 6 | I'M STILL IN LOVE WITH YOU AL GREEN (Hi XSHL 32074) (Dist: London) | 7 | 41 | STONEGROUND WORDS MELANIE (Neighborhood NRS 47009) (Dist: Famous) | 42 | 74 | A SONG FOR YOU CARPENTERS (A&M SP 3511) (8T/CS 3511) | 79 |
| 7 | SUMMER BREEZE SEALS & CROFT (W.B. BS 2629) (M8/5 2629) | 8 | 42 | OF A SIMPLE MAN LOBO (Big Tree 2013) (M8/M5 2013) (Dist: Bell) | 44 | 75 | BACK TO FRONT GILBERT O'SULLIVAN (Man 5) (Dist: London) | — |
| 8 | CARAVANSERAI SANTANA (Columbia KC 31610) (CT/CA 31610) | 4 | 43 | CRAZY HORSES THE OSMONDS (MGM/Kolob SE 4581) | 24 | 76 | TROUBLE MAN MARVIN GAYE, ORIGINAL MOTION PICTURE SOUNDTRACK (Tamla T322L) (Dist: Motown) | 96 |
| 9 | THE WORLD IS A GHETTO WAR (United Artists UAS 5652) | 11 | 44 | PHOENIX GRAND FUNK (Capitol SMAS 11099) | 26 | 77 | TOULOUSE STREET DOOBIE BROS. (Warner Bros. BS 2634) | 69 |
| 10 | SUPER FLY CURTIS MAYFIELD—Original Motion Picture Soundtrack (Curton CR8 8014) | 6 | 45 | JOURNEY THROUGH THE PAST NEIL YOUNG/SOUNDTRACK (Reprise 2XS 6480) | 48 | 78 | BABY DON'T GET HOOKED ON ME MAC DAVIS (Columbia KC 31770) (CT/CS 41770) | 73 |
| 11 | ONE MAN DOG JAMES TAYLOR (Warner Bros. BS 2660) (M8/M5 2660) | 14 | 46 | BEN MICHAEL JACKSON (Motown M 755) | 34 | 79 | TAPESTRY CAROLE KING (Ode 77009) | 81 |
| 12 | THE GUITAR MAN BREAD (Elektra EKS 75047) (ET 85047) (TC 55047) | 12 | 47 | ROCK AND ROLL MUSIC TO THE WORLD TEN YEARS AFTER (Columbia KC 31779) (C8/CT 31779) | 49 | 80 | MAN OF LA MANCHA MOVIE SOUNDTRACK (United Artists UAS 9906) | 91 |
| 13 | LOGGINS & MESSINA (Columbia KC 31748) (OT/CA 31748) | 13 | 48 | TO WHOM IT MAY CONCERN BEE GEES (Atco 7012) (TP/CS 7012) (Dist: Atlantic) | 38 | 81 | WILLIE REMEMBERS RARE EARTH (Rare Earth R5431) (Dist: Motown) | 87 |
| 14 | TOMMY THE LONDON SYMPHONY ORCHESTRA & CHAMBER CHOIR WITH GUEST SOLOISTS (Ode SP 99001) (Dist: A&M) | 17 | 49 | (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM (KoKo KDS 2202) (Dist: Col.) | 52 | 82 | TRILOGY EMERSON LAKE & PALMER (Cotillion SD 9903) (TP/CS 9903) | 61 |
| 15 | ALL DIRECTIONS TEMPTATIONS (Gordy G962) | 9 | 50 | WHO CAME FIRST PETER DINKlage (Decca/Track DL7-9189) | 54 | 83 | LIZA WITH A 'Z' LIZA MINNELLI (Columbia KC 31762) (CT/CS 31762) | 83 |
| 16 | BURNING LOVE ELVIS PRESLEY (CAS 2595) (C8S/CK 1216) | 16 | 51 | I MISS YOU HAROLD MELVIN & BLUE NOTES (Phila. Int'l KZ 31648) (Dist: Columbia) | 41 | 84 | JESUS WAS A CAPRICORN KRIS KRISTOFFERSON (Monument 31909) (Dist: Columbia) | 86 |
| 17 | ROCKY MOUNTAIN HIGH JOHN DENVER (RCA LSP 4731) (P8S/PK 1972) | 19 | 52 | CARNEY LEON RUSSELL (Shelter SW 8911) (8XW/4XW 8911) (Dist: Capitol) | 58 | 85 | L. A. REGGAE JOHNNY RIVERS (United Artists UAS 6550) (U 8460) (K 0460) | 89 |
| 18 | FOR THE ROSES JONI MITCHELL (Asylum SD 5057) (CT/CA 5057) (Dist: Atlantic) | 22 | 53 | GOOD FOOT JAMES BROWN (Polydor PD 2-3004) | 57 | 86 | GREEN IS BLUE AL GREEN (Hi SHL 32055) (Dist: London) | — |
| 19 | HOMECOMING AMERICA (Warner Bros. GS 2655) (M8/M5 2655) | 23 | 54 | AN ANTHOLOGY DUANE ALLMAN (Capricorn 2LP 0108) (Dist: W.B.) | 65 | 87 | THE INCOMPARABLE CHARLEY PRIDE (Camden CAS 2584) (C8S 1208) (Dist: RCA) | 90 |
| 20 | BLACK SABBATH VOL. IV (W.B. BS 2602) (M8/M5 2602) | 15 | 55 | THE PARTRIDGE FAMILY NOTEBOOK (Bell 1111) | 67 | 88 | SITTIN' IN LOGGINS & MESSINA (Columbia 31044) | 135 |
| 21 | 360° OF BILLY PAUL (Phila. Int'l 31793) (Dist: Columbia) | 30 | 56 | SEVEN SEPARATE FOOLS 3 DOG NIGHT (Dunhill DSD 501-18) (8/5 50119) Dist: ABC | 56 | 89 | HONKY CHATEAU ELTON JOHN (Uni 93135) | 68 |
| 22 | LADY SINGS THE BLUES DIANA ROSS/SOUNDTRACK (Motown M 758 D) | 25 | 57 | THE LADY'S NOT FOR SALE RITA COOLIDGE (A&M SP 4370) (8T/CS 4370) | 60 | 90 | A GOOD FEELIN' TO KNOW POCO (Epic KE 31601) (ET/ST 31601) | 101 |
| 23 | BARBRA STREISAND LIVE CONCERT AT THE FORUM (Columbia KC 31760) (CT/CA 31760) | 27 | 58 | FRESH RASPBERRIES (Capitol ST 11123) | 64 | 91 | GYPSY COWBOY NEW RIDERS OF THE PURPLE SAGE (Columbia KC 31930) | 103 |
| 24 | HOT AUGUST NIGHT NEIL DIAMOND (MC 28000) | 33 | 59 | BIG BAMBU CHEECH & CHONG (Ode SP 77014) (8T/CS 77014) | 59 | 92 | HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO (Dot DOS 26000) (Dist: Famous) | 98 |
| 25 | NEW BLOOD BLOOD, SWEAT & TEARS (Columbia KC 31780) (CA/CT 31780) | 18 | 60 | SPACE ODDITY DAVID BOWIE (RCA LSP 4813) | 62 | 93 | ALL IN THE FAMILY 2nd ALBUM ORIGINAL TV CAST (Atlantic SD 7232) (TP/CA 7232) | 102 |
| 26 | ROUND 2 STYLISTICS (Avco AV 11006) | 21 | 61 | WAR HEROES JIMI HENDRIX (Reprise MS 21030) (M8/M5 21030) | 70 | 94 | ANTHOLOGY STEVE MILLER BAND (Capitol SVBB 1144) | 105 |
| 27 | EUROPE '72 GRATEFUL DEAD (Warner Bros. 3 WX 2668) | 32 | 62 | GARDEN PARTY RICK NELSON & THE STONE CANYON BAND (Decca DL 7-5391) | 77 | 95 | THE RISE & FALL OF ZIGGY STAR- DUST & THE SPIDERS FROM MARS DAVID BOWIE (RCA LSP 4702) (P85/PK 1932) | 74 |
| 28 | ROCK ME BABY DAVID CASSIDY (Bell 1109) (M8/M5 1109) | 28 | 63 | FULL HOUSE J. GEILS BAND (Atlantic 7241) (TP/CS 7241) | 50 | 96 | MUSIC IS MY LIFE BILLY PRESTON (A&M SP 3516) | 106 |
| 29 | WHY DON'T CHA WEST, BRUCE & LAING (Columbia KC 31919) (CT/CA 31929) | 31 | 64 | MY BEST TO YOU DONNY OSMOND (MGM SF 4872) | 82 | 97 | SIMON & GARFUNKEL'S GREATEST HITS (Columbia KC 31350) (CT/CS 31350) | 76 |
| 30 | CLOSE TO THE EDGE YES (Atlantic 7244) (TP/CS 7244) | 29 | 65 | CLASS CLOWN GEORGE CARLIN (Little David LD 1104) (TP/CS 1104) (Dist: Atlantic) | 53 | 98 | GOLDEN DECADE CHUCK BERRY (Chess 2CH 1514) | 72 |
| 31 | KEEPER OF THE CASTLE FOUR TOPS (Dunhill DS 50129) | 36 | 66 | FACES SHAWN PHILLIPS (A&M 4363) (8T/CS 4363) | 75 | 99 | THE 5th DIMENSION GREATEST HITS (Bell 1106) (8/5 1106) | 78 |
| 32 | I CAN SEE CLEARLY NOW JOHNNY NASH (Epic 31607) | 20 | 67 | MOODS NEIL DIAMOND (Uni 93136) | 55 | 100 | HOT ROCKS 1964-1971 ROLLING STONES (London 2 PS 606/7) | 93 |
| 33 | CHICAGO V (Columbia KC 31102) (CT/CS 31102) | 37 | 68 | DON McLEAN (United Artists UAS 5651) | 84 | | | |



TOP 100 Albums

101 TO 170

- | | | | | | |
|-----|---|-----|--|-----|--|
| 101 | THEY ONLY COME OUT AT NIGHT EDGAR WINTER (Epic KE 31584) 116 | 123 | RIGHT-OFF! HUDSON & LANDRY (Dore LP 329) 125 | 148 | ALONE AGAIN, NATURALLY ESTHER PHILLIPS (Kudu KU-09) (Dist: CTI) 151 |
| 102 | CAN'T BUY A THRILL STEELY DAN (ABC ABCX 758) (8/5 758) 110 | 124 | PASSAGE BLOODROCK (Capitol SD 11109) 113 | 149 | HONKY-TONK STARDUST COWBOY JONATHAN EDWARDS (Atlantic SD 862) 146 |
| 103 | MAN WHO SOLD THE WORLD DAVID BOWIE (RCA LSP 4816) (P8S/PK 2103) 104 | 125 | OLD DAN'S RECORDS GORDON LIGHTFOOT (Reprise MS 2116) (M8/M5 2116) 95 | 150 | ALL TIME GREATEST HITS BOBBY VINTON (Epic KC 31487) 154 |
| 104 | WHISTLE RYMES JOHN ENTWISTLE (Decca DL-9190) 107 | 126 | STILL BILL BILL WITHERS (Sussex SXBS 7014) (Dist: Buddah) 97 | 151 | GLEN TRAVIS CAMPBELL (Capitol 11117) 157 |
| 105 | THE CHI-LITES GREATEST HITS (Brunswick 754184) 71 | 127 | LION'S SHARE SAVOY BROWN (Parrot XPAS 71057) (Dist: London) 117 | 152 | CHUBBY CHECKER GREATEST HITS (ABKCO 4219) 153 |
| 106 | TRANSFORMER LOU REED (RCA LSP 4807) (P8S 2095) 133 | 128 | ALL THE YOUNG DUDES MOTT THE HOOPLE (Columbia KC 31750) (CA/CT 31750) 131 | 153 | GRAND WAZOO FRANK ZAPPA (Warner Bros. MS 2093) 156 |
| 107 | THE LONDON CHUCK BERRY SESSIONS (Chess CH 60020) 85 | 129 | HIMSELF GILBERT O'SULLIVAN (Mam 4) (Dist: London) 99 | 154 | WILL THE CIRCLE BE UNBROKEN NITTY GRITTY DIRT BAND (United Artists 9801) — |
| 108 | SONG SUNG BLUE JOHNNY MATHIS (Columbia KC 31626) (ST/CA 31626) 109 | 130 | SLIDES RICHARD HARRIS (Dunhill 50133) 132 | 155 | UNDERSTANDING BOBBY WOMACK (United Artists UAS 5577) 161 |
| 109 | THE SLIDER T. REX (Reprise 2095) 108 | 131 | EAGLES (Asylum SD 5054) (TP/CS 5054) 134 | 156 | ERIC CLAPTON AT HIS BEST (Polydor PD 3503) 123 |
| 110 | THE SUPREMES (Motown M756L) 114 | 132 | BULLDOG (Decca DL 7-5370) 138 | 157 | GIVE IT UP BONNIE RAITT (W.B. 2643) 159 |
| 111 | GODSPELL ORIGINAL CAST (Bell 1102) (8/5 1102) 118 | 133 | CHARLIE McCOY (Monument KZ 31910) (Dist: Columbia) 139 | 158 | AUSTIN ROBERTS (Chelsea CH 1004) (P8CE 1004) (Dist: RCA) 144 |
| 112 | CYMANDE (Janus JLS 3044) 124 | 134 | DEMONS & WIZARDS URIAH HEEP (Mercury SRM 1-630) 121 | 159 | THICK AS A BRICK JETHRO TULL (Reprise MS 2072) 145 |
| 113 | IN THE CAN FLASH (Capitol CPAL 11115) 115 | 135 | LIFE GOES ON PAUL WILLIAMS (A&M SP 4367) 136 | 160 | AND I LOVE YOU SO SHIRLEY BASSEY (United Artists UAS 5643) (U 8451) (K 0451) 162 |
| 114 | BACK STABBERS O'JAYS (Phila. Int'l 31712) (Dist: Columbia) 88 | 136 | FREE TO BE . . . YOU AND ME MARLO THOMAS & FRIENDS (Bell 1110) 140 | 161 | THE JOEY HEATHERTON ALBUM (MGM SE 4858) 149 |
| 115 | THE BEST OF THE BYRDS GREATEST HITS VOLUME II (Columbia KC 31795) (CT/CS 31795) 120 | 137 | CAN'T YOU HEAR THE SONG? WAYNE NEWTON (Chelsea CHE 1103) (P8/PK CE 1103) 141 | 162 | IT'S A BEAUTIFUL DAY AT CARNEGIE HALL (Columbia KC 31338) (CT/CA 31338) 164 |
| 116 | ALL THE KINGS HORSES GROVER WASHINGTON JR. (Kudu Ku 07) (Dist: CT) 111 | 138 | HURRICANE SMITH (Capitol ST 11139) — | 163 | ARGUS WISHBONE ASH (Decca 5347) 160 |
| 117 | KILLER JOE LITTLE JIMMY OSMOND (MGM SE 4855) 119 | 139 | LOST & FOUND HUMBLE PIE (A&M SP 3513) 128 | 164 | FIDDLER ON THE ROOF SOUNDTRACK (United Artists 10900) — |
| 118 | LYNN ANDERSON'S GREATEST HITS (Columbia KC 31641) (CA/CT 31641) 92 | 140 | LAST DAYS & TIME EARTH, WIND & FIRE (Columbia 31622) (CT/CA 31622) — | 165 | MOVING ON JOHN MAYALL (Polydor PD 5036) (8F 5036) (CF 5036) 163 |
| 119 | THE PARTRIDGE FAMILY AT HOME WITH THEIR GREATEST HITS (Bell 1107) (8/5 1107) 100 | 141 | YOU DON'T MESS AROUND WITH JIM JIM CROCE (ABCX 756) (8/5 756) 122 | 166 | SLOPPY SECONDS DR. HOOK & THE MEDICINE SHOW (Columbia KC 31702) (CT/CA 31702) — |
| 120 | ON STAGE RICHIE HAVENS (Stormy Forest 2BSFS 6012) 112 | 142 | REALLY J. J. CALE (Sheila SW 8912) (Dist: Capitol) — | 167 | NEWPORT IN N.Y. '72 SOUL SESSIONS VOL. 6 (Cobblestone CST 9028) 168 |
| 121 | FLYING HIGH TOGETHER SMOKEY ROBINSON & THE MIRACLES (Tamla T 3181) (Dist: Motown) 126 | 143 | A WHITER SHADE OF PALE PROCOL HARUM (A&M SP 373) 130 | 168 | ELVIS AT MADISON SQUARE GARDEN (RCA LSP 4776) 170 |
| 122 | RISING MARK/ALMOND (Columbia KC 31917) (CA/CT 31917) 94 | 144 | DIAMOND IN THE ROUGH JOHN PRINE (Atlantic 7240) 143 | 169 | SNIPER & OTHER LOVE SONGS HARRY CHAPIN (Elektra EKS 75042) (ET 85042) (TC 55042) 158 |
| | | 145 | FROM BEYOND THE GRAVE THE AMAZING SPIDER MAN (Buddah 5119) 148 | 170 | REMINISCING LAWRENCE WELK (Ranwood 5001) — |
| | | 146 | THROUGH THE EYES OF LOVE RAY CHARLES (ABC 765) 150 | | |
| | | 147 | SLADE LIVE (Polydor) 152 | | |



R & B TOP 60

- | | | | | | | | |
|----|---|----|--|----|---|----|--|
| 1 | ME & MRS. JONES Billy Paul (Phila. Int'l 3521) (Dist: Columbia) 1 | 17 | FEEL THE NEED Detroit Emeralds (Westbound 209) 20 | 32 | WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVING James Brown & Lynn Collins (People 14157) (Dist: Polydor) 38 | 45 | THE TRUTH SHALL MAKE YOU FREE King Hannibal (Aware) 45 |
| 2 | WHY CAN'T WE LIVE TOGETHER Timmy Thomas (Glades 1703) 2 | 18 | I'M STONE IN LOVE WITH YOU Stylistics (Avco 4603) 17 | 33 | PEACE IN THE VALLEY Persuaders (Win or Lose 225) (Dist: Atlantic) 25 | 46 | MAMA TOLD ME NOT TO COME Wilson Pickett (Atlantic 2909) 29 |
| 3 | LOVE JONES Brighter Side of Darkness (20th Century Fox 2002) 5 | 19 | TRYING TO LIVE MY LIFE Otis Clay (Hi 2226) (Dist: London) 27 | 34 | SILLY WASN'T I Valerie Simpson (Tamla 54624) 39 | 47 | OVERTIME MAN Don Covay (Dial 73311) (Dist: Mercury) 50 |
| 4 | YOU OUGHT TO BE WITH ME Al Green (Hi 2227) (Dist: London) 3 | 20 | DADDY'S HOME Jermaine Jackson (Motown 1201) 23 | 35 | BREAKING UP SOMEBODY'S HOME Albert King (Stax 0147) 43 | 48 | DON'T LEAVE ME STARVIN' FOR YOUR LOVE Holland Dozier & Holland (Invictus 9133) (Dist: Capitol) — |
| 5 | SUPERSTITION Stevie Wonder (Tamla 54226) 9 | 21 | REELIN' & ROCKIN' Chuck Berry (Chess 2136) 24 | 36 | TODAY I STARTED LOVING YOU AGAIN Bettye Swann (Atlantic 2921) 41 | 49 | GRAND CENTRAL SHUTTLE Johnny Griffith (RCA 0805) — |
| 6 | KEEPER OF THE CASTLE The Four Tops (Dunhill 4330) 6 | 22 | I NEVER FOUND A MAN Esther Phillips (Kudu 910) (Dist: CTI) 26 | 37 | BEGGIN'S HARD TO DO The Montclairs (Paula 375) 28 | 50 | IT AIN'T WHO YOU KNOW Jackie Moore (Atlantic 2902) — |
| 7 | I GOT A BAG OF MY OWN James Brown (Polydor 14153) 7 | 23 | IF YOU DON'T KNOW ME BY NOW Harold Melvin & Blue Notes (Phila. Int'l 3520) (Dist: Columbia) 14 | 38 | LET US LOVE Bill Withers (Sussex 247) (Dist: Buddah) 40 | 51 | HOUSE OF MEMORIES Willie Roundtree (Chelsea 0108) (Dist: RCA) 51 |
| 8 | SUPERFLY Curtis Mayfield (Curton 1978) (Dist: Buddah) 10 | 24 | WORK TO DO The Isley Brothers (T. Neck 936) 21 | 39 | YOU'VE GOT TO TAKE IT (IF YOU WANT IT) The Main Ingredient (RCA 0856) 47 | 52 | I WON'T LET THE CHUMP BREAK YOUR HEART Carl Carlton (Back Beat 627) 52 |
| 9 | THE WORLD IS A GHETTO War (United Artists 50975) 13 | 25 | OH NO, NOT MY BABY Merry Clayton (Ode 66030) (Dist: A&M) 30 | 40 | WE DID IT Syl Johnson (Hi 2229) (Dist: London) 46 | 53 | AFTER HOURS J. R. Bailey (Toy PR 3805) 56 |
| 10 | CORNER OF THE SKY Jackson Five (Motown 1214) 4 | 26 | HARRY HIPPIE Bobby Womack & Peace (United Artists 50988) 32 | 41 | WISH THAT I COULD TALK TO YOU Sylvers (Pride 1019) (Dist: MGM) 42 | 54 | GIVE ME YOUR LOVE Barbara Mason (Buddah 331) 55 |
| 11 | TROUBLE IN MY HOME Joe Simon (Spring 130) (Dist: Polydor) 15 | 27 | A MAN SIZED JOB Denise LaSalle (Westbound 206) (Dist: Janus) 18 | 42 | COULD IT BE I'M FALLING IN LOVE Spinners (Win or Lose 2927) (Dist: Atlantic) 48 | 55 | CRUMBS OF THE TABLE Laura Lee (Hot Wax 7210) (Dist: Buddah) 53 |
| 12 | I'LL BE YOUR SHELTER Luther Ingram (Koko 2113) (Dist: Columbia) 16 | 28 | I MISS YOU BABY Millie Jackson (Spring 131) (Dist: Polydor) 35 | 43 | (I GOT) SO MUCH TROUBLE IN MY MIND Joe Quarterman & Free Soul (GFS 6879) 44 | 56 | I'M SORRY Barbara Jean English (Ithia 6042) 58 |
| 13 | TROUBLE MAN Marvin Gaye (Tamla 54229) (Dist: Motown) 19 | 29 | FIRST TIME EVER I SAW HER FACE Jimmy Castor (RCA 0836) 31 | 44 | THE MESSAGE Cymande (Janus 203) 45 | 57 | LOVE WALKED OUT Don Downing (Road Show 7001) 57 |
| 14 | PAPA WAS A ROLLING STONE Temptations (Gordy 7121F) 11 | 30 | WE NEED ORDER Chi-Lites (Brunswick 55489) 36 | | | 58 | HOT WIRE Al Green (Bell 45305) — |
| 15 | ONE NIGHT AFFAIR Jerry Butler (Mercury 362) 12 | 31 | ONE LIFE TO LIVE The Manhattans (Deluxe 139) 22 | | | 59 | DON'T BURN ME Paul Kelly (Warner Bros. 7657) 60 |
| 16 | 992 ARGUMENTS The O'Jays (Phila. Int'l 3522) (Dist: Columbia) 8 | | | | | 60 | DO IT IN THE NAME OF LOVE Candi Staton (Fame 91009) (Dist: UDC) — |

WWVA Celebrates 40th Anniversary

WHEELING, W. VA.—Screen Gems-owned radio station WWVA (Wheeling, W. Va.) and its weekly country music show, Jamboree, U.S.A., celebrated their fortieth anniversary on Dec. 9 live from the stage of the Capitol Music Hall. Headliners for the occasion were Hank Williams, Jr., the Blue Ridge Quartet, and Jamboree regulars Gus Thomas, Mary Lou Turner, and Freddy Carr.

"Jamboree, U.S.A. is the second oldest continuous broadcast in radio history, attracting thousands of visitors to the state each weekend," noted Lysander S. Dudley, state commissioner of commerce. "As a result, the station was recently singled out as the recipient of the Governor's Annual Tourism Award."

Three hundred state, civic, and business leaders joined representatives from such national advertisers as the Alcoa Co. and Libby-Owens-Ford at a pre-show cocktail party hosted by the station and its general manager, J. Ross Felton.

Emil Mogul, executive vice president of Screen Gems Radio Stations, Inc., a division of Columbia Pictures Industries, Inc., joined Wheeling Mayor James J. Haranzo in cutting an anniversary cake on stage. Forty local coeds, each representing one year of "Jamboree" history, paraded on state as Thomas and Carr sang the most popular country song of each year. Mary Lou Turner, Jamboree Records artist, sang her latest release, "Like We Used To," to represent 1973.

WWVA, a 50,000-watt clear-channel station, transmits its signal to 22 states in the South and Northeast and six Canadian provinces.

KAJAC Signs Johnson

BELEN, N.M. — Little Richie Johnson, was hired by KaJac Records of Des Moines, Iowa, to handle all national promotions and productions. Johnson will produce new singles for KaJac within the next 45 days in Nashville. Johnson also handles the American Heritage label along with several other country and western artists. D.J.'s that are not on the Little Richie Johnson mailing list may write Little Richie at P.O. Box 3, Belen, New Mexico, 87002.



ALL SMILES—Johnny Rodriguez, Mercury recording artist, currently riding the charts with his single, "Pass Me By", is pictured here signing a BMI writer agreement with Frances Preston, BMI vice president. Looking on are Roger Sovine, Director of Writer Administration and BMI writer-publisher, Tom T. Hall. Tom T. is responsible for the discovery of Johnny.

Ray Price To Headline First KLAG Jamboree

HOLLYWOOD — KLAG Radio has announced a series of monthly shows and dances at the world famous Hollywood Palladium, with Ray Price signed to headline the first Jamboree on Friday, January 19, 1972, according to Bill Ward, manager of the Los Angeles Metromedia Radio station.

Also featured on the same bill will be Molly Bee, who returns to Southern California to renew memories of the "Hometown Jamboree" of the 1950's, created and presented by Cliffie Stone.

Backing the two performers will be Harold Hensley and his all-star band.

The real purpose of the KLAG Jamboree, says Ward, is to bring back dancing and to give local country music fans the opportunity of meeting in person their favorite performers.

The show and dance format will be similar to that of Cliffie Stone's famous Hometown Jamboree, which is legendary in the Los Angeles area. It was on Hometown Jamboree that Tennessee Ernie Ford, Molly Bee, Tommy Sands, Freddie Hart and many other stars got their start.

KLAG will present the jamborees on a monthly basis and they will be broadcast live on the station.

Roy Clark's TV/Tour Sched

TULSA, OKLA. — After a week-long appearance at the Portland Auto Show, Portland, Oregon, Roy Clark is now back in Nashville doing the second 13 weeks of "Hee Haw." He will do a double "Flip," being seen on the Flip Wilson Show Dec. 28 and then taping a new one for his host on Jan. 15 through 19—air date to be announced. In addition, he has taped a "Love, American Style," which will be released early this winter.

The singer-comedian has a busy schedule for 1973. He will be at the Las Vegas Frontier May 3 through 30. This, however, is preceded by a three-weeker at Harrah's in Reno, Nevada from Feb. 8 through 28. He will start his many rodeo and fair appearances in Phoenix, heading the Jaycee's Rodeo in Phoenix March 14-15. He headlines the Missouri State Fair in Sedalia, Missouri, Aug. 22 and the South Dakota State Fair in Huron Sept. 2.

Country Artist of the Week: O. B. McCLINTON



THE BLACK IRISHMAN—A boy's dreams while working the fields in Mississippi earned him the nickname "Country" at an early age. Today O. B. McClinton who now refers to himself as "The Black Irishman" has added the game to the name.

When he ran away from home to follow his dream he thought he'd find the "brass ring" in San Francisco. However, a guitar in a music shop on Beale Street in Memphis ended the San Francisco trip. Working around Memphis, still dreaming of being a star he eventually went to Rust College on a choir scholarship and graduated after singing four years in the A Capella Choir. Obie Burnett McClinton finally 'found' himself in the air force and developed his present writing and style. As a writer he has James Carr's "Baby You Got My Mind Messed Up", and "A Man Needs A Woman", Clarence Carter's "You Can't Miss What You Can't Measure", Otis Redding's "Keep Your Arms Around Me" plus many others.

In 1971 Al Bell signed him to an artist contract with Enterprise a division of Stax Records. Now when folks come up to "Country" and say "Why, you sing just like 'some country star', they won't be shuckling," Obie chuckles because his current single is headed for the top. It's titled, "Don't Let The Green Grass Fool You".

"Country"/"The Black Irishman"/O. B. McClinton is produced for Enterprise by Tommy Strong. Exclusive booking is by Shorty Lavender Talent Agency, Inc.

Top Country Albums

| | | | | | |
|----|--|----|----|--|----|
| 1 | GOT THE ALL OVERS FOR YOU Freddie Hart (Capitol ST 1001107) | 1 | 22 | I AIN'T NEVER Mel Tillis (MGM SE 4870) | 28 |
| 2 | MY MAN Tammy Wynette (Epic 31717) | 3 | 23 | A SUNSHINY DAY WITH CHARLEY PRIDE (RCA LSP 4742) | 19 |
| 3 | HERE I AM AGAIN Loretta Lynn (Decca 74381) | 2 | 24 | LADIES LOVE OUTLAWS Waylon Jennings (RCA LSP 4751) | 21 |
| 4 | LYNN ANDERSON'S GREAT HITS (Columbia KC 31641) | 4 | 25 | THE ROADMASTER Freddie Weller (Columbia KC 31769) | 18 |
| 5 | CHARLIE McCOY (Monument 31910) | 7 | 26 | IF YOU TOUCH ME Joe Stampley (Dot DOS 26002) | 25 |
| 6 | BURNING LOVE Elvis Presley (RCA 2595) | 11 | 27 | EXPERIENCE Porter Wagoner (RCA 4810) | 20 |
| 7 | LONELY WOMEN MAKE GOOD LOVERS Bob Luman (Epic 31746) | 8 | 28 | BEST OF CHARLEY RICH (Epic KE 31933) | 30 |
| 8 | IT'S NOT LOVE (BUT IT'S NOT BAD) Merle Haggard (Capitol S1-11127) | 17 | 29 | DELTA DAWN Tanya Tucker (Columbia KC 31742) | 24 |
| 9 | THE BEST OF THE BEST OF MERLE HAGGARD (Capitol ST 11082) | 5 | 30 | I'VE GOT A WOMAN'S LOVE Marty Robbins (Columbia KC 31628) | 34 |
| 10 | THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo (Dot DOS 26000) | 9 | 31 | DOLLY PARTON SINGS (MY FAVORITE SONGWRITER PORTER WAGONER) (RCA LSP 4752) | 29 |
| 11 | HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet (Dot 26003) | 15 | 32 | ROY CLARK LIVE (Dot DOS 26005) | 37 |
| 12 | WHEEL OF FORTUNE Susan Raye (Capitol ST 11106) | 6 | 33 | PICTURE OF ME WITHOUT YOU George Jones (Epic KE 31718) | 40 |
| 13 | GLEN TRAVIS CAMPBELL (Capitol SW 11117) | 16 | 34 | LONESOME 7-7203 Tony Booth (Capitol 3441) | 42 |
| 14 | I CAN'T STOP LOVING YOU/ (LOST HER LOVE) ON OUR LAST DATE Conway Twitty (Decca DL 7-5361) (MCA) | 10 | 35 | TURN ON SOME HAPPY Danny Davis (RCA LSP 4803) | 31 |
| 15 | SOMEBODY LOVES ME Johnny Paycheck (Epic KE 31707) | 13 | 36 | BEST OF DOTTIE WEST (RCA LSP 4811) | 41 |
| 16 | BORROWED ANGEL Mel Street (Metromedia MCS 5001) | 22 | 37 | TO GET TO YOU Jerry Wallace (Decca 5349) | 32 |
| 17 | THIS MUCH A MAN Marty Robbins (Decca DL 75389) | 26 | 38 | EARL SCRUGGS LIVE AT KANSAS STATE (Columbia KC 31758) | 44 |
| 18 | JESUS WAS A CAPRICORN Kris Kristofferson (Monument KZ 31909) | 23 | 39 | A SWEETER LOVE Barbara Fairchild (Columbia KC 31720) | 33 |
| 19 | TOGETHER ALWAYS Porter Wagoner & Dolly Parton (RCA LSP 4761) | 12 | 40 | ALL TIME GREATEST HITS Ray Price (Columbia 31364) | 43 |
| 20 | INCOMPARABLE Charley Pride (RCA CAS 2584) | 27 | 41 | WHEN THE SNOW IS ON THE ROSES Sonny James (Columbia KC 31646) | 35 |
| 21 | BUCK OWENS LIVE AT THE WHITE HOUSE (Capitol ST 11105) | 14 | 42 | AMERICA Johnny Cash (Columbia KC 31645) | 38 |
| | | | 43 | I'VE FOUND SOMEONE OF MY OWN Cal Smith (Decca DL 7 5369) | 39 |
| | | | 44 | THE BEST OF TOMMY CASH (Epic AL 31995) | — |

| | | | | | | | | | | | |
|----|---|----|----|---|----|----|--|----|----|---|----|
| 1 | SHE'S GOT TO BE A SAINT Ray Price (Columbia 45724) (Gueli Music—ASCAP) | 4 | 19 | I WONDER IF THEY EVER THINK OF ME Merle Haggard (Capitol) (Blue Book—BMI) | 24 | 36 | ALL HEAVEN BREAKS LOOSE David Rogers (Columbia 45714) (Unichappell—BMI) | 37 | 55 | THE TEDDY BEAR SONG Barbara Fairchild (Columbia 45743) (Duchess—BMI) | 57 |
| 2 | FOOL ME Lynn Anderson (Columbia 4592) (Lowery Music—BMI) | 1 | 20 | DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace (Decca 33036) (TAJ—ASCAP) | 26 | 37 | IN THE PALM OF YOUR HAND Buck Owens (Capitol 3504) (Blue Book—BMI) | 48 | 56 | YOU LAY SO EASY ON MY MIND Bobby Rice (Metromedia MC 902-A) (Americus—ASCAP) | 64 |
| 3 | A PICTURE OF ME WITHOUT YOU George Jones (Epic 10917) (Al Gallico Music—BMI) | 5 | 21 | SHE'S TOO GOOD TO BE TRUE Charley Pride (RCA 0802) (Pi-Gem—BMI) | 13 | 38 | OLD FASHIONED SINGING George Jones & Tammy Wynette (Epic 10923) (Altam—3MI) | 36 | 57 | ONE LAST TIME Glen Campbell (Capitol 3483) (Blackwood Music—BMI) | 55 |
| 4 | SOUL SONG Joe Stampley (Dot 17442) (Al Gallico/Algee—BMI) | 7 | 22 | SHE LOVES ME (RIGHT OUT OF MY MIND) Freddy Weller (Columbia 45714) (Young World/Center Star—BMI) | 23 | 39 | SATISFACTION Jack Greene (Decca 33008) (Tree—BMI) | 55 | 58 | WE KNOW IT'S OVER Dave Dudley & Kare O'Donnal (Mercury 73309) (Newkey—3MI) | 53 |
| 5 | WHITE SILVER SANDS Sonny James (Columbia 45706) (Sharina Music—BMI) | 3 | 23 | PRIDE'S NOT HARD TO SWALLOW Hank Williams Jr. (MGM K-14421) (Passkey Music—BMI) | 15 | 40 | SOMEWHERE, MY LOVE Red Steagall (Capitol 3464) (Robbins—ASCAP) | 41 | 59 | GOOD THINGS David Houston (Epic 10939) (Algee—BMI) | 65 |
| 6 | LOVIN' ON BACK STREETS Mel Street (Metromedia Country 901) (Contention—SESAC) | 8 | 24 | WHOLE LOTTA LOVING Hank Williams Jr. & Lois Johnson (MGM 14443) (Travis—BMI) | 25 | 41 | I REALLY DON'T WANT TO KNOW Charlie McCoy (Monument 78554) (Hill & Range Song, nc.—BMI) | 30 | 60 | MOVE IT ON OVER Buddy Alan (Capitol 3485) (Fred Rose—BMI) | 61 |
| 7 | HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet (Dot 17428) (Famous Music—ASCAP) | 2 | 25 | RATED X Loretta Lynn (Decca 33039) (Sure Fire—BMI) | 39 | 42 | LOVE SURE FEELS GOOD IN MY HEART Susan Raye (Capitol 3499) (Blue Book—BMI) | 46 | 61 | SHE CALLED ME BABY Dick Curless (Capitol 3470) (Central—BMI) | 54 |
| 8 | JAMESTOWN FERRY Tanya Tucker (Columbia 45721) (Tree—BMI) (Algee—BMI) | 12 | 26 | SHE'S MY ROCK Stoney Edwards (Capitol 3462) (Ironside—ASCAP) | 28 | 43 | SEPARATE WAYS Elvis Presley (RCA 0815) (Press—BMI) | 60 | 62 | THANK YOU FOR TOUCHING MY LIFE Tony Douglas (Dot DOA 17443) (Cochise—BMI) | 68 |
| 9 | KATY DID Porter Wagoner (RCA 0820) (Owepar—BMI) | 10 | 27 | HOLDIN' ON (TO THE LOVE I GOT) Barbara Mandrell (Columbia 45702) (Algee Altam—BMI) | 19 | 44 | DOWNFALL OF ME Sonny James (Capitol 34'5) (Marson—BMI) | 43 | 63 | YES MA'AM Glenn Barber (Hickory 1653) (Acuff/Rose—BMI) | 65 |
| 10 | CATFISH JOHN Johnny Russell (RCA 9810) (Jack—BMI) | 14 | 28 | NEON ROSE Mel Tillis (MGM 14454) (Tomake—ASCAP) | 40 | 45 | LONESOME 7-7203 Tony Booth (Capitol 3444) (Cedarwood—BMI) | 29 | 64 | THERE STANDS THE GLASS Johnny Bush (RCA 9867) (Hill & Range—BMI) | — |
| 11 | PRETEND I NEVER HAPPENED Waylon Jennings (RCA 74-0808) (Willie Nelson—BMI) | 6 | 29 | ANY OLD WIND THAT BLOWS Johnny Cash (Columbia 45740) (House Of Cash—BMI) | 35 | 46 | SHELTER OF YOUR EYES Don Williams (JMI 12) (Jack—BMI) | 50 | 65 | BLUE TRAIN George Hamilton IV (RCA 0854) (Acuff/Rose—BMI) | 69 |
| 12 | OLD DOGS, CHILDREN AND WATERMELON WINE Tom T. Hall (Mercury 73346) (Hallnote—BMI) | 21 | 30 | YOU TOOK ALL THE RAMBLIN' OUT OF ME Jerry Reed (RCA 0857) (Vector—BMI) | 32 | 47 | EVERYBODY NEEDS LOVIN' Norro Wilson (RCA 0824) (Al Gallico Music/Algee Music—BMI) | 49 | 66 | JAMBALAYA Blue Ridge Rangers (Fantasy 689) (Acuff/Rose—BMI) | — |
| 13 | PASS ME BY Johnny Rodriguez (Mercury 73334) (Hallnote—Music—BMI) | 17 | 31 | DON'T LET THE GREEN GRASS FOOL YOU O. B. McClinton (Enterprise 9059) (Stax/Volt) (Assorted—BMI) | 34 | 48 | TO KNOW HIM IS TO LOVE HIM Jody Miller (Epic 10916) (Vogue Music—BMI) | 31 | 67 | CAUSE I LOVE YOU Don Gibson & Sue Thompson (Hickory 1654) (Acuff/Rose—BMI) | 71 |
| 14 | SHE NEEDS SOME ONE TO HOLD HER Conway Twitty (Decca 33033) (Hello Darlin Music—SESAC) | 18 | 32 | LONELY WOMEN MAKE GOOD LOVERS Bob Luman (Epic 10905) (Young World—BMI) | 22 | 49 | TILL I GET IT RIGHT Tammy Wynette (Epic 10340) (Tree—BMI) | 53 | 68 | DANNY'S SONG Ann Murray (Capitol 3481) (Acuff/Rose—BMI) | 72 |
| 15 | SING ME A LOVE SONG FOR BABY Billy Walker (MGM K 14422) (Venomous Music—ASCAP) | 9 | 33 | THE LORD KNOWS I'M DRINKING Cal Smith (Decca 33040) (Stallion—BMI) | 47 | 50 | GOODBYES COME HARD FOR ME Kenny Serratt (MGM 14425) (Shade Tree—BMI) | 51 | 69 | UNBELIEVEABLE LOVE Jim Ed Brown (RCA 0846) (Green Grass—BMI) | 75 |
| 16 | IS THIS THE BEST I'M GONNA FEEL Don Gibson (Hickory 1651) (Acuff/Rose—BMI) | 16 | 34 | HELLO WE'RE LONELY Tom T. Hall & Patti Page (Mercury 73347) (Hallnote—BMI) | 42 | 51 | LISTEN Tommy Cash (Epic 10915) (Moss Rose—BMI) | 38 | 70 | I HATE GOODBYES Bobby Bare (RCA 0866) (Jack & Bill—ASCAP) | 73 |
| 17 | AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock (ABC) (Cartwheel A-222) (Little David—BMI) | 20 | 35 | WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis (Mercury 73328) (Blue Echo—ASCAP) | 27 | 52 | HOPPY'S GONE Roger Miller (Mercury 73354) (Tree—BMI) | 62 | 71 | MAKIN' HEARTACHES George Morgan (Decca 33037) (Four Star—BMI) | — |
| 18 | GOT THE ALL OVERS FOR YOU Freddie Hart (Capitol P3453) (Blue Book—BMI) | 11 | | | | 53 | LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith (RCA 0860) (Neely's Bend—BMI) | 63 | 72 | MY HEART CRIES FOR YOU Doyle Holly (Barnaby 5004) | 74 |

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SR61354

"IT'S FOUR IN THE MORNING"
SR61359

"THIS LITTLE GIRL OF MINE"
SR61364



Great Britain

| TW | LW | |
|----|----|---|
| 1 | 1 | My Ding-A-Ling—Chuck Berry—Chess—Carlin |
| 2 | 2 | Gudbuy T'Jane—Slade—Polydor—Barn Shroeder |
| 3 | 3 | Crazy Horses—Osmonds—MGM—Kolob |
| 4 | 4 | Crocodile Rock—Elton John—DJM—Dick James |
| 5 | 6 | Why—Donny Osmond—MGM—Debmar |
| 6 | 5 | Angel What Made Milwaukee Famous—Rod Stewart—Mercury—KPM/Schroeder |
| 7 | 8 | Ben—Michael Jackson—Tamla/Motown—Jobete Carlin |
| 8 | 14 | Solid Gold Easy Action—T. Rex—T. Rex—Wizard |
| 9 | 19 | Long Haired Lover From Liverpool—Jimmy Osmond—MGM—KPM |
| 10 | 9 | Lay Down—Strawbs—A & M—Summerdown |
| 11 | 16 | Shotgun Wedding—Roy C.—UK—Sparta Florida |
| 12 | 7 | Lookin' Through The Windows—Jackson Five—Tamla/Motown—Jobete Carlin |
| 13 | 13 | Rock Me Baby—David Cassidy—Bell—Carlin |
| 14 | 12 | Stay With Me—Blue Mink—Regal Zonophone—Cauliflower Cookaway |
| 15 | — | Happy Christmas, War Is Over—John & Yoko/P.O.B./Harlem Community Choir—Apple—Ono Northern |
| 16 | — | Nights In White Satin—Moody Blues—Deram—Tyler |
| 17 | — | Little Drummer Boy—Royal Scots Dragoon Guards—RCA—Bregman Vocco Con |
| 18 | 10 | I'm Stone In Love With You—Stylistics—Avco—Gamble, Huff |
| 19 | — | Help Me Make It Through The Night—Gladys Knight & The Pips—Tamla/Motown—KPM |
| 20 | 17 | Hi Ho Silver Lining—Jeff Beck—Rak—Contemporary |

TOP TWENTY LP'S

| | |
|----|---|
| 1 | Back To Front—Gilbert O'Sullivan—MAM |
| 2 | Twenty All Time Greats Of The Fifties—Various Artists—K-Tel |
| 3 | Greatest Hits—Simon & Garfunkel—CBS |
| 4 | Slayed—Slade—Polydor |
| 5 | 25 Rockin' & Rollin' Greats—Various Artists—K-Tel |
| 6 | Portrait Of Donny—Donny Osmond—MGM |
| 7 | Never A Dull Moment—Rod Stewart—Mercury |
| 8 | Catch Bull At Four—Cat Stevens—Island |
| 9 | 22 Dynamic Hits—Various Artists—K-Tel |
| 10 | Seventh Sojourn—Moody Blues—Threshold |
| 11 | Singalong With Max—Max Bygraves—Pye |
| 12 | Caravanserai—Santana—CBS |
| 13 | Sing Along With Max Vol. 2—Max Bygraves—Pye |
| 14 | Best Of Bread—Bread—Elektra |
| 15 | Motown Chartbusters Vol. 7—Various Artists—Tamla Motown |
| 16 | 20 Fantastic Hits Vol. 2—Various Artists—Arcade |
| 17 | Too Young—Donny Osmond—MGM |
| 18 | Doremi, Fasol, Latido—Hawkwind—UA |
| 19 | Last Goon Show Of All—The Goons—BBC Radio Ent. |
| 20 | Slade Alive—Slade—Polydor |



Japan

| TW | LW | |
|----|----|--|
| 1 | 1 | Onna No Michi—Shiro Miya & Pinkara Trio (Columbia) Pub: Nichion |
| 2 | 2 | Kassai—Naomi Chiaki (Columbia) Pub: Kaientai Music |
| 3 | 3 | Isatribi Koiuta—Rumiko Koyanagi (Reprise/Warner-Pioneer) Pub: Watanabe |
| 4 | 4 | Chiyisana Tayiken—Hiromi Goh (CBS-Sony) Pub: Nichion |
| 5 | 6 | Holiday—Michel Polnareff (Epic/CBS-Sony) Sub Pub: April Music |
| 6 | 5 | Ame—Eiji Miyoshi (Victor) Pub: Shinko Music |
| 7 | 10 | Soshite Kobe—Cool Five (RCA/Victor) Pub: Uchiyamada Music |
| 8 | 8 | Anata Ga Kaeru Toki—Eiji Miyoshi (Victor) Pub: Shinko Gakufu Music |
| 9 | 7 | Dookyusei—Masako Mori (Minoruphone/Tokuma) Pub: Tokyo Music |
| 10 | — | Futari No Nichiyobi—Mari Amachi (CBS-Sony) |
| 11 | 9 | Orizuru—Hiroko Chiba (King) Pub: Watanabe |
| 12 | 18 | Jinjin Sasete—Rinda Yamamoto (Canyon) Pub: Fuji Music |
| 13 | 15 | Sensei—Masako Mori (Minoruphone/Tokuma) Pub: Tokyo Music |
| 14 | 12 | Bus Stop—Kooji Taira (Teichiku) Pub: Nichion |
| 15 | 11 | Rengeso—Villy Banban (Kit/Columbia) Pub: P.M.P. Music |
| 16 | 13 | Sasurayi Bune—Shinyichi Mori (Victor) Pub: Watanabe |
| 17 | — | Himitsu—Tokyo Romantica (Victor) |
| 18 | 14 | Kanashimiyo Konnichiwa—Megumi Asaoka (GAM/Victor) Pub: J & K |
| 19 | 16 | Anata No Maeni Bokugayita—Four Leaves (CBS-Sony) Pub: April Music |
| 20 | — | Chance Wa Ichido—Saijo Hideki (Victor) |

TOP FIVE LP'S

| | | |
|---|---|--|
| 1 | 1 | Genkidesu/Takuro Yoshida (CBS-Sony) |
| 2 | 3 | Simon & Garfunkel—Gift Pack (CBS-Sony) |
| 3 | 7 | Rumiko Koyanagi No Subete (Warner Pioneer) |
| 4 | 2 | Hiromi Goh/First Album (CBS-Sony) |
| 5 | — | Masako Mori First Album (Teichiku) |

International News Report

409 Singers Bowed In '72 On Japan Mkt

TOKYO — The total number of singers who made their debut via 13 major Japanese record companies in the second half of this year (July 1 to Dec. 31, 1972) reached, 180. The total number in 1972 was 409. The label breakdown is as follows:

Nippon Columbia: 26, Victor Musical Industries Inc.: 21, King Record: 18, Teichiku Record: 16, Polydor: 16, Toshiba Onko: 13, Crown: 12, Tokuma Onko: 10, CBS-Sony: 9, Nippon Phonogram: 7, Toho Geion: 7, Canyon: 13, Warner Pioneer: 12.

The 409 total is less than the 527 of last year, and it's apparent that companies have restricted the flow of new singers.

No. 1 artist in the second half of this year is Shiro Miya & Pinkara Trio (Columbia), to be followed by Masako Mori (Tokuma), Mieko Makimura (Victor RCA) and Eiji Miyoshi (Victor Musical Industries). All these are singers of traditional Japanese pop-song (Enka). This is in contrast with folk music, which was predominant in the first half of this year.

Ram's Platters To England; 1st Visit Since '59

LAS VEGAS — The Buck Ram Platters left from Miami on Dec. 23 to return to England for the first time since 1959.

Promoted by Danny O'Donovan of American Program Bureau in England, the European tour includes television and concerts in Holland for one week and approximately five weeks in England—where they appeared for one-week engagements at the Fiesta Clubs—week of Dec. 24 in Sheffield and week of Dec. 31 in Stockton. On Jan. 14, they open at Talk of the South Club in Southend.

They will appear for radio broadcasts on the BBC in London, and United Artists in England is to rush out their current version of "The Great Pretender."

Tony Barrows, former press agent for the Beatles, will be setting up their personal appearances and handling the press while in London.



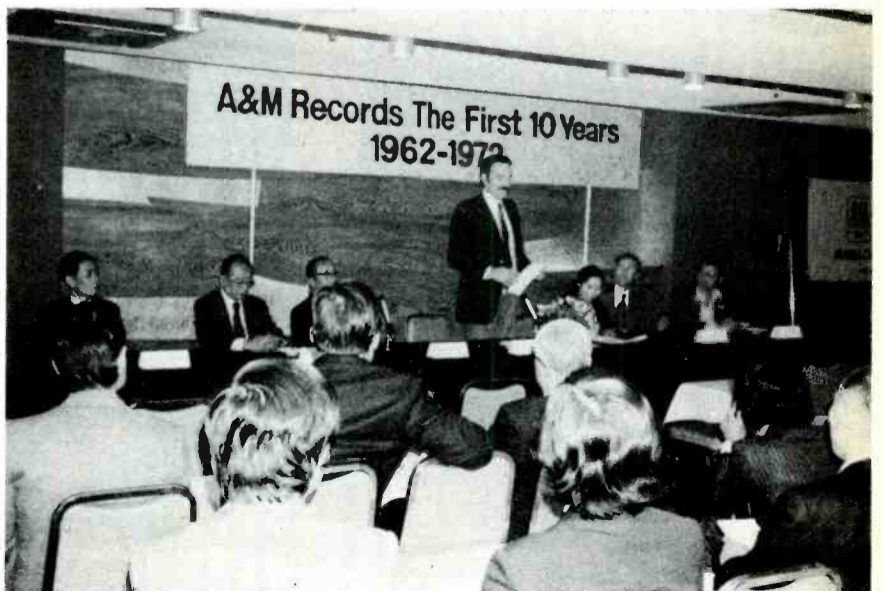
GOLD TAPE AWARD: Victor Musical Industries Inc. has presented the first "Gold Tape" to Reader's Digest of Japan Ltd. for both recent million-seller-tape, "Romantic Mood 120," and its contribution to increase music popularity in Japan via direct-mail.

The presentation ceremony was held at the Tokyo office of Reader's Digest of Japan on Dec. 7. Present were Mr. Kasajima, managing director of Victor Musical Industries Inc., Mr. Iino, manager of special project dept., W. S. Holt, president of Reader's Digest of Japan and many others. In the photo, the award is given by Kasajima (right) to Holt (left).

Merc To Polydor Dist. In Canada

CHICAGO — Polydor Records of Canada has acquired several of the Phonogram, Inc. labels for Canadian distribution, effective Jan. 1, according to Irwin Steinberg, president of Phonogram, formerly Mercury Record Productions, Inc.

Polydor acquires all future and catalog product on the Mercury Dial, and Smash labels. Distribution of the Philips, Fontana, and Vertigo labels remains with London Records of Canada. Among the acts Polydor will distribute for Phonogram are Rod Stewart, Uriah Heep, Jerry Butler, Jade Warrior (a Vertigo artist to be released on Mercury in Canada), Daniel Boone, Tom T. Hall, Jerry Lee Lewis, The Statler Brothers, Faron Young, Dave Dudley, Johnny Rodriguez, Chuck Mangione, and Joe Tex.



BIG 10: King Records recently hosted a reception for "A&M Records, The First 10 Years" at the Hotel Okura. Among those in attendance were Jerry Moss, president of A&M, who came to Tokyo to renew the distribution agreement with King and Mr. Machijiri, president of King.

MERCURY RECORD
PRODUCTIONS, INC.



phonogram inc., not just a new name,
but a new doorway to the world.



When Mercury Record Productions, Inc. became Phonogram, Inc. a short while ago, it was more than just a name change. Sure, we're still at 35 E. Wacker Drive in Chicago. Sure, we still market Mercury, Philips and Vertigo labels along with a string of first rate distributed labels. And sure, we've got the same organization of people to serve you. But now we're part of the Phonogram International family (boasting over 40 companies), an entertainment network headquartered in Baar, Holland and active in over 100 countries.

And when it comes to establishing impact for our artists, that makes a world of difference.



products of phonogram inc., 35 e. wacker drive, chicago, ill.



Gavin '72 Musical Summary Sees Soft Sound Triumphant

HOLLYWOOD — Hard rock took a back seat to smoother sounds in the realm of popular music during 1972, according to the annual summary prepared by Bill Gavin, publisher of the weekly guide to radio programming, the Gavin Report.

"A glance at the year's top 100 hit singles will show that fewer than 25 per cent are in the real tough rock category," Gavin noted, pointing to "mellow ballads" as the kind of music America liked best.

The trend toward slower and sentimental songs also was evident in the rhythm-and-blues field, he said, while the traditionally-conservative non-rock radio stations became less so and programmed a higher percentage of current hits. Country music continued to thrive, according to Gavin.

The Top 10 pop hits of 1972, based on weekly findings filed by Gavin Report correspondents: 1) First Time Ever (Roberta Flack); 2) Horse With No Name (America); 3) Alone Again (Gilbert O'Sullivan); 4) Precious & Few (Climax); 5) Nice To Be With You (Gallery); 6) I'd Love You to Want Me (Lobo); 7) Without You (Nilsson); 8) Summer Breeze (Seals & Crofts); 9) Brandy (Looking Glass); 10) Lean on Me (Bill Withers).

Rockless Hits: 1) Alone Again (O'Sullivan); 2) I Can See Clearly Now (Johnny Nash); 3) Nice to Be With You (Gallery); 4) First Time Ever (Roberta Flack); 5) City of New Orleans (Arlo Guthrie).

Rhythm And Blues Hits: 1) If You Don't Know Me By Now (Harold Melvin and the Blue Notes); 2) I'll Be Around (Spinners); 3) I'll Take You There (Staple Singers); 4) Me & Mrs. Jones (Billy Paul); 5) If Loving You Is Wrong (Luther Ingram).

Country Hits: 1) Happiest Girl in the U.S.A. (Donna Fargo); 2) My Hang-Up is You (Freddie Hart); 3) If You Leave Me Tonight (Jerry Wallace); 4) Funny Face (Donna Fargo); 5) It's Not Love (Merle Haggard).

Gavin's Yearly Summary contained 100 hits in each of the above categories.

UA Services Disk Jazz Show to FMs

HOLLYWOOD — United Artists, in order to reach further markets with their Douglas Collection jazz series has produced an hour-long radio show geared specifically for the college and FM media. The program, produced and written by Martin Cerf of UA's creative services dept., and Colman Andrews (editor of Coast Magazine) will be pressed on disk and serviced to FM and college radio outlets nationally early this month.

Rosenberg New RKO Gen. Veep

HOLLYWOOD — Hal Rosenberg, General Manager of KRTH, has become a vice president of RKO General, Inc. He is the only FM general manager in the RKO system to double as vice president.

Since becoming general manager, Rosenberg has built up the station's sales and led it through changes in call letters (from KHJ-FM to KRTH) and format (to classic gold rock n' roll of the fifties and early sixties).

STATION BREAKS:

Guy Lombardo Department: With New Year's Day just behind us, and a whole New Year ahead, now is the best time. Not just to make resolutions, but to see if we can really keep them. Regardless of the arbitrariness involved in shipping the endless ribbon of time into neat, twelve-month strips for wrapping our memories and past hopes into compact little packages, January is indeed a new beginning. With the holiday tidings and business spurt also comes the subsequent lull in music trends, and in policy decisions in general. But ingenuity can't take a holiday. We have no control over January being a cold month, but it doesn't have to be a dull one. Jocks, mds, pds, and gms must prove their stuff now more than ever before. Lest old acquaintances be forgot. Radio is so easily taken for granted. Only the excitement you bring to the medium can continually reactivate the efficacy of a true friendship, a real, not imagined communication between you and your audience. They'll give a damn only if you do your damnest. In the words of the President who just passed his last Christmas—give 'em hell!

It seems that the "program" in "pd" may be in for a new meaning. Lee Abrams has left his pd-ship at Detroit's WRIF with an idea he'd like to see realized. He's been working with the computer meaning of the word "program" for some time and now has over 75,000 research pages of input

ready to be turned into output for the right rocker. (Much of his data comes from ARB analyses.) He can be reached at (313) 356-2698. Meanwhile the ABC FM outlet is looking for a replacement for Abrams . . . Charlie Greer, former jock on WABC moves his business address closer to home as he assumes the 9-noon slot at Spring Valley's WKQW.

New faces at Richmond Hill, Ontario's CFGM. Bill Anderson is the new pd, coming from CJCB in Sydney. John Hart is the new public service director, from Montreal's CKGM and CFCF; and Bob McAdorey has returned as morning man from a two-year hiatus at Toronto's CFTR . . . Dave Turner is the new night news editor at Charlotte's WAME.

Many smaller cities within shoutin' distance of larger urban areas often have an inferiority complex. It can spread to the stations in these smaller metropolises as well. But not always. Reading and WRAW is a case in point. With Philadelphia so close, the station still gets pulse numbers like 33 in morning drive and 50 in afternoon drive. Doug Weldon is pd there, while at sister station in Allentown it's Gene Werley. Both are important men when there is a record to be broken in Philly.

Aircheck: Imus In The Morning, WNBC. Before interviewing Joey Heatherton on the air: "I'd do anything for her. Anything. I'd even play her record."

robert adels

Atlantic Best Year (Cont'd from page 10)

Nash & David Crosby;" "History Of Eric Clapton;" Bee Gees—"To Whom It May Concern;" Joni Mitchell—"For The Roses."

Atlantic's custom labels also released albums by their biggest stars. The Rolling Stones double LP, "Exile On Main Street," was issued by Rolling Stones Records; Little David Records released George Carlin's "FM & AM" and "Class Clown," and Flip Wilson had "Geraldine."

Atlantic also released new product by its outstanding jazz artists: Herbie Mann, Eddie Harris, Les McCann, Rahsaan Roland Kirk, Yusef Lateef, David Newman, Hubert Laws, Dave Brubeck, and The Modern Jazz Quartet. Rahsaan Roland Kirk made his debut as a producer for Atlantic with an LP featuring a great Chicago jazz musician, Von Freeman. The first album in the commodore label's classic jazz series was issued in October, Billie Holiday's "Strange Fruit." One of the new groups signed to the label was "The Chicago Art Ensemble," whose records will be produced by Michael Cuscuna.

Although Led Zeppelin did not have a new album during the year, their fourth album, released in late 1971, continued to be a big seller throughout the year, passing the million unit mark in total sales.

The tours and concert appearances by top acts helped spur sales of both singles and albums. In addition to the Rolling Stones tour during the summer, such important artists as Graham Nash & David Crosby, Stephen Stills and his new band Manassas, ELP, Yes, Roberta Flack, Donny Hathaway, Led Zeppelin, George Carlin, and many others appeared in auditoriums, arenas, theaters and clubs during the busy year.

The Nash-Crosby tour was the first for either artists in over a year. Ste-

phen Stills had a very busy schedule, with five tours, including one in Europe, in the six months from June to December.

In the fall of the year Atlantic released the second album featuring Archie Bunker and his TV family "All In The Family, 2nd Album." The first "All In The Family" album was a smash in 1971; the second album was a strong seller in 1972.

Atlantic Records and its custom labels signed many talented artists during 1972. Among the artists joining the label in 1972 were: Bettye Swann, Jackie DeShannon, Dave Brubeck, New Heavenly Blue, Daryl Hall & John Oates, Good God, Lenny Welch, Ramatam, Margie Joseph, The Spinners, Stiller & Meara, Doug Sahm, Bette Midler, Bobby Austin, Willie Nelson, Eric Justin Kaz, and Sam Dees (Clintone). Asylum Records added to the strength of its roster with the signing of Linda Ronstadt, and the all-star rock group, The Eagles. Ronstadt's first album will be released next year.

Atlantic signed a recording contract with its own West Coast regional promotion director, Big Johnny Fisher. His first single was released in November.

The English super-group, Yes, made a personnel change in 1972 when Alan White succeeded Bill Bruford on drums. Bruford left Yes to join King Crimson.

The Persuaders, one of Atlantic's top-selling vocal groups were signed to a new, long term exclusive contract with Atlantic Records, under the supervision of vice president of promo Henry Allen.

Atlantic Records merchandising department under Rick Willard came up with a number of unusual merchandising ideas that helped enhance Atlantic releases and artists. In the

spring the firm issued a series of posters of top artists illustrated by the famous artist Stanislaw Zagorski. Posters featured Aretha Franklin, Roberta Flack, Wilson Pickett, Les McCann, Eddie Harris, The Bee Gees, Stephen Stills, David Crosby, Graham Nash, Herbie Mann, Keith Emerson, Greg Lake, and Carl Palmer. Two of the posters, David Crosby and Keith Emerson, garnered awards as best posters of the year in a contest sponsored by Print Magazine.

The merchandising department also initiated a new in-store monthly leaflet called Atlantic Album Review with reviews of new Atlantic products. Stores all over the country were using the Atlantic Album Review as stuffers and giveaways.

Atlantic received an outstanding achievement award in the 30th annual exhibition of the New York Metropolitan Printing Industries for its Led Zeppelin display.

Two completely re-packaged oldies single series were issued by Atlantic in 1972. Called the Oldies Hit Series and The Collectors Series, they were introduced in early Oct. The two series contain 166 singles, all with back to back hits. The collectors series features such artists as Ray Charles, Sticks McGhee, The Clovers and Joe Turner. The oldies series features Lavern Baker, The Coasters, Aretha, Otis Redding, The Bee Gees, Led Zeppelin, and Crosby, Stills & Nash. These recordings are offered in two browser boxes, one called The Real Beginning, the other The Gold Bin.

Atlantic used both slide shows and films to introduce its new product to dealers this year. It's "Soul Explosion" release in Jan. 1972, showcased new product in a 30 minute film created by Joe's Lights. In the fall the firm introduced new product in August and October with slide shows created by Ron Naar Associates and written by Atlantic's own advertising manager, Elin Guskind.

A 12-page booklet, A Short History of Atlantic Records was also made available in 1972 for the consumer. The 1200 word story with a list of all gold records was written by

advertising and publicity vice president Bob Rolontz.

A number of polls were won by Atlantic during the year. The firm was voted the company that gives the best service to college radio stations by the nationally circulated College Radio Report, and also by Format, the Mid-Western newspaper of the Intercollegiate Broadcasting System. Atlantic initiated its own service for college broadcasters by acting as a clearing house for college students who wanted to get into broadcasting. Resumes sent to Atlantic are passed on to commercial radio stations by Gunter Hauer, Atlantic Records college promo director.

Personal Additions and Promotions

The following new additions and changes were made at Atlantic in 1972: Victor O'Gilvie was appointed to the post of manager, artist relations; C. B. Bullard succeeded O'Gilvie in jazz promotion; Dolores Seymour was named exec assistant to Henry Allen. Rick Willard was appointed merchandising manager, a new post for the company; Johnny Bienstock was appointed singles sales manager, and in Dec. he joined RSO Records as U.S. label manager. Sal Uterano was appointed album sales manager. Paul L. Johnson was named eastern regional promo manager; Phil Rauls was appointed southern & regional promo manager; Paul Ahern joined Asylum Records as head of promo. Michael Cuscuna joined Atlantic as a staff producer.

Dede Sparico was appointed to the post of foreign production coordinator; Bob Defrin joined Atlantic as art director, advertising. LeBaron Taylor joined Atlantic as A&R head for R&B product.

Rick Sanjek left BMI to come with Atlantic as country music administrator. He was also made manager of Atlantic's first Nashville office.

Cordelia Perkins was made assistant to the controller (Mel Lewinter); Gerald Burse became manager, royalties, for the company; Susan Poyneer was hired as an assistant art director.

Southern Ops Jam Rock-Ola Class at AMA

NEW ORLEANS — A.M.A. Distributors, Inc., Rock-Ola's music and vending distributor for the Louisiana and Mississippi territory, recently hosted the Rock-Ola Field Service Caravan for a series of four schools held throughout the territory.

The host for the schools held in New Orleans, Jackson and Gulfport, Mississippi, and Lafayette, Louisiana, was the owner of A.M.A. Distributors, Robert E. Nims. The instructions were conducted by William Findlay, Rock-Ola's senior field service engineer, using a slide presentation for the lecture on the operation of the Rock-Ola phonograph line with practical work and trouble shooting instruction done on the actual phonograph—in this case Rock-Ola's new Model 450. The tremendous interest in the Rock-Ola line was brought out by the large attendance at all four of the schools which played to a full house each day.

Findlay was assisted by A.M.A. sales personnel: Larkin Etheridge, John Asprodites and Sandy Wolz. In attendance at the four schools were:

New Orleans, Louisiana, School: Joel Miller and James Boon, M & M, Bogalusa; Anthony Hobbs and Ronald Richard, Juke Box Music, New Orleans; Vic Palmisano and E. Palmisano, Jefferson City Service, Metairie; Gary L. Fremin and John Fremin, Twin City Music, Morgan City; Louis Marsala and Lloyd Walker, Jr., Marsala, Inc., Donaldsville; Bob Larsen, Sambo Amusement Co., Larel; Kenny Duff, Duff Amusement Co., Hattiesburg, Miss.; John J. Jeandron, Jeandron Music Co., Houma; Charles Babin, and Herman LaMothe, Jr., Jefferson Music Co., Gretna; Eddie Davis and Hank Sturson, Brown Amusement, Coushatta; Gray Montgomery, H. B. Nelson, Natchez.

Lafayette, Louisiana, School: Bobby Price and Robert Delhommer, Dixie Phono, Lafayette; Paul Boudreaux and Bill Woolley, United Service, Lafayette; Merlin Letular, United Service, Lafayette; Lloyd Higginbotham, Martinville; Joseph C. Willingham and Lawless Romero, Romero's Juke Box, Lafayette; Russell R. Fontenat and C. J. Cameaux, Barbir Novelty, Cranby; Walden (Tee) Courville, K. G. Ford and K. E. Lord, Jr., T. Ed. Manuel, Mamou; David Goodeau, Allen Marks and John Barber, Gerald's Amusement Co., Lafayette; Phillip Landry, Raymond's Machine Service, New Iberia; Eddie Doming, United Service, Lafayette;

EDITORIAL:

Happy 25th, MOA

25TH ANNIVERSARY



The new MOA logotype shown above will be seen frequently throughout this new year of 1973, on coin company stationery and other trade literature, saluting the silver anniversary of the national association . . . a very proud occasion for members, as well as non-member firms.

The longevity of MOA, we feel, is apt testimony to the stability of the music and games business. Through its 25 years, it has served well as the visible, responsible, representative body for the nation's almost 6,000 operators, and helped to engineer that much-sought prestige from the public sector.

The smooth succession of MOA officers throughout the years, aided by an excellent permanent staff, is a microcosm of the national government itself, and radiates the permanence and importance of the industry for all who care to look.

Therefore, 1973 is a year for celebration for this industry . . . all gearing toward the whopper of a 25th anniversary convention and trade show set for this coming November. As such, every operator and trade employee should celebrate his or her own role in this industry by speaking of it proudly when in public, and by continuing the good route service in private.

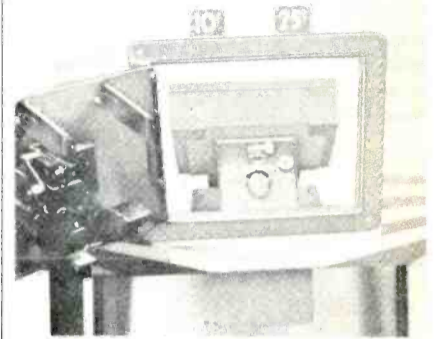
Happy 25th, MOA!

Raymond Boutte, Raymond's Machine, New Iberia; Jan Manuel and Merwin Retse, Baldrige Amusement Co., Opelousas; Don Wagner and Ralph Gaskill, Cameron Novelty, Cameron.

Jackson, Mississippi, School: B. C. Connerly, Connerly Music Co., Jackson; Frederick W. Hein, Nelson Music Co., Natchez; Wayne McFarland, Curtis Bridges, Benny Allen, Eddie Hill, Charles W. Haley, Floyd Newton,

(continued next page)

Super-Security Coin Box Bows for Jukes/Games



New ICI unit protecting flipper.

READING, PA. — ICI Security Systems has announced the availability of their #500 Perma-Lok Coin Box System, designed as a universal system to protect all existing music, flipper and game machines. Firm president Larry Wurman said "breakins are thwarted because there is no entrance to the coin box outside the machine. Should the machine be forced open, the thief is confronted by a sealed, heavy gauge coin box, locked into a housing that is bolted to the machine.

"Pilferage by persons having a key to unlock the coin box from the housing is thwarted by the new 'gimmick' proof Perma-Lok coin box cover. Boxes with these new covers go to the collector closed, sealed and locked."

Wurman also advised that the boxes will only accept coins when they are inserted into the machine. "Any tampering will make it impossible to insert the box, and will immediately provide concrete evidence of tampering for the supervisor, collector or counting room," he declared.

Wurlitzer Show In New Orleans



At the Wurlitzer Co. branch office in New Orleans, recent Americana showing snapped Merlin Gurdy, Bob DuPuy and a hostess.



Herman Barber, S. E. Deplanter and the family of Ernie Bone (background) at the showing.

For the Needy



ADvise Associates, Inc., management firm for TOMMY Pinball Parlors in Los Angeles, held its second annual Christmas Party on December 9. Guests were asked to bring a gift for the children of The Hathaway Home. Among the guests in attendance were Mickey Greenman and his wife Mildred from Associated Coin Amusement Corp., which supplies the amusement machines for the Parlors. The evening's festivities netted 63 gifts which were presented to the children at the Hathaway Home the following Friday evening. Left to right above are Tedd Anasti, president of ADvise, Mildred and Mickie Greenman of A.C.A.



At the A.M.A. showrooms in New Orleans, the group pauses mid-course for a photo. Bob Nims is seated at right-end of table; Bill Findlay stands at right.

BUY
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FOR
TOP EARNINGS
IN
EVERY TYPE OF LOCATION
EVERYWHERE

JUKEBOX PROGRAMMING GUIDE

POP FREE
WISHING WELL (3:38)
No Flip Info. Island 1212

PETER NERO
LADY SINGS THE BLUES
(2:42)
No Flip Info. Columbia 45756

LYNN ANDERSON
KEEP ME IN MIND (2:54)
No Flip Info. Columbia 45768

R & B O'JAYS
LOVE TRAIN (2:59)
No Flip Info. Phila. Int'l 3524

JOE TEX
WOMAN STEALER (2:42)
b/w Cat's Got Her Tongue (3:03)
Dial 1008

ANN PEEBLES
I'M GONNA TEAR YOUR PLAY-
HOUSE DOWN (2:55)
b/w One Way Street (2:55) Hi 2232

Rock-Ola Class (Cont'd)

Ross Kyzer, Carlton Aldridge, Jimmie Fleming, John Haley, Canton; John Bell and Gene Fray, D & F Music Co., Vicksburg; Estus Garner and K. K. McKee, Pla-Mor Amusement, Jackson; R. D. Tingle and Archie Fields, Mississippi Billiard Co., Jackson; Eugene Dorsey, Jr., Dorsey's Lucky Coin, Jackson; Mickey Smith and Lillie Smith, Capital Music, Jackson; Glen Spell and James Gully, Capitol Music Co., Jackson; Bob Richard, Hall Music Co., Jackson.

Gulfport, Mississippi, School: Kearney Perry, Redd Music Co., Laurel; John E. Parker, Sambo Amusement Co., Laurel; Hollis A. Smith and Charles R. Millis, M & M Amusement, Bogalusa; David L. Stevens, A. P. DeSilvey and John Bertucci, United Novelty Co., Biloxi; Marvin Anglada, Jr., and Marvin Anglada, Dixie Novelty Co., Biloxi; F. Wheat, Evans Amusement, Gulfport.

cashbox/ Round The Route

EASTERN FLASHES

AROUND TOWN—Al Denver, founding father of Music Operators of America, proudly notes that the national group is celebrating its 25th anniversary all this year of 1973. MOA, which Al, George Miller and several other pioneer ops organized back in 1948 as a representative body of jukebox people to combat the copyright problem in Washington, is today in absolutely superb shape in all quadrants—financially, in the value of member services, and in the number of members itself. (Incidentally, New York State, with its 77 MOA members, makes up the largest "delegation" in the association). Membership in MOA is a prestige thing also, and members have received new "25th Anniversary" MOA symbols for their company letterhead. We expect all will show it proudly. . . . **Joe Goldsmith** of the Mike Munves Corp. recently returned from a two week vacation in Florida with his Missus. While down there, **Don Paul** of Tampa stopped by the Munves showrooms on Tenth. Don was visiting New York with his wife. Other recent visitors to Munves included **Leon Tracht** of Atlantic City, **Roy Curtis** of Nashville and **Ben Sterling, Jr.** of Moosic, Penna.

Ron Gold of Cleveland Coin Exchange, his charming wife **Ilene** and their daughters spent the year end holidays resting up down in Miami. Well, Ron almost rested, spending at least two hours each day on the phones on business. While in Florida, he stopped by for a visit with **Bob Spittler** (who we understand will shortly pop out a revolutionary new design in electronic wall games).

Al Rubin, who had a fair-sized jukebox hit with **Johnny Desmond's** 'Red, Red Roses' awhile back, has released a seasonal instrumental on his Musicanza label entitled 'It's Snowing in New York'. It's a very infectious melody, nicely played by 'The Land of Sunshine', and should do well at adult locations. New York City ops should also note the disk is getting airplay on WOR-AM, WRFM and WTFM and several other stations in New York State and on the Island.

HERE AND THERE—**Vic Haim** and the rest of the staff at R.H. Belam celebrated New Year's with an office party held Friday, Dec. 29th in their Madison Ave. headquarters. Vic's just received copies of his new Belam used equipment brochure, so overseas operators and distributors will be getting it in the mails over the next few weeks. . . . The North Carolina association met Dec. 17th for business meeting in Fayetteville. Association president **Julius Nelson** presided.

CHICAGO CHATTER

Our gal **Camille Compasio** upped and took the week off between Christmas and New Year's, so the Chatter column once again will be murdered, remote control, by the New York guys. Camille herself will be back chattering away next week. . . . **Fred Granger's** latest issue of the **Location** advises that the new MOA member directory will be in members' mailboxes early this month. That issue may very well turn into a collector's item, Fred notes, since it'll be their 25th Anniversary edition.

Pete Tullio and **Robert Deutsch** have both been elected to the Interstate United Corp. board of directors. They join IUC prexy **Wagner Van Vlack** there, making three employee members now on the corp's 11 member board. Pete and his family reside in Buffalo Grove; Deutsch and his in Glencoe.

Happy to note generous phone response to **Joe Robbins'** story on soccer tables, which appeared in our Year End Issue, and a letter from a Pennsy operator asking permission to reprint the item for a brochure he's making. Thanks again, Joe. . . . Also good reading is **Fred Granger's** latest item on the 1970 Occupational Safety and Health Act, printed in a recent member mailing. According to Fred, some 9,300 establishments business were inspected during the first six months the law was in effect, and 60% of them were cited for fines totaling \$364 million. Most violations can be cleared up with just an effort at good house-keeping, since many on the job accidents result from nothing more than slipping on bad floors or tripping over things that should have been put in their proper place. Fines can also result from trash, waste and refuse that's not promptly policed up—anything that could possibly cause slipping, tripping or stumbling. So safe and healthful working conditions are not only sensible but now demanded by law.

UPPER MID-WEST

Gordon McLellan has acquired the Hertz rental agency for Bemidji and is taking charge himself. That, plus his running a pretty good size route, should keep him busy. . . . **Forrest Dahl**, Dahl Music Co. Fergus Falls, will open the first of the year youth center. The place is next door to his office and shop. His son will take charge. . . . **Dan Butler**, Winnipeg, Canada, in the cities for a few days on a buying trip. . . . **Cab Anderson** in the cities last week for a few hours and 35 pounds lighter. Cab had been in the hospital for 5 weeks. . . . **Mr. & Mrs. Herman Warn** of Salem, will leave for Florida after the 1st. for a few weeks vacation. . . . Also leaving for a two week vacation for Hawaii and Los Angeles were **Mr. & Mrs. Sam Sigel** and their daughter **Barbara**. Sam is the credit manager at **Lieberman Music Co.**. . . . Congratulations to **Mr. & Mrs. Archie Meltz** on becoming grand-parents for the first time. . . . **Johnny Galep**, Menominee, is back from attending a funeral in Providence, Rhode Island. . . . **Mr. & Mrs. Vern Ness** have just returned from a 3 week trip. Driving a new Mark IV they drove to San Francisco, Los Angeles, Las Vegas, and Phoenix, and loved every mile of it. They are new planning a 10 day trip, flying to Acapulco in February. . . . **Ernest Woytossek** and his daughter **Linda** to keep him company drove to the cities for the day buying necessary parts and records. . . . **Bob Lucking** in town to pick up his daughter who attends St. Katherine, and take her home for Christmas vacation. . . . Seen in town this week were **Jack Godfrey**, Chaska, **Clayt Norberg**, Mankato, **Mr. & Mrs. Lawrence Sanford**, Joe Hechter, Alexandria, **Gordon Runnberg**, Stan Baeder, Fargo, **Clem Kaul**, Frank Phillips, Winona, **George Bergquist**, and **Bob Stolp**. . . . AND A HAPPY NEW YEAR TO EVERYONE !!

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WANTED: Older flipper games, any quantity, send your inventory list, prices, packing cost and phone number to Dutchess Enterprises, 16894 Encino Hills Drive, Encino, Calif.

ROUTE WANTED—Will buy small or medium sized route located in the following Maryland counties: Washington, Frederick, Carroll, Baltimore or Cecil. Will also consider buying into a route if arrangement is desirable. Reply Box 926, Cash Box, 119 W. 57th St., NYC 10019.

SCOPITONE OPERATORS! ***** ATTENTION. If you have 5 or more American Machines in storage or on poor locations, and would be interested in a guaranteed income plan, please contact Scopitone West, 504 Van Ness, San Francisco, 94102. (415) 431-2266.

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WANT—Electronic Games, Darts, Golf, etc. Seeburg Console/ettes and Highway units. Harvard Metal Typers. Also interested in distribution of new equipment. St. Thomas Coin Sales, 669 Talbot St., St. Thomas, Ontario, Canada. (519) 631-9550.

WANTED All NSM Prestiges—Model A-B or Consul—As Is Condition. American Automatic Amusements Co., 265 So. Little Tor Rd., New City, N.Y. 10956. 914-634-6330.

COIN MACHINES FOR SALE

American Shuffleboard Scoring Unit \$135, 2 Side Lights \$75; Combination \$195. Budge Wright's Western Distributors, 1226 SW 16th, Portland, Oregon 228-7565.

SLOT MACHINES for EXPORT/SALE—Bally, Mills, Pace, Jennings, Uprights, Consoles, Baby Bingo Pinballs, Automatic Horse Race, Automatic Poker, Keno, Bingos, SI REDD'S BALLY DISTRIBUTING CO., 390 E. 6th St., P.O. Box 7457, Reno, Nevada 89502 (702-323-6157). (Las Vegas Office) 2611 S. Highland Ave., Las Vegas, Nev. (702) 735-3767.

FOR SALE—RECONDITIONED-LIKE NEW: Hollywood Driving Range, \$295, FOB Cleveland (15 Ball golf game)! SEGA Jet Rocket, \$795, FOB Cleveland; Williams Flotilla, \$795, FOB Cleveland; SEGA Missile, \$425 FOB Cleveland; Allied Wild Cycle, \$445, FOB Cleveland. CLEVELAND COIN INTERNATIONAL, 2025 Prospect Ave., Cleveland, Ohio 44115. Phone (216) 861-6715.

FOR SALE—Export Market Only: Silver Sails, Cans, Roller Derbies, Country Fairs, Sea Islands, Carnival Queens, Miss Americas, Cypress Gardens, Touchdowns, Show Times, Key Wests, Big Shows, Mami Beaches, Night Clubs, Broadways, Big Times, others. Lexingtons, Turf Kings with automatic pay-out drawers. MUSIC-VEND DISTRIBUTING CO., 100 Elliott Ave. W., Seattle, WA 98119. Cable MUSIVEND.

FOR SALE—EXPORT ONLY—Bally, Bingos, slots, up-rights Games, Inc., Big Ben, etc., Keeney Mt. Climber, etc., Evans Winterbrook. All models rotamint & rotamat. Write for complete list phonos, phono-vues, pin balls, arcade, etc. ROBERT JONES INTERNATIONAL, 880 Providence Highway, Dedham, Mass. 02026 (617) 329-4880.

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ATTENTION: WHOLESALERS, EXPORTERS, AND IMPORTERS: Have WURLITZER 3400, 3500, and Super Star Model 3600, 200 selection phonographs. Write for prices, UNITED DISTRIBUTORS, INC., 420 S. Seneca, Wichita, Kansas. Phone (316) 263-6181.

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