

Cash Box

MAY 26, 1973

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Royal Albert Hall Bans Pop, Rock Performances . . .
NY State Attorney's Office Clears 'Bangladesh' Fi-
nances...Labels Represented In NARM Advisory Units.
Jeff Barry To A&M As Producer...Memphis Fete Jun. 3.

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Indie Distributors: Service Is Survival

The indie distribution picture, embattled by the growth of branch concepts, the decline in emerging indie labels without larger label financing and national distribution, is further darkened to some degree by failings within its own house.

It's one thing to be a victim of external forces; it's quite another matter when internal forces are at work that tend to diminish the trade's confidence in the ability of the indie distributor to do his job. For even with change in the wholesaling structure, the indie distributor **can** and **should** survive, and it is a fact well documented by much label executive comment in **Cash Box** that the **need** still exists for the indie distributor function.

Yet, the sad fact is that we have been told of late of a number of instances whereby indie distributors are assuming what appears to be an indifferent stance toward their label accounts. Some of the complaints involve unenthusiastic response to label belief in a record, lack of product knowledge, followed, in natural sequence, by poor promotion activity, poor secondary market coverage, poor servicing of recordings to retail shops. At worst, phone calls by labels on important matters are left unanswered—even after several attempts to reach distributor personnel. The tra-

gic result, of course, can be the loss of valuable time that should be utilized to help labels establish a record in particular markets, which not only means the death of a national hit, but a good money-maker at the local distributor level as well.

In years past, label response to this indifference, this unacceptable display of bad business might have been rectified by the simple expediency of a change in distributorships. But, the state of wholesaling being what it is, there are territories in which only one distributor exists, and labels are at a loss to find the better mouse trap.

The point, however, is not the access to another distributor, but a matter of concern for the overall well-being of manufacturer and distributor who are allied by their indie status on their own particular levels. If poor indie distributor management down to the point of lack of courtesy is to continue, labels who find it worthwhile to continue indie relationships may well have to reevaluate this policy. If some of the key indie manufacturers change their attitude, this certainly bodes ill for the indie distributor, and his chance for survival.

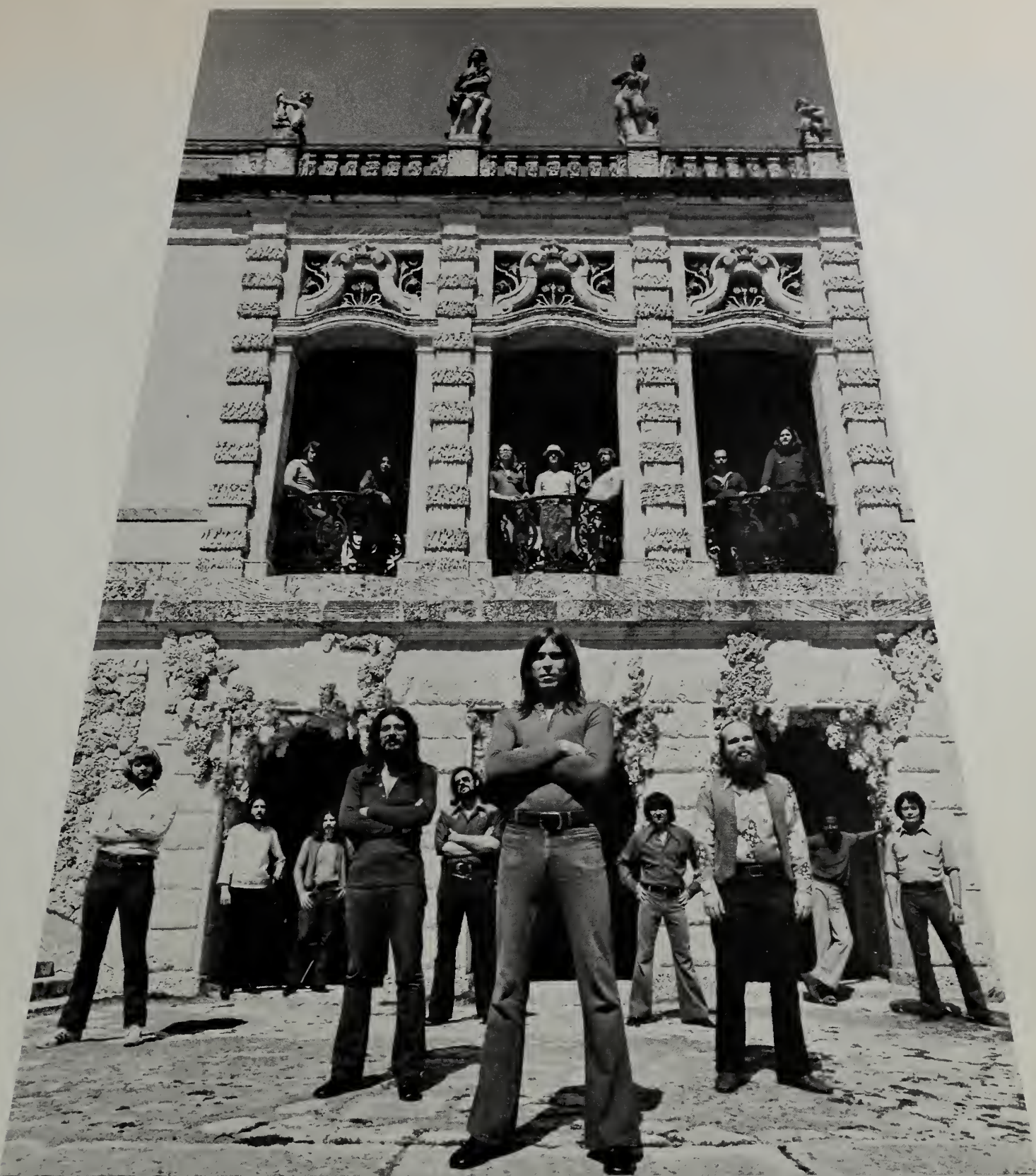
But, within his own operation, what is he doing to assure his place in the scheme of things?

April 29, 1974

1	THE FIRST TIME EVER I SAW YOUR FACE	Roberta Flack-Atlantic 2864	1	2	34	MORNING HAS BROKEN	Cat Stevens-A&M 1335	45	54	68	GIVE IRELAND BACK TO THE IRISH	Wings-Apple 1847	49	38
2	ROCKIN' ROBIN	Michael Jackson-Motown 1197	2	1	35	YOU COULD HAVE BEEN A LADY	April Wine-Big Tree 133 (Dist: Bell)	41	50	69	JUBILATION	Paul Anka-Buddah 294	74	78
3	I GOTCHA	Joe Tex-Dial 1010 (Dist: Mercury)	4	5	36	BE MY LOVER	Alice Cooper-Warner Bros. 7568	39	46	70	OLD MAN	Neil Young-Reprise 1084	—	—
4	IN THE RAIN	Dramatics-Volt 4075	3	4	37	HELP ME MAKE IT THROUGH THE NIGHT	Gladys Knight & Pips-Soul 35094 (Dist: Motown)	38	42	71	DADDY DON'T YOU WALK SO FAST	Wayne Newton-Chelsea 0100 (Dist: RCA)	80	93
5	BETCHA BY GOLLY, WOW	Stylistics featuring Russell Thompkins, Jr.-Avco 4591	6	8	38	LAY AWAY	Isley Bros.-T-Neck 934 (Dist: Buddah)	43	52	72	SIMPLE SONG OF FREEDOM	Buckwheat-London 176	77	82
6	DAY DREAMING	Aretha Franklin-Atlantic 2866	7	10	39	NICE TO BE WITH YOU	Gallery-Sussex 232 (Dist: Buddah)	44	53	73	WOMAN'S GOTTA HAVE IT	Bobby Womack-U.A. 50902	83	—
7	A COWBOY'S WORK IS NEVER DONE	Sonny & Cher-Kapp 2163	8	9	40	MOTHER AND CHILD REUNION	Paul Simon-Columbia 45547	25	11	74	CHANGES	David Bowie-RCA 0605	79	89
8	A HORSE WITH NO NAME	America-Warner Bros. 7555	5	3	41	MISTER CAN'T YOU SEE	Buffy St. Marie-Vanguard 35151	53	63	75	DOING MY OWN THING	Johnnie Taylor-Stax 0122	81	86
9	LOOK WHAT YOU DONE FOR ME	Al Green-Hi 2211 (Dist: London)	12	18	42	DO YOUR THING	Isaac Hayes-Enterprise 9042 (Dist: Stax/Volt)	26	23	76	WHAT'D I SAY	Rare Earth-Rare Earth 5043 (Dist: Motown)	78	83
10	I'LL TAKE YOU THERE	Staple Singers-Stax 0125	14	44	43	RUN RUN RUN	Jo Jo Gunne-Asylum 11003 (Dist: Atlantic)	51	56	77	OUTA SPACE	Billy Preston-A&M 1320	86	—
11	FAMILY OF MAN	Three Dog Night-Dunhill 4306	11	13	44	CANDY MAN	Sammy Davis Jr.-MGM 14320	55	69	78	TELEGRAM SAM	T-Rex-Reprise 1078	82	87
12	HEART OF GOLD	Neil Young-Reprise 1065	9	6	45	JUNGLE FEVER	The Chakachas-Polydor 15030	27	15	79	WE'RE FREE	Beverly Bremers-Scepter 12348	85	—
13	OH GIRL	Chi-Lites-Brunswick 55471	34	70	46	TUMBLING DICE	Rolling Stones-Rolling Stones 19103 (Dist: Atlantic)	73	—	80	I'VE BEEN LONELY FOR SO LONG	Frederick Knight-Stax 0117	89	—
14	BABY BLUE	Badfinger-Apple 16	28	—	47	LION SLEEPS TONIGHT	Robert John-Atlantic 2846	28	17	81	ROCKET MAN	Elton John-UNI 55238	—	—
15	VINCENT	Don McLean-United Artists 50887	17	21	48	SYLVIA'S MOTHER	Dr. Hook & Medicine Show-Columbia 45562	62	71	82	LONG HAIRD LOVER FROM LIVERPOOL	Little Johnny Osmond-MGM 14376	88	—
16	SLIPPIN INTO DARKNESS	War-United Artists 50867	19	20	49	POOL OF BAD LUCK	Joe Simon-Spring 124 (Dist: Polydor)	50	59	83	LOVE'S STREET AND FOOL'S ROAD	Solomon Burke-MGM 14353	84	91
17	SUAVECITO	Malo-W.B. 7559	20	30	50	YOU ARE THE ONE	Sugar Bears-Big Tree 122 (Dist: Bell)	52	62	84	AIN'T THAT LOVING YOU	Isaac Hayes & David Porter-Enterprise 9049 (Dist: Stax)	—	—
18	BACK OFF BUGALOO	Ringo Starr-Apple 1849	21	24	51	LOVE THEME FROM THE GODFATHER	Andy Williams-Columbia 60	88	—	85	I GOT SOME HELP, I DON'T NEED	B. B. King-ABC 11321	96	—
19	DOCTOR MY EYES	Jackson Browne-Asylum 11004	22	27	52	I SAW THE LIGHT	Rundgren-Bearsville 0003 (Dist: Warner Bros.)	66	79	86	I'M MOVIN' ON	John Kay-Dunhill 98	98	—
20	ME AND JULIO DOWN BY THE SCHOOL YARD	Paul Simon-Columbia 45585	29	40	53	SMILIN'	Sly & Family Stone-Epic 10850	69	81	87	THERE IT IS	James Brown-Polydor 14125	—	—
21	ROUNDAABOUT	Yes-Atlantic 2854	10	12	54	IKO IKO	Dr. John-Atco 6882	58	67	88	LIFE & BREATH	Climax-Rock Road 061 (Dist: Bell)	—	—
22	JUMP INTO THE FIRE	Nilsson-RCA 0673	23	25	55	IT'S GOING TO TAKE SOME TIME	Carpenters-A&M 1351	—	—	89	AUTOMATICALLY SUNSHINE	Supremes-Motown 1200	—	—
23	HOT ROD LINCOLN	Commander Cody-Paramount 146	37	60	56	ASK ME WHAT YOU WANT	Millie Jackson-Spring 123 (Dist: Polydor)	64	74	90	LEAN ON ME	Bill Withers-Sussex 235 (Dist: Buddah)	—	—
24	EV'RY DAY OF MY LIFE	Bobby Vinton-Epic 10822	18	19	57	YOU WERE MADE FOR ME	Luther Ingram-Koko 2110 (Dist: Stax)	59	64	91	BEG, STEAL OR BORROW	New Seekers-Elektra 45780	97	—
25	HEARSAY	Soul Children-Stax 0119	36	49	58	EVERYTHING GOOD IS BAD	100 Proof-Hot Wax 7202	61	65	92	HOME IS WHERE THE HATRED IS	Esther Phillips-Kudu 904 (Dist: CT)	87	90
26	TAXI	Harry Chapin-Elektra 770	31	37	59	WALK IN THE NIGHT	Jr. Walker & All Stars-Soul 35905 (Dist: Motown)	63	76	93	TO GET TO YOU	Jerry Wallace-Decca 32914	99	—
27	TAURUS	Dennis Coffey-Sussex 233	13	14	60	ISN'T LIFE STRANGE	Moody Blues-Threshold 67009 (Dist: London)	70	—	94	UPSETTER	Grand Funk Railroad-Capitol 3316	95	95
28	THE DAY I FOUND MYSELF	Honey Cone-Hot Wax 7113 (Dist: Buddah)	15	16	61	I HAD IT ALL THE TIME	Tyrone Davis-Dakar 4501 (Dist: Brunswick)	54	57	95	DON'T WANT TO SAY GOODBYE	Raspberries-Capitol 3280	—	—
29	LITTLE BITTY PRETTY ONE	Jackson Five-Motown 1199	47	—	62	CHANTILLY LACE	Jerry Lee Lewis-Mercury 73273	56	58	96	VAHEVELLA	Kenny Loggins & Jim Messina-Columbia 45550	100	—
30	PUPPY LOVE	Donnie Osmond-MGM 14367	24	7	63	SONG SUNG BLUE	Neil Diamond-UNI 55326	—	—	97	YOU & I	Black Ivory-Preception 1508	—	—
31	WALKIN' IN THE RAIN WITH THE ONE I LOVE	Love Unlimited-UNI 55319	48	80	64	LEGEND IN YOUR OWN TIME	Carly Simon-Elektra 774	67	72	98	SOULSVILLE	Isaac Hayes-Enterprise 9045 (Dist: Stax)	—	—
32	AM I LOSING YOU	Partridge Family-Bell 200	32	35	65	DIARY	Bread-Elektra 45784	76	—	99	HOT 'N' NASTY	Humble Pie-A&M 1349	—	—
33	(Last Night) I DIDN'T GET TO SLEEP AT ALL	5th Dimension-Bell 195	40	47	66	ROCK AND ROLL	Led Zeppelin-Atlantic 2865	42	43	100	HOW DO YOU DO	Mouth & MacNeal-Phillips 40715	—	—
					67	SOMEDAY NEVER COMES	Creedence Clearwater Revival-Fantasy 676	—	—					

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Ain't That Loving You (East Memphis—BMI)	84	First Time Ever (Storm King—BMI)	1	Legend In Your (Quackenbush—ASCAP)	64	Smilin' (Stone Flower—BMI)	53
Am I Losing You (Screen Gems/Col.—BMI)	32	Give Ireland Back (Maclen—BMI)	68	Life & Breath (Brown's Mill/W.B.—ASCAP)	88	Someday Never Comes (Primeval—BMI)	67
Ask Me What (Will-BJ/Bill Lee/Gaucho Belinda—BMI)	56	Had It All (Julio-Bryan—BMI)	61	Lion Sleeps Tonight (Folkways—BMI)	47	Song Sung Blue (Profit—ASCAP)	63
Automatically Sunshine (Jobete—BMI)	89	Hearsay (East Memphis—BMI)	25	Little Bitty Pretty One (Recordo—BMI)	29	Soulsville (East Memphis—BMI)	98
Baby Blue (Apple—ASCAP)	14	Heart Of Gold (W.B.—BMI)	12	Long Haired Lover (Burda/Virgin Ear—BMI)	82	Suavecito (Canterbury/Rubinson)	17
Back Off Bugaloo (Startling)	18	Help Me Make (Combine—BMI)	37	Look What You (JEC—BMI)	9	Sylvia's Mother (Evil Eye—BMI)	48
Be My Lover (Bizarre/Alive Ent.—BMI)	36	Home Is Where (Bob Thiele—ASCAP)	92	Love Theme From Godfather	51	Taurus (Interior—BMI)	27
Beg, Steal or Borrow (Leads—ASCAP)	91	Horse With No Name (W.B.—ASCAP)	8	Love's Street (The Kids—BMI)	83	Taxi (Story Songs—ASCAP)	26
Betcha By Golly (Bellboy & Assorted—BMI)	5	Hot 'N Nasty (Rule One—ASCAP)	99	Me & Julio Down By (Sharing Cross—BMI)	20	Telegram Sam (Wizard Artist Unltd.)	78
Candy Man (Taradam—BMI)	44	Hot Rod Lincoln (Four Star—BMI)	23	Mister Can't You (Acuff-Rose—BMI)	41	There It Is (Dynatone/Belinda/Unichappel —BMI)	87
Changes (Tantric—BMI)	74	How Do You Do (W.B.—ASCAP)	100	Morning Has Broken	34	Tumbling Dice (Promopub—ASCAP)	46
Chantilly Lace (Glad—BMI)	62	I Got Some (Pamco/Sounds of Lucille—BMI)	85	Mother & Child Reunion (Sharing Cross—BMI)	40	Upsetter (Storybook—BMI)	94
Cowboy's Work (Chrismarc—BMI)	7	I Gotcha (Tree—BMI)	3	Nice To Be With You (Interior—BMI)	39	Vahevela (Gnosso—ASCAP)	96
Daddy Don't You (Jewel—ASCAP)	71	Iko Iko (Ace/Trio/Meider—BMI)	54	Oh Girl (Julio Bryan—BMI)	13	Vincent (Mayday/Wayahweh—BMI)	15
Day Dreaming (Pundit—BMI)	6	In The Rain (Groovesville—BMI)	86	Old Man (Broken Arrow—BMI)	70	Walk In The Night (Jobete—ASCAP)	59
Day I Found Myself (Gold Forever—BMI)	28	I'm Movin' On (Hill & Range—BMI)	4	Out Of Space (Irving/Wep)	77	Walkin' In Rain (January/Veppe—BMI)	31
Diary (Screen Gems/Col.—BMI)	65	Jubilation (Spanka—BMI)	69	Pool Of Bad Luck (Assorted—BMI)	49	We're Free (Pocket Full Of Tunes—BMI)	79
Do Your Thing (East Memphis—BMI)	42	Jump Into The Fire (Blackwood—BMI)	22	Puppy Love (Spanka—BMI)	30	What'd I Say (Progressive—BMI)	76
Doctor My Eyes (Open Window/Companion Atlantic—BMI)	19	Jungle Fever (Intersong—ASCAP)	45	Rock & Roll (Supertype—ASCAP)	66	Woman's Gotta (Unart/Trace—BMI)	73
Doing My Own Thing (Conquistadore—ASCAP) ..	75	Last Night (Almo/Cross & Keys—ASCAP)	38	Rocket Man (Dick James—BMI)	81	You & I (Patrick Bradley—BMI)	97
Don't Want To Say (C.A.M./U.S.A.—BMI)	95	Lay Away (Triple Tree—BMI)	33	Rockin' Robin (Recordo—BMI)	2	You Are The One (Tom Grier—BMI)	50
Everything Good (Gold Forever—BMI)	58	Lean On Me (Interior—BMI)	90	Roundabout (Cotillion—BMI)	21	You Could Have Been A Lady (Buddah—ASCAP) ..	35
Ev'ry Day Of My Life (Miller—ASCAP)	24			Run, Run (Hollenbeck-Bulge—BMI)	43	You Were Made For (Kags—BMI)	57
Family Of Man (Almo—ASCAP)	11			Saw The Light (Earmark/Screen Gems—BMI)	52		
				Simple Song (Hudson Bay—BMI)	72		
				Slippin Into Darkness (Far Out—ASCAP)	16		



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Grand Funk Smashes Into Tokyo
It was a perfect night for an accident with heavy rain and over 40,000 fans stacked into Kokugikan Stadium, but it was no accident when GFRR smashed into the stadium July 17. The show got off to a wet start later than scheduled and the weary Japanese rock lovers soon forgot about the weather as GFRR burst on the scene. The crowd almost got in front of the group when they really burst on to the energetic performance. Drummer Don Brewer beat out a 16 minute drum solo as GFRR began raising and churning up the smoke after the last number. When the rain was coming down in buckets GFRR had

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Col Sets 2-LP Set Of Janis 'Live'

NEW YORK — Columbia Records ships this week live performances by the late Janis Joplin on a 2-LP set. Titled "Joplin In Concert," the recordings were collected by Elliot Mazer, who was associated with the performer from the beginning of her career with Big Brother & The Holding Co.

Three selections with Big Brother have never been released in any form, while other tunes have been released in different studio or live versions.

Sides one and two were cut with Big Brother at the Grand Ballroom in Detroit and Fillmore West, Winterland and the Carousel Ballrooms in San Francisco. The recordings date from Mar., 1968 to April, 1970.

Sides three and four were recorded with the Full Tilt Boogie Band during the Canadian Festival Express stops in Toronto and Calgary in June and July of 1970. All dialog on the album is heard as it happened; there has been no editing of any talk sequence.

Janis Joplin's last album for Columbia, "Pearl," was released more than a year ago. It sold over 2 million copies.

FRONT COVER:



Grand Funk Railroad have continued to prove that they are indeed superstars. Produced by Terry Knight, the group has garnered six RIAA certified gold album awards in a row, and has sold out many of the biggest arenas in the world for their live performances. For the Flint, Michigan trio, Mark Farmer, Don Brewer and Mel Schacher, the past three years have brought fame and fortune beyond their wildest imagination. Recently honored with their own record label, their seventh LP, "Mark, Don & Mel," will be issued by Capitol shortly. The LP will trace the rise of GFR from their very first recording, "Time Machine," to their more recent chart single, "Upsetter."

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Royal Albert Hall Bans Pop & Rock Performances

Royal Fest. Only Large Venue Left

LONDON — The Royal Albert Hall has banned pop rock concerts. This announcement means that following the closure of the Rainbow Theatre the only large London venue left is the Royal Festival Hall and it is unlikely that it will be willing to step up its intake of pop concerts.

The Council of the Royal Albert Hall said it came to its decision reluctantly and added, "This decision is in no way intended as condemnation of the music itself. It has been forced on the council as a result of the behaviour of certain members of the audience attracted to such concerts". The Council said that some groups unthinkingly encouraged unruly behaviour among the audience and it had to think of the damage caused to the hall, and the safety of its staff who had been allegedly abused, threatened and even attacked when attempting to

control the audience.

A spokesman for the Arthur Howes Organisation commented that a certain minority of the RAH audience had brought the ban upon themselves. He had evidence of enormous damage done to the hall when over-enthusiastic fans ripped seats, destroyed boxes and broke down doors. He thought it was a great pity because there was now no suitable London venue for pop groups. The rental system of Rank theatres was often not an economic proposition for promoters and it would take a super star to fill Wembley. Happily, however, the New Seekers fulfilled the last date at the Albert Hall before the ban took place (although existing dates will be honored and the hall will still be available for folk) and the only disturbance they caused was thunderous applause as they sang their way through their popular repertoire culminating in "Beg Steal or Borrow" Eurovision runner-up.

NY State Attorney's Office Clears 'Bangladesh' Finances

NEW YORK — An investigation conducted by the New York State Attorney General's office regarding the financial controversy surrounding "The Concert for Bangladesh" album has disclosed "no evidence of an impropriety."

The results of the investigation, initiated at the request of Allen Klein, president of Abkco Industries, organizer of the Madison Square Garden event that led to the album, was reported by C. Lloyd Bailey, executive director of the U.S. Committee for UNICEF, the recipient of funds from the concert, album and feature film.

Richard C. Agins, Assistant Attorney General, issued the following statement to UNICEF committee: "The office of the Attorney General

has conducted an investigation into the concerts for Bangladesh and the record album sales and has not found any basis on which to commence any action or to continue the investigation at this time."

Bailey commented that he was "particularly pleased" to make this communication public in order to disprove various assertions about the original concerts and the album which have been published, including those in a recent article in New York Magazine. Abkco has sued the publication for \$255 million.

Bailey added that Apple Records and Klein have been in "continuing consultation and cooperation with the U.S. Committee for UNICEF on all these matters."

Permanent 'Superstar' Injunction

NEW YORK — Pursuant to a settlement between The Robert Stigwood Group Limited and American Program Bureau, a permanent injunction was entered in the United States District Court for the Southern District of New York against American Program Bureau in the action brought by The Stigwood Organization and others for alleged infringements of the copyrights in the rock opera "Jesus Christ Superstar."

The action was instituted in April, 1971 against American Program Bureau, and its wholly owned subsidiary, The American Rock Opera Company.

The final judgment in the action enjoins defendants from "directly or indirectly in any manner, (a) infringing the copyrights in said work entitled "Jesus Christ Superstar" or in any portion thereof, and in said recording cover design and double angel symbol contained therein; (b) interfering with the rights of plaintiffs' Leeds Music Corporation and The Robert Stigwood Group Limited in and under the copyrights in said work entitled "Jesus Christ Superstar, A Rock Opera", or in any portion thereof; (c) utilizing the double angel symbol contained on said recording cover design of plaintiff, MCA Records, Inc.; and (d) booking, promoting, advertising, aiding, assistant, abetting, or in any way contributing to, participating in, furthering, or receiving payment from any per-

formances or productions of said work entitled "Jesus Christ Superstar, A Rock Opera", or in which more than two excerpts therefrom are utilized."

Restraining Order

Judge Mitchell H. Cohen of the U.S. District Court for New Jersey Monday, April 17, issued a 10-day restraining order against Barry E. Singer and Frontier Talent Corp., enjoining them from infringing copyrights covering the rock-opera "Jesus Christ—Superstar."

The judge also ordered the defen-
(Cont'd on p. 28)

Farrell Pubs Extend Deal w/ Intersong

NEW YORK — Wes Farrell, president of the Wes Farrell Organization, reports that negotiations have been completed between his publishing firms, Pocket Full of Tunes, (BMI) and Every Little Tune (ASCAP) with Intersong Music, of Hamburg, Germany. Under terms of the contract, Intersong will be sole licensee for Farrell's publishing firms in several European markets; a function it has held for the past three years. Farrell noted that Intersong had been responsible for at least 300 international cover versions of his firm's songs.

Anderson Claims 'Drugs-For-Play'

NEW YORK — A "drugs-for-play" approach to deejays and radio programmers was claimed by columnist Jack Anderson in his nationally syndicated column of last Fri. (21).

Anderson, who on Mar. 31 charged widespread payola in the music industry, said that his staff had been told by "informants in the record industry" that marijuana and other drugs are used as payoffs to create hits on the air.

His column also reported an attempt by Stan Gortikov, president of RIAA, to get record industry executives to end payola, with specific concern about drugs. Anderson claimed that Gortikov read the text of a letter to the execs over the phone, but did not send it to them, fearing "leaks about the drug scandal." Anderson said Gortikov had been "persuaded" to release the text of his statement to industry execs. Anderson said Gortikov demanded "immediate and imperative action" against "any form of pay-for-play" and termed the crime "unconscionable, immoral and commercially self-destructive."

RIAA Reply

In a reply by Gortikov to the new Anderson column, Gortikov said the situation, if true, would not "reflect the true broad profile of the record industry, which includes highly responsible companies and peoples." He urged thorough investigations by the 54-member companies of RIAA to root out "bad apples."

CBS Says '72 Looks Stronger

CHICAGO — The Columbia Broadcasting System expects better sales and earnings in 1972 compared to 1971, William S. Paley, chairman, told an annual meeting of the company here last week.

CBS reported first quarter earnings of \$12.1 million, or 42¢ a share, on sales of \$319.5 million, compared with \$6.4 million, or 21¢ a share, on sales of \$281.4 million a year before.

For all of 1971, the company had a net income, before a loss of \$4.7 million, of \$59.1 million, or \$2.05 a share. Sales were \$1.25 billion.

CBS has posted annual sales and profit increases for four consecutive years.

Jeff Barry To A&M As Producer

HOLLYWOOD — Jeff Barry, producer and writer of over sixty top ten records in the last 11 years, has joined A&M Records as a producer, according to Jerry Moss, president of the label. He is currently producing his first A&M single with Robin and Joe in New York.

During the 12 years Barry has been active in the business he has received the NARM Record of the Year Award twice for his production on "I'm a Believer" by the Monkees, and "Sugar Sugar," produced and written for the Archies.

Barry also discovered Neil Diamond and produced all of the artist's Bang label records, and early records by the Shangri-La's, Illusion, Dixie Cups, Robin McNamara, and Andy Kim. In addition to his production work with A&M's Robin and Joe he will soon be involved with artists Bill Medley and Cheryl Dilcher, also for A&M.

Cash Box NY Moves

Cash Box has moved to new offices in New York. The address is 119 West 57th St. 10019. The telephone number remains the same: (212) 586-2640.

Carpenters' last seven singles in a row sold over ten million.

Announcing:

IT'S GOING TO TAKE SOME TIME

(From the A&M album "A Song For You" SP-3511)
(Carole King - Toni Stern)



MONO

Screen Gems-
Columbia Music,
Inc. (BMI) /
Colgems Music
Corp. (ASCAP)
Time: 2:54
(2300)

CARPENTERS

Arranged by Richard Carpenter
Produced by Jack Daugherty
© 1972 A&M Records, Inc.

1351

A new single from their forthcoming album, "A Song For You"
(SP 35111)

On A&M Records

2nd Annual Memphis Awards June 3; Set Talent Lineup

MEMPHIS — The Second Annual Memphis Music Awards will take place on Sat., June 3, at the Rivermont. A repeat of last year's successful presentation to a standing-room-only crowd is expected.

Winners in 14 different categories will be presented with the Memphis Music Award by presenters, including Dionne Warwick, last year's winner of the "Outstanding Female Vocalist"; Jerry Wexler, exec vice president of Atlantic Records, who was instrumental in the Memphis Music Industry in its formative years; Larry Uttal, president of Bell Records; Walt Maguire, vice president of London Records; Mauri Lathower, vice president of Capitol Records; Ron Alexenburg, vice president of Epic Records; Gene Settler, vice president of RCA Records, among others.

In addition to the above categories, which were voted by the members of Memphis Music, Inc., special Trustee Awards will be presented, and for the first time a special award will be presented by the board of directors to the company based outside of Memphis Music Industry.

Talent Lineup

Highlighting the evening will be the performances of Memphis Music performers: Isaac Hayes, Al Green, Jackie De Shannon, and The Staple Singers. Hayes, riding high in winning this year's Golden Globe Award, Grammy Award, and Academy Award Oscar for this "Theme from Shaft," is last year's winner of the "Outstanding Male Vocalist" Award and Album Award. The Staple Singers were the recipients of the "Outstanding Vocal Group" Award at last year's presentation. 1971 was the year Al Green took a giant step forward with two Memphis-made Willie Mitchell productions, "So Tired of Being Alone," and the over million seller, "Let's

Savoy Inks Seven Acts

NEWARK — Savoy Records has signed a number of new talents. They include Eugene (Flip) Forrest, the Inspirational Choir of Columbus, Ohio, the Bowling Green State Univ. Choir, Charles May and the Crusaders C.O.G.I.C. Choir of Los Angeles, the McClellan-Akers Singers of Kansas City, Sara Jordan Powell and the Southeast Inspirational Youth Choir of Houston, Tex.

A summer release is planned on these acts, including 8-track tapes. The release will also receive a special promotion.

Don Carroll Label Opens In Atlanta

ATLANTA — Don Carroll, an indie producer for several years has recently formed his own company, Dove Records, Inc.

The Atlanta-based recording firm will operate under the Chalice label with distribution being handled by the parent company. Carroll, best noted for producing the record "Color Him Father," Grammy R & B Song of the Year, said that Chalice's first release is "I Can't Get Sunday Out Of My Mind" is by Ace Bowie, formerly of the group, Bits and Pieces, and now under contract to Chalice. Along with forming his own label and company, Carroll is presently riding high as the producer of "Baby," a Joe Odum hit on the Capitol label. Address is 1314 Eilsworth Industrial Drive. Phone is: (404) 351-0900.

Stay Together." Jackie De Shannon, Atlantic Recording star, has just recently recorded an album in Memphis at American Studios, as she did in 1971. The master of ceremonies for the presentations will be announced shortly. The final ballots are in the mail and so are the invitations for the Second Annual Memphis Music Awards.

BMI's Pop Awards Dinner

NEW YORK — The BMI (Broadcast Music, Inc.) dinner honoring the writers and publishers of the most performed songs in the performing rights licensing organization's repertoire during the 1971 calendar year will be held in New York on May 25.

At that time, BMI awards will be presented by Ed Cramer, President, assisted by members of the writer and publisher administration division, of which Mrs. Theodora Zavin is senior vice president. Invitations will be sent shortly to a guest list which includes the recipients of the awards that will be announced for the first time during the evening.

A special award honoring the single most performed song in the BMI catalogue during 1971 also will be presented.

Sy Oliver and his orchestra will play during dinner and for dancing after the presentation. Oliver is himself a two-time BMI award winner for his songs "Yes Indeed" and "Opus Number One." The latter work also received a BMI Million Performance Award.

Panasonic Hardware on Discrete Disk

NEW YORK — Panasonic has developed a demodulator and an automatic record changer that plays back and reproduces four separate, discrete stereo channels from discrete 4-channel records, according to Ray Gates, vice president of Panasonic's Consumer Electronics Group.

It was announced in mid-March that RCA Records had developed a 4-channel discrete disk that will be put into production by next month with increasing releases throughout the fall. The initial LP's will feature Hugo Montenegro and Eugene Ormandy & the Philadelphia Orchestra.

Last November, RCA Records and Panasonic stated their belief that the compatible, discrete 4-channel system pioneered by JVC is the ideal format now sought by the industry for commercial introduction of 4-channel sound on discs.

Panasonic evaluated both the discrete and matrix sound systems. "From our viewpoint, the discrete system gives the consumer true 4-channel sound whereas from the matrix, he would receive only electronically processed sound simulating a 4-channel effect," Gates said. "We are now prepared to enter the market place with reproduction devices at attractive prices in the fall of this year."

Specific Design

The demodulator, Model SE-405, has been designed for both the discriminating hi-fi user and the general consumer. For optimum performance and no customer adjustment, it comes with a semiconductor cartridge, Model EPC-460C, for discrete 4-channel reproduction. The demodulator may also be used with any 4-channel amplifier and most high quality magnetic cartridges.

The demodulator is compactly designed to save on storage space. The suggested minimum retail price of Model SE-405 is \$134.95. Introduction will be at the Consumer Electronics Show in Chicago June 11-14.

Panasonic has also introduced its first fully automatic record changer with a built-in discrete 4-channel disk

NARM Names Label, Dist., Retailer Advisory Units

NEW YORK — David Press, president of NARM, has announced the institution by the board of directors of special advisory committees, for the 1972-73 association year.

Press, who runs D&H Dist. in Harrisburg, Pa., has named a manufacturers advisory committee, a distributors advisory committee, and a retailers advisory committee. The committees will serve to assist the Board when matters come up relative to their special areas of competence.

The appointment of the manufacturers advisory committee marks the first time that record manufacturers' representatives have taken an active, official role in the planning of NARM projects. Serving on the manufacturers advisory committee will be Bob Peard of A & M Records; Bruce Lundvall of Columbia Records; Lou Simon of Mercury Records; Mort Hoffman of RCA Records; Brown Meggs of Capitol Records; Joel Friedman of Warner/Elektra/Atlantic; Herb Goldfarb of London Records; Rick Frio of MCA Records; Philip Jones of Motown Records; Michael Lipton of United Artists Records; Al Bell of Stax Records; and Irving Beigel of Bell Records.

Harry Apostoleris, (Alpha Distributing Co., New York) NARM treasurer, will serve as chairman of the distributors advisory committee. Members of the committee are Ernie Leaner (United Record Dist., Chicago); Eugene Silverman (Merit Distributing Co., Detroit); Sheldon Tirk (Midwest Ltd., Cleveland); Dan Heilicher (Heilicher Bros., Minneapolis); Seymour Greenspan (Summit Distributors, Chicago); and Hutch Carlock (Music City Record Dist., Nashville).

The retailers advisory committee will be chaired by David Rothfeld of Korvette's. Other members of the committee are Russ Solomon of Tower Records; Barrie Bergman of The Record Bar; John Cohen of Disc Records; Merrill Rose of Rose Records Stores; and Jerry Smith of Parkview-Gem.

Other committees to be announced shortly are the 1973 NARM Convention Committee, the Scholarship Selection Committee, and the NARM Anti-Piracy Committee.

In releasing the list of advisory committee appointments, Jules Malamud, NARM executive director stated, "I am looking forward with great anticipation to working directly with representatives of the manufacturers, who through the years have been such a vital force in NARM's success. By working even more closely than we have before, particularly in the planning stages of various NARM projects and meetings, I know we will achieve a degree of success and competence, which can only result in a better industry. In addition, because NARM is now truly a total merchandising organization, we must have more active participation on the part of distributors and retailers, although our basic membership at large, as well as our Directors, represent the rack jobbing segment of the industry. By close cooperation among rack jobbers, distributors, and retailers, we hope to solve many common problems which face them all."

GSF Office Space

NEW YORK — GSF Inc., which has formed a new record label, Friar, and new publishing firms, Erstwhile and Access, has taken over the full 25th floor of the new building at 888 Seventh Avenue, according to Larry Newton, president of the company.

The deluxe high rise location will house the entire entertainment complex, which includes the recording, music publishing and talent management wings of GSF, in addition to its motion picture distribution and production operations. A modern screening room is already a part of the setup and in addition, small but fully equipped studios are planned for use by songwriters and artists associated with the company.

Newton also reported that the company's first artist signing would be completed within days, with announcement scheduled immediately thereafter.

demodulator, Model SL-800.

The SL-800 is a three speed umbrella type changer that makes it easy to reset records. A record size selector for 7, 10 and 12-inch records is installed. When the tone arm is returned to the arm rest, the idler switches to "off." The idler is protected (Cont'd on p. 28)

Mandala Goes Thru Starday-King

NEW YORK — Hal Neely of Starday-King Records has announced the completion of a long-term distribution agreement with the new Mandala Records label. Under the terms of their contract, Starday-King holds exclusive U.S. distribution rights to all Mandala releases.

Based at the Soundview Studios in Long Island, N.Y., Mandala was formed several months ago by Louis Lofredo, Robert John Gallo and Vinnie Traina. Formerly a production team, Lofredo, Gallo and Traina have in the past five years worked with such artists as James Brown, Ben E. King, The Rascals, Solomon Burke, Big Maybelle, The Manhattanans, Wilbert Harrison, Peter Best, Don Covay, Patti LaBelle and The Bluebells, The Drifters, Barbara Lewis, Mary Wells and Bo Diddley.

Artists currently under contract to Mandala include Ben E. King, The Vibrations, Robert John Gallo, The Chiffons, Aesop's Fables and Don Larusso. Singles to debut this month include: "Simple Song", by Robert John Gallo; "Wind Up Toy", by the Vibrations; and "Take Me to the Pilot", by Ben E. King. Albums by Gallo, King and The Vibrations are scheduled for release in May and June, while recordings by The Chiffons, Aesop's Fables and Don Larusso are currently in progress.



THE MORE THE MERRIER—Ed Rosenblatt, (r) Warner/Reprise director of marketing, receives a floral bouquet celebrating a milestone in the company's history: winning top honors on the charts with more albums listed than any other record company. The presentation was made in Burbank Apr. 10 by Joel Friedman (l), president of Warner/Elektra/Atlantic Distributing Corp.

Karshner To Head Music At Hanna-Barbera

HOLLYWOOD — Roger Karshner has joined Hanna-Barbera Productions as director of music development. In this capacity he will be responsible for establishing a contemporary music publishing capacity, as well as finding writing talent and developing it for the company. Already signed as writers are Dick Whittington in Cleveland and Richard Toops of Chicago.

Product emanating from the two publishing companies Karshner sets up (one an ASCAP company, the other BMI) will in turn be marketed to major record companies.

Karshner recently ended an 18-year stint with Capitol Records where he was, most recently, a vice president in charge of promotion. He is also the author of "The Music Machine," a critical look at the record industry.

Adams To New Term At ASCAP

NEW YORK—Stanley Adams was re-elected last week as president of the American Society of Composers, Authors and Publishers (ASCAP). A member of the Society's Board of Directors since 1944, Adams served as president from 1953 to 1956 and from 1959 to the present.

The society's board also re-elected Sal Chiantia (president of MCA Music) and 3-time Academy Award-winning writer Ned Washington as vice presidents. Composer Morton Gould was re-elected to the position of secretary; Ernest R. Farmer (president of Shawnee Press, Inc.), treasurer; composer Arthur Schwartz, assistant secretary; and Leon J. Brettler (executive vice president of Shapiro, Bernstein & Co., Inc.), assistant treasurer.

'Golden Age' Album on SD

NEW YORK—Loren Becker, president of Stereo Dimension Records has announced the release of "The Golden Age Of Comedy" Vol. 1.

The two-record set, retailing at \$5.98, includes performances by Eddie Cantor (with Bert Gordon "The Mad Russian"), Fibber McGee and Molly, Bud Abbott & Lou Costello, Fred Allen-Jack Benny "Feud", Jackie Gleason, Sid Caesar-Imogene Coca, George Burns & Gracie Allen, Groucho Marx, Ernie Kovaks, Milton Berle, Red Skelton, Oscar Levant, Baron Munchausen, Bob & Ray, Fred Allen with Tallulah Bankhead, George Jessel, Ed Wynn, Jack Benny, Smith & Dale and Laurel & Hardy.

Produced by Manheim Fox and directed by Nino Bruno, the collection has been culled from original radio transcripts and early television tracks.

Joe Berger Dies

NEW YORK—Joe Berger, 54, vet music industry executive, died in Miami Beach, Fla. last week after a long illness. Berger was branch manager of UDC in Miami at the time of his death. He started in the business 10 years ago and had held various national sales positions, including United Artists Records. His wife and two children survive.

Col Adds 2 SQ Licensees

NEW YORK—Columbia Records has added Major Electronics and Pioneer Electronics to its roster of SQ licensees. The audio equipment manufacturers now give Columbia a total of 18 firms which have been licensed for the label's SQ quad disk.

New Knight Suit vs. GFR

NEW YORK — Terry Knight has filed additional lawsuits against Grand Funk Railroad in the Supreme Court of New York. In doing so, Knight said he has "asked the Supreme Court to declare and defend my rights."

The suit contends that, "through the efforts of Knight supervising and guiding the talents and abilities of Mark Farner, Don Brewer and Mel Schacher, the group Grand Funk Railroad has achieved worldwide acceptance and success."

"Under Knight's production and direction, Farner, Brewer and Schacher have achieved great success as recording artists with their recorded product released by Capitol Records." The group's actual contract is with Good Knight Productions, which leases their recordings to Capitol and EMI.

Under Knight's direction, the suit continues, "Farner and Brewer have achieved great success as songwriters." Grand Funk's songs are pub-

lished by another of Knight's subsidiaries, Storybook Music Co.

The suit also contends that Grand Funk's management contract with Knight has not only been breached but the Farner, Brewer and Schacher, "have failed and refused to confer with Knight."

Although Knight has refused to reveal the exact terms of his management contract with the group, it is reported to be an intricate agreement which not only makes him president, director and general manager of GFR Enterprises, Ltd., but gives him an undisclosed percentage of the group's earnings.

The suit claims that Grand Funk's actions "will continue to hold Knight up to professional scorn and will continue to cause irreparable harm and damage."

In the suit, Knight said, "these artists possess special, unique, inimitable and extraordinary talent and ability as performers and cannot be replaced."

That relationship, he adds, "is very prestigious and has a value which is not readily ascertainable in money."

However, John Eastman, the New York attorney and brother-in-law of ex-Beatle Paul McCartney who Knight claims enticed the group away from him, is a defendant in a \$5 million lawsuit for interfering with the group's contracts.

Knight asked the Supreme Court for the following:

- 1) An injunction against John Eastman and his firm to stop him from interfering with my Agreements with Grand Funk Railroad.
- 2) Declaring his rights under the management agreement and the recording agreement.
- 3) Declaring his rights under the Songwriters Agreements.
- 4) An injunction against Farner, Brewer and Schacher to stop them from further breaches of contract.
- 5) Damages as the Court may see fit against Farner, Brewer, Schacher and Eastman.
- 6) Punitive damages of \$5 million against the Eastman defendants.
- 7) All costs and legal fees.

U.D.C. Ups Petrone

HOLLYWOOD — The promotion of Emiel Petrone to the position of Los Angeles branch manager of U.D.C. has been announced by Dan Alvino, vice president and general manager of the national records and tape distribution division of United Artists Records, Inc.

Petrone assumes his new post immediately, after having served as salesman for the L.A. branch.

Martin VP At Merco

NEW YORK—Richard Martin has been appointed vice president and comptroller of Merco Enterprises, according to Ed Khoury, exec vice president of Merco. Martin replaces Barry Brunstein, who has resigned.

Martin has been with Merco for three months and was formerly Assistant Comptroller of S. Klein Department Stores for 1½ years. Before joining S. Klein, Martin was chief accountant of Bloomingdales, New York for 2½ years and was with the C.P.A. firm of Eisner & Lubin for 6½ years.

MCA Promotes Lindenberg

UNIVERSAL CITY—Steve Lindenberg will be joining MCA Records' artist relations department. The announcement came from David Skepner, director of artist relations and activities. Lindenberg's primary function will be the coordination of sales, promotion and merchandising for the company's artists who are on tour. He will also serve as the department's liaison between MCA artists and their management and the company's own field staff.

Steve began his career with the MCA family as a tour guide for Universal Studios. From there he worked in MCA Records' mailroom. Recently Lindenberg has been coordinating projects promoting soundtrack albums in retail outlets.



MEDICINE MEN—One of Columbia Records' most enjoyable singles meetings took place Apr. 12 when Doctor Hook and the Medicine Show performed for Columbia president Clive Davis, Columbia executives, and guests who flocked to the 12th floor conference room. Accompanying themselves on two acoustic guitars, the seven-man group performed selections by Shel Silverstein, as well as their current chart single, "Sylvia's Mother."

More Atl. Portraits By Zagorski

NEW YORK — The second grouping in a series of portraits of Atlantic Records artists has been shipped to the nation's key dealers by the company. The posters were designed by Stanislaw Zagorski, who has created many of Atlantic's record covers, as well as cover illustrations for Time Magazine, among other publications.

The series was commissioned by Atlantic Records under the supervision of Publicity and Advertising Vice President, Bob Rolontz. In Feb., five posters were distributed to keynote the company's Soul Explosion release, including portraits of Aretha Franklin, Roeberta Flack, Wilson Pickett, Les McCann and Eddie Harris.

The new group of posters are of many of the firm's major rock artists, including David Crosby, Graham Nash, Stephen Stills, The Bee Gees, Keith Emerson, Greg Lake, Carl Palmer and Herbie Mann.

There are nine posters in this new series, and are packed nine-to-a-carton for dealer use. Warner Elektra-Atlantic Distribution Company branches throughout the country will be supplying the poster packets to dealers, one stops, rack locations, etc.

"To my knowledge," commented Rolontz "this is the first time a recording company has commissioned an artist of Mr. Zagorski's stature to create portraits of recording artists on such an extensive scale. Exhibited together, they make an eye-stopping display for record retailers and outlets."

Suggesting the tradition of art deco, there will be more of the multi-colored Zagorski posters of other Atlantic, A&O, Cotillion, and Asylum acts in the near future. The next posters in this series will be ready in June.



Zagorski

Barrett Is Euro Rep For Totem Pole

HOLLYWOOD—Charles A. Barrett, Totem Pole Ltd. publicist, is relocating to London to become director of European operations, reports Norman Winter, president of the public relations firm.

Barrett will represent, in the UK, Totem Pole's entire roster of artists and companies involved in the contemporary music scene. Since joining Totem Pole last Oct. Barrett worked closely with Winter on a number of campaigns, including Donovan, The Pentangle, The James Gang, Elton John, Hookfoot and Rod Stewart and Buddy Miles (for Mercury).

Previously, Barrett was associated with Capitol Records, where he served in Hollywood, and in New York as eastern publicity manager.



Michael Jackson

CONTAINS
THE HIT SINGLE
"ROCKIN'
ROBIN"

Got To Be There



(M747L)

Also available on 8-Track and Cassette.

Buy this album and get another hit single free.

We released "Rockin' Robin" and "Got To Be There" and had two Number One records. Now we're about to release "I Wanna Be Where You Are." And have another Number One hit.

And there's more where those hits came from. Get them all from the source: Michael Jackson's Top Ten album "Got To Be There." It's one long-playing line up of hits. From one incredible talent.





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 PRDG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PRDG. SCHED. TO DATE
1. Song Sung Blue	Neil Diamond	Uni	64%	64%
2. It's Goin' To Take Some Time	Carpenters	A&M	50%	76%
3. Tumbling Dice	Rolling Stones	Rolling Stone	43%	80%
4. I'll Take You There	Staple Singers	Stax	31%	99%
5. Isn't Life Strange	Moody Blues	Threshold	30%	91%
6. Diary	Bread	Elektra	28%	64%
7. Rocket Man	Elton John	Uni	26%	26%
8. Someday Never Comes	Creedence Clearwater Revival	Fantasy	23%	36%
9. Walkin' In The Rain With The One I Love	Love Unlimited	Uni	22%	57%
10. Nice To Be With You	Gallery	Sussex	20%	82%
11. Old Man	Neil Young	Reprise	20%	20%
12. Automatically	Sunshine	Supremes—Motown	18%	18%
13. Life & Breath	Climax	Rocky Road	17%	17%
14. Daddy Don't You Walk So Fast	Wayne Newton	Chelsea	17%	45%
15. Candy Man	Sammy Davis Jr.	MGM	15%	91%
16. You Are The One	Sugar Bears	Big Tree	14%	44%
17. Me & Julio Down By The Schoolyard	Paul Simon	Columbia	12%	66%
18. We're Free	Beverly Bremers	Scepter	12%	20%
19. Outa Space	Billy Preston	A&M	11%	11%
20. How Do You Do	Mouth & MacNeal	Phillips	10%	10%
21. (Last Night) I Didn't Get To Sleep At All	5th Dimension	Bell	9%	99%
22. Love Theme From The Godfather	Nina Roto	Paramount	8%	8%
23. I'm Movin' On	John Kay	Dunhill	8%	8%
24. Love Theme From The Godfather	Andy Williams	Columbia	7%	41%
25. Jubilation	Paul Anka	Buddah	6%	20%



Name Jerry Reed As Summer TV Host

HOLLYWOOD — RCA artist Jerry Reed has been signed to headline his own summer variety series by CBS-TV, with the first weekly hour-long segment tentatively scheduled to air Tuesday evening, June 20.

Executive producers of the Jerry Reed Show, a Glenco Productions presentation, will be Rich Eustis, Al Rogers and Nick Sevano. Jerry McPhee is set to produce, with Jack Regas directing.

Reed has been a regular guest star the past two seasons on the Glen Campbell Show, on which Sevano was executive producer and the Eustis-Rogers team producers and writers.

He was honored with his second Grammy by the National Academy of Recording Arts & Sciences last month, as Top Country Vocalist. Two years ago Reed was voted a Grammy as Best Country Instrumentalist and received a similar award from the Country Music Association.

Reed, who has recorded 11 albums for RCA, also is composer of more than 200 songs, 11 of which have earned BMI performance awards.

Kris Live On WPLJ

NEW YORK — WPLJ, the ABC Owned FM Station in New York, will present, live-in-concert, singer/song-writer Kris Kristofferson April 25, 1972, at 9:00 p.m.

Kristofferson will perform selections from his new album release, "Border Lord," along with other songs he has written.

This is the second in the new series of live concerts presented by WPLJ in 1972, and the first to originate from the RCA Recording Studios here in Manhattan. Seven-Up will sponsor the evening.

Morning Slot For Thompson

LOS ANGELES — Bill Thompson has been named to handle KBBQ's morning show Monday through Saturday from 6:30 a.m. to 10:00 a.m. Thompson formerly held the morning a.m. slot on KGBS radio from 1965 to 1967, at which time he left to join the Smothers Brothers TV show. He has also been announcer for "The Joey Bishop Show" for ABC-TV and most recently was the announcer for the CBS-TV "Glen Campbell Show," a position he held since the show's inception.

Reed also is the composer of songs such as "Amos Moses," and "When You're Hot You're Hot." His version of "Amos" sold more than a million copies and earned Reed a Gold Record.



DOUBLE CELEBRATION — When John Rowles performed at the Outrigger Hotel's Main Showroom, a delegation of Honolulu disk jockeys were on hand. The Kapp artist also happened to be celebrating his 25th birthday. Left to right, Dave Roberts, KPOI program director and his wife; KKUA disk jockey Steven B. Williams and Rowles.

KYAC Goes FM Stereo Soul

SEATTLE — KYAC has become Seattle's sole FM black music outlet. The station, broadcasting an AM signal since 1964, recently acquired ownership of KLSN-FM. Currently, the AM signal is simulcast until AM signoff time, with the station exclusively stereo FM at night. The format is described by station management as "the full range of jazz, rock and blues talent." Tam Henry is program and music director. Station address is 427 3rd Avenue West, Seattle 98119.

XPRS Signs Randal/Sharon

HOLLYWOOD — Local broadcast consultants Randal/Sharon have been signed to assist the 50,000 watt clear channel soul station, XPRS.

The station's aim, according to sources, is to deepen their impact upon the Southern California black community. A special format is to be devised by programming head Ted Randal.



THE LINE-UP — Poppy recording artist Chris Smither appeared recently at the Bitter End in New York, where a press party was held in his honor. WPLJ disk jockey Zacherle introduced Smither to the gathering of local press and radio people and the artist performed selections from his latest album, "Don't It Drag On." Pictured, left to right, are Marv Greifinger, U.A. east coast publicity; Zacherle; Harold Friedman of Poppy; Chris Smither; Manny Greenwal and Bob Miller of Folklore Center Management and producer Michael Cuscuna.



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DADDY DON'T YOU WALK SO FAST

78-0100

WAYNE NEWTON

FROM THE ALBUM



ALBUM — RUSH RELEASE

AVAILABLE THROUGH YOUR RCA DISTRIBUTOR

P8CE—1001
PKCE—1001

Produced by Wes Farrell for Coral Rock Productions
Manufactured & Distributed by RCA Records
Chelsea Records Corp.

insight&sound

NEW YORK—IMUS-IN-THE-MORNING: TALKIN' DIRTY AND PLAYIN' THE HITS

Those who have been flipping FM dials waiting for the next innovation in radio have missed it. And those who feel it could never happen in New York have been proved dead wrong. WNBC's newest staff addition, **Imus-In-The-Morning** is not a breeze of fresh air—he's an entire hurricane season. The world is his straight man, so everybody duck.

Careering as dj for less than four years, Imus is now the morning man on New York's fastest growing AM station; it seems they are building it all on his shoulders. In many cases, their long-established air personalities have had their time slots, even their days changed to fit into the "progressive MOR's" new image. He has been called an "impudent little bastard" and other more colorful phrases. Well, he is a verbal exhibitionist—**Archie Bunker** turned liberal side out, **Don Rickles** in overalls and Old Glory shirts. And now, thanks to the release of his RCA LP "1200 Hamburgers To Go," a recording star. The album features a sampling of the characterizations and outrageousness that have brought him from Palmdale, California to Cleveland and onto the big one, New York. Folks interested in a master success plan for dj's will have to get it from somewhere else, for Imus isn't working according to any he'd admit to.

"My mother—I support her; I'd like to mention that—asked me how I kept my plans secret from everyone for so long. But I just fell into everything in radio. I had a plan, and still do, but to be a rock and roll star."

First signed to Dooto Records in 1959 as their first and only white act (which seemed logical since he first won his recognition at an all-black talent show at LA's Club California), he never waxed an official release for them. He moved over to Arvee Records, a logical spot he thought to get **The Olympics** to record his "Gunfight On Sunset Strip" as a follow-up to "Western Movies." Instead the label released his master of the tune.



IMUS: In The Morning

HOLLYWOOD—DON BUDAY: CHICANO FOR A DAY

It's all too seldom that we can pick up an album for the first time, put it casually on the turntable (in this case, killing time before a movie), and find ourselves jumping up and down with excitement. In the case of **El Chicano's** new Kapp LP, "Celebration," we were so excited that we damn near missed the movie.

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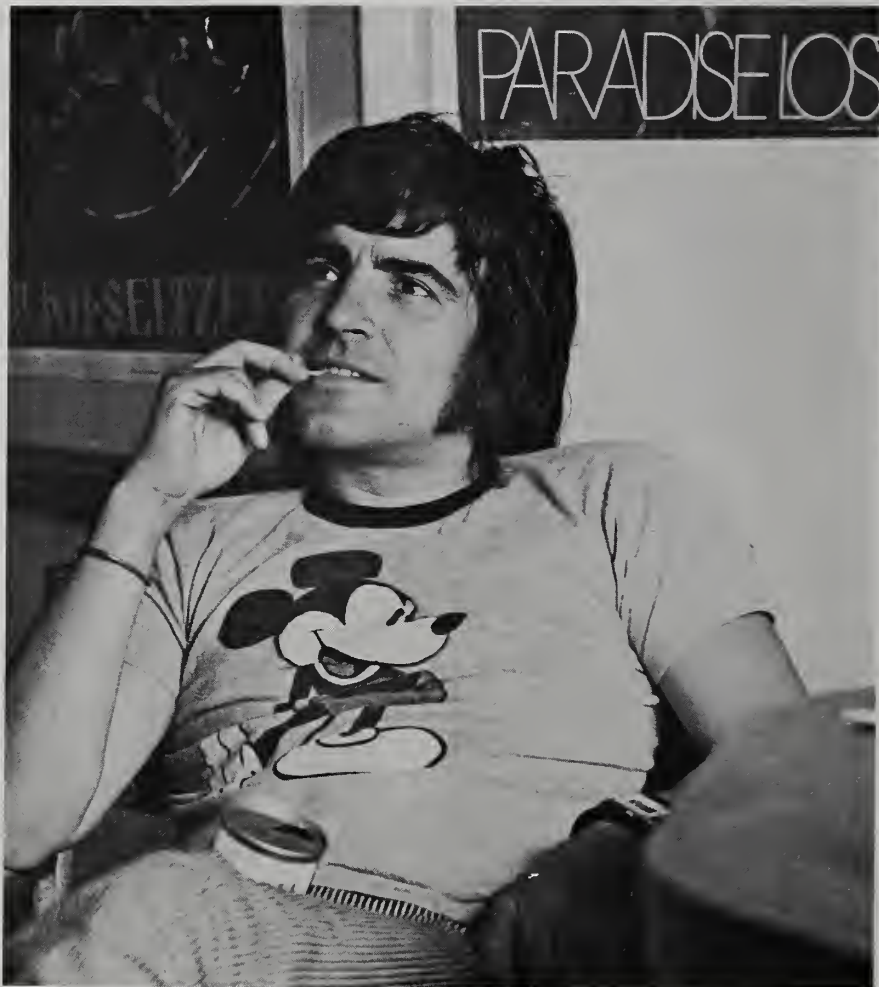
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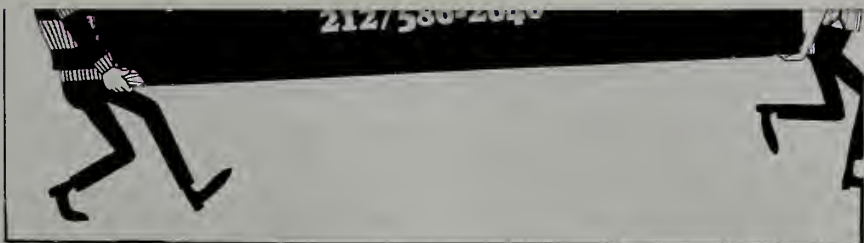
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El Paso, Texas



WRITERS: Allen Jones & Homer Banks
ARR: Isaac Hayes (Rhythm by The Movement)
FLIP: Baby I'm A Want You

#87
There It Is Part I (3:05)
James Brown—Polydor 14125
1700 B'way, NYC
PROD: James Brown
1700 B'way, NYC 10019
PUB: Dynatone/Belinda/Unichappel—BMI
c/o Polydor
WRITER: James Brown
ARR: Dave Mathews
FLIP: Part II

PUB: Rule One Music—ASCAP
c/o Bandana, 1060 Park Ave, NYC
WRITERS: Humble Pie & Steve Marriott
FLIP: You're So Good For Me

#100
How Do You Do (2:57)
Mouth & MacNeal—Philips 40715
110 W. 57th St., NYC
PROD: Hans Van Hermet c/o Philips
PUB: WB Music Corp.—ASCAP
6922 Hollywood Blvd., Hollywood
WRITERS: Van Hemert & Van Hoff
ARR: Van Hoff
FLIP: Land of Milk & Honey

insight&sound

NEW YORK—IMUS-IN-THE-MORNING: TALKIN' DIRTY AND PLAYIN' THE HITS

Those who have been flipping FM dials waiting for the next innovation in radio have missed it. And those who feel it could never happen in New York have been proved dead wrong. WNBC's newest staff addition, *Imus-In-The-Morning* is not a breeze of fresh air—he's an entire hurricane season. The world is his straight man, so everybody duck.

Careering as dj for less than four years, Imus is now the morning man on New York's fastest growing AM station; it seems they are building it all on his shoulders. In many cases, their long-established air personalities have had their time slots, even their days changed to fit into the "progressive MOR's" new image. He has been called an "impudent little bastard" and other more colorful phrases. Well, he is a verbal exhibitionist—Archie Bunker turned liberal side out, Don Rickles in overalls and Old Glory shirts. And now, thanks to the release of his RCA LP "1200 Hamburgers To Go," a recording star. The album features a sampling of the characterizations and outrageousness that have brought him from Palmdale, California to Cleveland and onto the big one, New York. Folks interested in a master success plan for dj's will have to get it from somewhere else, for Imus isn't working according to any he'd admit to.

"My mother—I support her; I'd like to mention that—asked me how I kept my plans secret from everyone for so long. But I just fell into everything in radio. I had a plan, and still do, but to be a rock and roll star."

First signed to Dooto Records in 1959 as their first and only white act (which seemed logical since he first won his recognition at an all-black talent show at LA's Club California), he never waxed an official release for them. He moved over to Arvee Records, a logical spot he thought to get *The Olympics* to record his "Gunfight On Sunset Strip" as a follow-up to "Western Movies." Instead the label released his master of the tune.



IMUS: In The Morning

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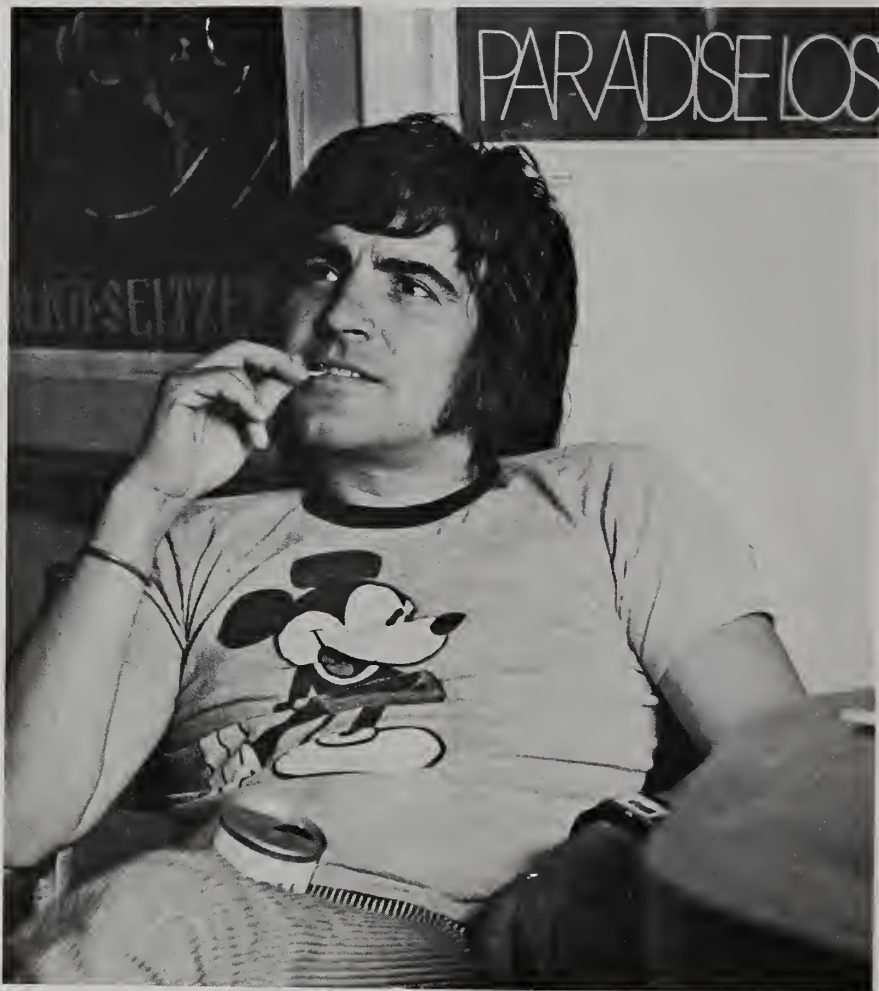
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Ralph Harrison

Free Spirit Movin'



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OPENING LICKS—Prior to their opening at the Troubador in LA, Dan Hicks and his Hot Licks posed for a photo session. Shown above are Sid Page, group member; Steve Pilster, group manager; Tony Martell, president of Famous Music; George Albert, president and publisher of Cash Box; Dan Hicks; Sal Licata, vp and general manager of Blue Thumb Records; and Louie Newman, Blue Thumb national promotion director.

Five New LP's From Atlantic

NEW YORK — Five albums have been released by Atlantic Records recently, including the first LP collaboration of Roberta Flack and Donny Hathaway, the recording debut of Flip Wilson's "Geraldine" character, a much-heralded Dr. John album, the premiere James Luther Dickinson LP, and the initial effort of a new soul duo, Jimmie Vella.

"Roberta Flack & Donny Hathaway" was produced by Joel Dorn and Arif Mardin, and arranged by the two artists. Nine new duets and their hit single of "You've Got a Friend," are included.

"Geraldine" (LD 1001) presents the comedy character created by Flip Wilson, on the Little David Label. The album was produced by Monte Kay and Jack Lewis and features

guest appearances by such stars as Bing Crosby, Ruth Buzzi, Tim Conway, Phyllis Diller, Billy Eckstine, Tony Randall and Jim Brown.

"Gumbo" is Dr. John's new release on A&O. Produced by Jerry Wexler and Harold Battiste, the album represents a new direction for Dr. John's music which has been described as an amalgam of blues, jazz, dixieland and rock n' roll.

"Dixie Fried" is the first album by Jim Dickinson, noted for piano work for many albums including a few by the Rolling Stones. "Jimmie & Vella" are a brother and sister combination. On their initial recording for Atlantic which was produced by Ralph Moss, they play a number of instruments as well as sing on nine original compositions.

LOOKING AHEAD

- | | |
|---|---|
| <p>101 LOVE THEME FROM GODFATHER
(Famous—ASCAP)
Nino Rota—Paramount 0152</p> <p>102 AMERIKAN MUSIC
(Press—BMI)
Steve Alaimo—Entrance 7507 (Dist: Epic)</p> <p>103 AIN'T WASTIN' TIME NO MORE
(Exit—BMI)
Allman Brothers—Capricorn 0903</p> <p>104 HOLD ON TO FREEDOM
(Le Brea/Sapowa—ASCAP)
Lee Michaels—A&M 1326</p> <p>105 HOT THANG
(Interior-Zorn—BMI)
Eddie Sepay—Sussex 230</p> <p>106 SPEAK SOFTLY LOVE
(Famous—ASCAP)
Al Martino—Capitol 3313</p> <p>107 OPEN UP YOUR HEART
(Southern—ASCAP)
Rainbow—Evolution 1056</p> <p>108 JUST AS LONG AS YOU NEED ME
(Butler—ASCAP)
Independents—Wand 11245</p> <p>109 COTTON JENNY
(Early Morning—ASCAP)
Anne Murray—Capitol 3260</p> <p>110 LITTLE DOG HEAVEN
(Darjen—BMI)
June Jackson—Bell 173</p> <p>111 KEEP ON TRUCKIN'
(Leo Feist—ASCAP)
Hot Tuna—Grunt 0502</p> <p>112 LOVE THEME FROM GODFATHER
(Famous—ASCAP)
Hugo Montenegro—RCA</p> <p>113 PUT IT WHERE YOU WANT IT
(Four Knights—BMI)
Crusaders—Blue Thumb 208</p> <p>114 LOVE THEME FROM THE GODFATHER
(Famous—ASCAP)
Ferrante & Teicher—UA 50895</p> <p>115 SCHOOL TEACHER
(Mar-Ken—BMI)
Kenny Rogers & First Edition—Reprise 1069</p> | <p>116 LET ME RUN INTO YOUR LONELY HEART
(Jobete—BMI)
Eddie Kendricks—Tamlam 54218</p> <p>117 LOVE THEME FROM THE GODFATHER
(Famous—ASCAP)
Roger Williams—Kapp</p> <p>118 HOT FUN IN THE SUMMERTIME
(Stone Flower—BMI)
David T. Walker—Ode 66025</p> <p>119 CALIFORNIA WINE
(Detail—BMI)
Bobby Goldsboro—UA 50891</p> <p>120 WE'LL MAKE IT
(Famous/Kaiser—ASCAP)
Lobo—Big Tree 134</p> <p>121 THIS I FIND IS BEAUTIFUL
(Bealin/Larry Weiss—ASCAP)
Storm—Sunflower 120</p> <p>122 FRISCO BAY
(Leeds—ASCAP)
Navajo—Musicor 1449</p> <p>123 I THINK SOMEBODY LOVES ME
(Kahl/Power House—BMI)
James Darren—Kirshner 1012</p> <p>124 THIS LOVES FOR REAL
(Tosci—ASCAP)
Impressions—Curton 1970</p> <p>125 EVE
(Freedom—ASCAP)
Jim Capaldi—Island 1204</p> <p>126 FEEL THE NEED
(Bridgeport—BMI)
Damon Shaw—Westbound 193</p> <p>127 MY HANG-UP IS YOU
(Blue Book—BMI)
Freddie Hart—Capitol 3261</p> <p>128 BEFORE THE HONEYMOON
Little Milton—Stax</p> <p>129 MENDELSON'S 4th
(Campbell/Connelly—ASCAP)
Apollo 100—Mega 0069</p> <p>130 TAOS NEW MEXICO
(Jobete—BMI)
R. Dean Taylor—Rare Earth 5041</p> |
|---|---|

Vital Statistics

#55
It's Going To Take Some Time (2:54)
Carpenters—A&M 1351
1416 N. LaBrea, Hollywood
PROD: Jack Dougherty c/o A&M
PUB: Screen Gems/Col.—BMI 711 5th Ave.
and Colgems Music—ASCAP (same address)
WRITERS: C. King & T. Stern
ARR: Richard Carpenter
FLIP: Flat Baroque

#63
Song Sung Blue (3:15)
Neil Diamond—UNI 55326
100 Universal City Plaza,
Universal City, Calif.
PROD: Tom Catalano for
Neil Diamond Productions
PUB: Profit Music Inc.—ASCAP
40 E. 49th St., NYC
WRITER: Neil Diamond
ARR: Lea Holdridge
FLIP: Gitchy Goomy

#67
Someday Never Comes (3:55)
Creedence Clearwater—Fantasy 676
10th & Parker, Berkeley, Calif.
PROD: Creedence Clearwater c/o Fantasy
PUB: Primeval Ltd.—BMI
PO Box 9246, Berkeley, Calif.
WRITER: John Fogarty
FLIP: Tearin' Up The Country

#70
Old Man (3:17)
Neil Young—Reprise 1084
4000 Warner Blvd, Burbank, Calif.
PROD: Elliot Mazer & Neil Young
c/o Reprise
PUB: Broken Arrow Music—BMI
c/o Warner Bros Music
6922 Hollywood Blvd, Los Angeles, Calif.
WRITER: Neil Young
FLIP: The Needle And The Damage Done

#81
Rocket Man (4:35)
Elton John—UNI 55328
100 Universal City Plaza
Universal City, Calif.
PROD: Gus Dudgeon c/o UNI
PUB: Dick James Music, Inc.—BMI
1780 B way, NYC, NY
WRITERS: Elton John & Bernie Taupin
FLIP: Suzie

#84
Ain't That Loving You (4:28)
Isaac Hayes & David Porter—Enterprise 9049
926 East McLemore, Memphis, Tenn.
PROD: Isaac Hayes & David Porter c/o Stax
PUB: East Memphis Music—BMI
c/o Stax
WRITERS: Allen Jones & Homer Banks
ARR: Isaac Hayes (Rhythm by The Movement)
FLIP: Baby I'm A Want You

#87
There It Is Part I (3:05)
James Brown—Polydor 14125
1703 B way, NYC
PROD: James Brown
1700 B way, NYC 10019
PUB: Dynatone/Selinda/Unichappel—BMI
c/o Polydor
WRITER: James Brown
ARR: Dave Mathews
FLIP: Part II

#88
Life & Breath (3:15)
Climax—Rocky Road 061
DIST: Bell, 1776 B way, NYC
PUB: Brown's Mill/WB Music—ASCAP
c/o Bell
WRITER: George Clinton
ARR: Dave Roberts
PROD: Larry Cox c/o Bell
FLIP: If It Feels Good—Do It

#89
Automatically Sunshine (2:35)
Supremes—Motown 1200
2457 Woodward Ave., Detroit
PROD: Smokey Robinson c/o Motown
PUB: Jobette Music c/o Motown
WRITER: William Robinson
ARR: Paul Riser
FLIP: Precious Little Things

#90
Lean On Me (4:21)
Bill Withers—Sussex 235
DIST: Buddah, 810 7th Ave, NYC
PROD: Withers with Jackson Gadsen,
Dunlap and Blackman
PUB: Interior Music—BMI
6430 Sunset Blvd., Hollywood
WRITER: Bill Withers
ARR: Strings: Ray Jackson
FLIP: Better Off Dead

#95
Don't Want To Say Goodbye (5:00)
Raspberries—Capitol 3280
1750 N. Vine St., Hollywood
PROD: Jimmy Jenner c/o Capitol
PUB: CAM-USA Inc.—BMI
370 Lexington Ave. Suite 2208 NYC
WRITERS: Bryson/Carmen
ARR: Rock and Roll Mama

#97
You and I (2:45)
Black Ivory—Perception 1508
165 W. 46th St., NYC
PROD: Patrick Adams c/o Perception
PUB: Patrick Bradley Music—BMI
165 W. 46th St., NYC
WRITERS: Bascombe/Burgess
ARR: Pat Adams
FLIP: Our Future

#98
Soulsville (3:57)
Isaac Hayes—Enterprise 9045
DIST: Stax, 98 N. Avalon, Memphis
PROD: Isaac Hayes c/o Stax
PUB: East Memphis—BMI c/o Stax
WRITER: Isaac Hayes
ARR: Jayes & Allen
FLIP: Let's Stay Together

#99
Hot 'N Nasty (3:22)
Humble Pie—A&M 1349
1416 N. LaBrea, Los Angeles
PROD: Humble Pie c/o A&M
PUB: Rule One Music—ASCAP
c/o Bandana, 1060 Park Ave, NYC
WRITERS: Humble Pie & Steve Marriott
FLIP: You're So Good For Me

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How Do You Do (2:57)
Mouth & MacNeal—Philips 40715
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PUB: WB Music Corp.—ASCAP
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ARR: Van Hoff
FLIP: Land of Milk & Honey

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Ralph Harrison

Free Spirit Movin'





OPENING LICKS—Prior to their opening at the Troubador in LA, Dan Hicks and his Hot Licks posed for a photo session. Shown above are Sid Page, group member; Steve Pilster, group manager; Tony Martell, president of Famous Music; George Albert, president and publisher of Cash Box; Dan Hicks; Sal Licata, vp and general manager of Blue Thumb Records; and Louie Newman, Blue Thumb national promotion director.

Five New LP's From Atlantic

NEW YORK — Five albums have been released by Atlantic Records recently, including the first LP collaboration of Roberta Flack and Donny Hathaway, the recording debut of Flip Wilson's "Geraldine" character, a much-heralded Dr. John album, the premiere James Luther Dickinson LP, and the initial effort of a new soul duo, Jimmie Vella.

"Roberta Flack & Donny Hathaway" was produced by Joel Dorn and Arif Mardin, and arranged by the two artists. Nine new duets and their hit single of "You've Got a Friend," are included.

"Geraldine" (LD 1001) presents the comedy character created by Flip Wilson, on the Little David Label. The album was produced by Monte Kay and Jack Lewis and features

guest appearances by such stars as Bing Crosby, Ruth Buzzi, Tim Conway, Phyllis Diller, Billy Eckstine, Tony Randall and Jim Brown.

"Gumbo" is Dr. John's new release on Atco. Produced by Jerry Wexler and Harold Battiste, the album represents a new direction for Dr. John's music which has been described as an amalgam of blues, jazz, dixieland and rock n' roll.

"Dixie Fried" is the first album by Jim Dickinson, noted for piano work for many albums including a few by the Rolling Stones. "Jimmie & Vella" are a brother and sister combination. On their initial recording for Atlantic which was produced by Ralph Moss, they play a number of instruments as well as sing on nine original compositions.

LOOKING AHEAD

- | | |
|---|--|
| <p>101 LOVE THEME FROM GODFATHER
(Famous—ASCAP)
Nino Rota—Paramount 0152</p> <p>102 AMERIKAN MUSIC
(Press—BMI)
Steve Alaimo—Entrance 7507 (Dist: Epic)</p> <p>103 AIN'T WASTIN' TIME NO MORE
(Exit—BMI)
Allman Brothers—Capricorn 0003</p> <p>104 HOLD ON TO FREEDOM
(Le Brea/Sapowa—ASCAP)
Lee Michaels—A&M 1326</p> <p>105 HOT THANG
(Interior-Zorn—BMI)
Eddie Sepay—Sussex 230</p> <p>106 SPEAK SOFTLY LOVE
(Famous—ASCAP)
Al Martino—Capitol 3313</p> <p>107 OPEN UP YOUR HEART
(Southern—ASCAP)
Rainbow—Evolution 1056</p> <p>108 JUST AS LONG AS YOU NEED ME
(Butler—ASCAP)
Independents—Wand 11245</p> <p>109 COTTON JENNY
(Early Morning—ASCAP)
Anne Murray—Capitol 3260</p> <p>110 LITTLE DOG HEAVEN
(Darjen—BMI)
June Jackson—Bell 173</p> <p>111 KEEP ON TRUCKIN'
(Leo Feist—ASCAP)
Hot Tuna—Grunt 0502</p> <p>112 LOVE THEME FROM GODFATHER
(Famous—ASCAP)
Hugo Montanegro—RCA</p> <p>113 PUT IT WHERE YOU WANT IT
(Four Knights—BMI)
Crusaders—Blue Thumb 208</p> <p>114 LOVE THEME FROM THE GODFATHER
(Famous—ASCAP)
Ferrante & Teicher—UA 50895</p> <p>115 SCHOOL TEACHER
(Mar-Ken—BMI)
Kenny Rogers & First Edition—Reprise 1069</p> | <p>116 LET ME RUN INTO YOUR LONELY HEART
(Jobete—BMI)
Eddie Kendricks—Tamla 54218</p> <p>117 LOVE THEME FROM THE GODFATHER
(Famous—ASCAP)
Roger Williams—Kapp</p> <p>118 HOT FUN IN THE SUMMERTIME
(Stone Flower—BMI)
David T. Walker—Ode 66025</p> <p>119 CALIFORNIA WINE
(Detail—BMI)
Bobby Goldsboro—UA 50891</p> <p>120 WE'LL MAKE IT
(Famous/Kaiser—ASCAP)
Lobo—Big Tree 134</p> <p>121 THIS I FIND IS BEAUTIFUL
(Bealin/Larry Weiss—ASCAP)
Storm—Sunflower 120</p> <p>122 FRISCO BAY
(Leeds—ASCAP)
Navajo—Musicor 1449</p> <p>123 I THINK SOMEBODY LOVES ME
(Kahl/Power House—BMI)
James Darren—Kirshner 1012</p> <p>124 THIS LOVES FOR REAL
(Tosci—ASCAP)
Impressions—Curton 1970</p> <p>125 EVE
(Freedom—ASCAP)
Jim Capaldi—Island 1204</p> <p>126 FEEL THE NEED
(Bridgeport—BMI)
Damon Shawn—Westbound 193</p> <p>127 MY HANG-UP IS YOU
(Blue Book—BMI)
Freddie Hart—Capitol 3261</p> <p>128 BEFORE THE HONEYMOON
Little Milton—Stax</p> <p>129 MENDELSONN'S 4th
(Campbell/Connelly—ASCAP)
Apollo 100—Mega 0069</p> <p>130 TAOS NEW MEXICO
(Jobete—BMI)
R. Dean Taylor—Rare Earth 5041</p> |
|---|--|

Vital Statistics

- #55**
It's Going To Take Some Time (2:54)
Carpenters—A&M 1351
1416 N. LaBrea, Hollywood
PROD: Jack Dougherty c/o A&M
PUB: Screen Gems/Col.—BMI 711 5th Ave.
and Colgems Music—ASCAP (same address)
WRITERS: C. King & T. Stern
ARR: Richard Carpenter
FLIP: Flat Baroque
- #63**
Song Sung Blue (3:15)
Neil Diamond—UNI 55326
100 Universal City Plaza,
Universal City, Calif.
PROD: Tom Catalano for
Neil Diamond Productions
PUB: Profit Music Inc.—ASCAP
40 E. 49th St., NYC
WRITER: Neil Diamond
ARR: Lee Holdridge
FLIP: Gitchy Goomy
- #67**
Someday Never Comes (3:55)
Creedence Clearwater—Fantasy 676
10th & Parker, Berkeley, Calif.
PROD: Creedence Clearwater c/o Fantasy
PUB: Primeval Ltd.—BMI
PO Box 9246, Berkeley, Calif.
WRITER: John Fogarty
FLIP: Tearin' Up The Country
- #70**
Old Man (3:17)
Neil Young—Reprise 1084
4000 Warner Blvd, Burbank, Calif.
PROD: Elliot Mazer & Neil Young
c/o Reprise
PUB: Broken Arrow Music—BMI
c/o Warner Bros Music
6922 Hollywood Blvd, Los Angeles, Calif.
WRITER: Neil Young
FLIP: The Needle And The Damage Done
- #81**
Rocket Man (4:35)
Elton John—UNI 55328
100 Universal City Plaza,
Universal City, Calif.
PROD: Gus Dudgeon c/o UNI
PUB: Dick James Music, Inc.—BMI
1780 B'way, NYC, NY
WRITERS: Elton John & Bernie Taupin
FLIP: Suzie
- #84**
Ain't That Loving You (4:28)
Isaac Hayes & David Porter—Enterprise 9049
926 East McLemore, Memphis, Tenn.
PROD: Isaac Hayes & David Porter c/o Stax
PUB: East Memphis Music—BMI
c/o Stax
WRITERS: Allen Jones & Homer Banks
ARR: Isaac Hayes (Rhythm by The Movement)
FLIP: Baby I'm A Want You
- #87**
There It Is Part I (3:05)
James Brown—Polydor 14125
1700 B'way, NYC
PROD: James Brown
1700 B'way, NYC 10019
PUB: Dynatone/Belinda/Unichappel—BMI
c/o Polydor
WRITER: James Brown
ARR: Dave Mathews
FLIP: Part II
- #88**
Life & Breath (3:15)
Climax—Rocky Road 061
DIST: Bell, 1776 B'way, NYC
PUB: Brown's Mill/WB Music—ASCAP
c/o Bell
WRITER: George Clinton
ARR: Dave Roberts
PROD: Larry Cox c/o Bell
FLIP: If It Feels Good—Do It
- #89**
Automatically Sunshine (2:35)
Supremes—Motown 1200
2457 Woodward Ave., Detroit
PROD: Smokey Robinson c/o Motown
PUB: Jobette Music c/o Motown
WRITER: William Robinson
ARR: Paul Riser
FLIP: Precious Little Things
- #90**
Lean On Me (4:21)
Bill Withers—Sussex 235
DIST: Buddah, 810 7th Ave, NYC
PROD: Withers with Jackson Gadsdon,
Dunlap and Blackman
PUB: Interior Music—BMI
6430 Sunset Blvd., Hollywood
WRITER: Bill Withers
ARR: Strings: Ray Jackson
FLIP: Better Off Dead
- #95**
Don't Want To Say Goodbye (5:00)
Raspberries—Capitol 3280
1750 N. Vine St., Hollywood
PROD: Jimmy Jenner c/o Capitol
PUB: CAM-USA Inc.—BMI
370 Lexington Ave, Suite 2208 NYC
WRITERS: Bryson/Carmien
FLIP: Rock and Roll Mama
- #97**
You and I (2:45)
Black Ivory—Perception 1508
165 W. 46th St., NYC
PROD: Patrick Adams c/o Perception
PUB: Patrick Bradley Music—BMI
165 W. 46th St., NYC
WRITERS: Bascombe/Burgess
ARR: Pat Adams
FLIP: Our Future
- #98**
Soulsville (3:57)
Isaac Hayes—Enterprise 9045
DIST: Stax, 98 N. Avalon, Memphis
PROD: Isaac Hayes c/o Stax
PUB: East Memphis—BMI c/o Stax
WRITER: Isaac Hayes
ARR: Jayes & Allen
FLIP: Let's Stay Together
- #99**
Hot 'N Nasty (3:22)
Humble Pie—A&M 1349
1416 N. LaBrea, Los Angeles
PROD: Humble Pie c/o A&M
PUB: Rule One Music—ASCAP
c/o Bandana, 1060 Park Ave, NYC
WRITERS: Humble Pie & Steve Marriott
FLIP: You're So Good For Me
- #100**
How Do You Do (2:57)
Mouth & MacNeal—Philips 40715
110 W. 57th St., NYC
PROD: Hans Van Hermet c/o Philips
PUB: WB Music Corp.—ASCAP
6922 Hollywood Blvd., Hollywood
WRITERS: Van Hermet & Van Hoff
ARR: Van Hoff
FLIP: Land of Milk & Honey

CashBox

WE'VE MOVED

New Address:



Cash Box
119 West 57th Street
New York, N.Y. 10019

Same Phone:
212/586-2640



cashbox/singles reviews

Picks of the Week

CARPENTERS (A&M 1351)

It's Going To Take Some Time (2:54) (Screen Gems-Columbia/Colgems, BMI/ASCAP, C. King, T. Stern)

A straightforward treatment of Carole King & Toni Stern's ballad masterpiece; strong flute bridge adds the spice. Another charttopper for Karin & Richard. Flip: no info. available

CREEDENCE CLEARWATER REVIVAL (Fantasy 676)

Someday Never Comes (3:55) (??, BMI—J. Fogerty)

Strongest cut from their new LP, a country-rock change of pace that will determine whether or not the group can trade in a trademarked sound for a new one. John Fogerty on lead vocals. Flip: "Tearin' Up The Country" (2:13) (same—D. Clifford)

NEIL DIAMOND (Uni 55326)

Song Sung Blue (3:15) (Prophet, ASCAP—N. Diamond)

Neil's picked his new color and expect him to paint the world with it. The song gives the phrase "Everybody, sing!" new meaning. Flip: no info. available

JAMES BROWN (Polydor 14125)

There It Is Part 1 (3:05) (Dynatone/Belinda/Unichappell, BMI—J. Brown)

Some of the most impressive horn riffs he's ever used highlight his latest monster thumper, bound for top pop and soul honors. Flip: no info. available

AMERICA (Warner Bros. 7580)

I Need You (3:04) (WB, ASCAP—G. Beckley)

Riverside (3:02) (same—D. Bunnell)

Group that rode in on "A Horse With No Name" saddles a two-sided single pulled from their #1 LP. "I Need You" is a gentle, "Something" -ish ballad; "Riverside" an up folk-rocker about an opinionated loner. Have hits, will travel.

ELTON JOHN (Uni 55328)

Rocket Man (4:35) (Dick James, BMI—E. John, B. Taupin)

Space flight theme is a stellar mellow mood for Elton to take off with. Will be his biggest single since "Your Song." Flip: "Suzie (Dramas)" (3:25) (same credits)

RAIDERS (Columbia 45601)

Powder Blue Mercedes Queen (2:38) (Boom, BMT—M. Lindsay)

Their follow-up to "Country Wine" finds them in the '72 analog to their original heavy sound which made them big in the sixties with things like "Hungry." Driving Top 40/FM sound. Flip: no info. available

GORDON LIGHTFOOT (Reprise 1088)

Beautiful (3:14) (Moose, CAPAC—G. Lightfoot)

Excellent choice from his "Don Quixote" LP. A ballad with all the quiet magic of Tim Hardin's "Misty Roses." Should be his biggest single since "If You Could Read My Mind." Flip: no info. available

THE ASSOCIATION (Columbia 45602)

Darling Be Home Soon (3:14) (Koppelman-Rubin, BMI—J. Sebastian)

"Windy's" best friends move to the label, their initial entry being the beautiful John Sebastian/Lovin' Spoonful ballad. Should put them back up there where they've always belonged. Flip: no info. available

JACKIE DeSHANNON (Atlantic 2871)

Vanilla Olay (3:01) (Plain & Simple, ASCAP—J. DeShannon)

Dear Jackie, welcome home. Your first on Atlantic is as habit-forming as ice cream, with crunch as well as sweet creamy goodness. In short, irresistible. We'll watch everyone take a double dip. Flip: no info. available

LUNAR FUNK (Bell 214)

Slip The Drummer One (3:25) (Tedrolee, ASCAP—J. Davis, W. Flemister, L. Williams)

To prove that their "Mr. Penguin" was no rare bird, they've turned out another subliminally-vocal, basically instrumental funkier with similar if not greater potential, pop and soul. Flip: no info. available

BRENDA LEE EAGER & PEACHES (Mercury 73292)

In My World (2:40) (Butler, ASCAP—B. Butler, R. Bowles, R. Brown, J. Blumenberg)

Having broken through (together with Jerry Butler) on "Ain't Understanding Mellow," she tackles this one with the fine harmony back-up of Peaches. Bound to please both the soul and pop worlds. Flip: "I'm A Lonely Woman" (2:15) (same—M. Butler)

SANDY POSEY (Columbia 45596)

Why Don't We Go Somewhere And Love (2:30) (House Of Gold, BMI—K. O'Dell, L. Henley)

If the title don't get to ya, Sandy will within seconds. Her most commercial item since "Born A Woman"—will couple her country following with a meaningful courtship of the pop audience. Flip: no info. available

THE BLOSSOMS (Lion 108)

Touchdown (2:15) (Rock Pile/Silver House, ASCAP—A. Munson, J. Reed)

Should prove a long off-season forward pass for the well-seasoned group, long deserving of a dynamite piece of material like this. Flip: "It's All Up To You" (2:57) (Paribros/Lion Tracks, A. Paris, T. MacNamara)

Newcomer Picks

GRAHAM NASH & DAVID CROSBY (Atlantic 2873)

Immigration Man (3:02) (Giving Room, BMI—G. Nash)

Half of CSN&Y hit strong chords here on their first single as a duo, both lyrically and musically. The "Ohio" of a more subtle '72, bound to be a blatant nationwide smash. Flip: no info. available

PYTHON LEE JACKSON (GNP Crescendo 449)

In A Broken Dream (3:37, 3:00) (Young Blood, ??—D. Bently)

Whether or not this is Rod Stewart is not the point. That it's a strong "Maggie May" type record that will bust wide open with air play is. Excellent Miki Dallan production. Flip: no info. available

THE ROYAL SCOTS DRAGOON GUARDS (RCA 74-0709)

Amazing Grace (2:19) (Sunbury, ASCAP—trad.)

Judy Collins had the a capella hit of the traditional hymn and now the pipes, drums and military band folks have the instrumental go-round at it. Unique, to say the least and in a matter of days, #1 in Britain. Flip: no info. available

FAT CITY (Paramount 0162)

Morning Go Away (3:31) (Cherry Lane, ASCAP—B. Danoff)

Milt Okun has helped bring out this couple's fine music for the first time on their own, although you know them from their work with John Denver on "Take Me Home Country Roads." Very pleasing. Flip: "I Guess He'd Rather Be In Colorado" (2:47) (same—B. Danoff, T. Nivert)

SMOKE (Mo-Soul 1971)

Oh Love (Well We Finally Made It) (3:50; 2:56) (Sa-Vette/January, BMI—B. White)

The group literally burns on a Marvin Gaye-styled love ballad plus beat. Barry White will be a much sought-after producer/writer as a result of this one. Flip: no info. available

ED WELCH (Avalanche 36010)

Clowns (2:38) (United Artists, ASCAP—E. Welch, T. Paxton)

A bit of the Bee Gees harmony and a tune with the appeal of CSN&Y's "Our House" comes on strong for the artist's debut. Sounds like an AM natural. Flip: "Maybe It's Today" (2:50) (same credits)

Choice Programming

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

MICHEL LEGRAND (Bell 215)

Jesus Christ Superstar/Day By Day (2:39) (Leeds/Valando/New Cadanza, ASCAP—T. Rice, A. Webber/S. Schwartz) Follow-up to "Brian's Song" is instrumental Jesus-rock at its most inventive. Medley fusion is well-developed. Flip: "Amy's Theme From One Is A Lonely Number" (2:41) (Chappell/Robbins, ASCAP—M. Legrand)

SCHERRIE PAYNE (Invictus 9114)

V. I. P. (3:13) (Gold Forever, BMI—A. Bond, G. Perry, G. Johnson) Freyda's equally uniquely-spelled sister proves her vocal individuality as well; her debut disk. Flip: "It Ain't The World" (2:58) (same credits)

IKE TURNER (United Artists 50900)

Right On (3:30) (Huh/Unart, BMI—I. Turner) Ike gets into a Jimmy Reed/talkin' blues groove, Black talk, straight and strong. Flip: "Tacks In My Shoes" (2:58) (same credits)

MOUNTAIN (Windfall 537)

Waiting To Take You Away (3:30) (Upfall, ASCAP—L. West) From the forthcoming and farewell LP by the trio, live performance of a love song gone gutsy. Flip: no info. available

EUGENE PITT and THE JYVE

FYVE (Avco 4589) Lay, Lady, Lay (3:58) (Big Sky, ASCAP—B. Dylan) Oft-recorded Dylan material brings the "My True Story" guys up to date and up to par, pop and soul. Flip: "Follow The Land" (2:52) (Chappell-Styne/Laursteed, ASCAP—J. Styne, S. Cahn)

THE WACKERS (Elektra 45783)

I Hardly Know Her Name (1:49) (Warner - Tamerlane / Happiedayle, BMI—Stull, Bishop, Segarini) Their finest single yet. The song is one complete hook and when dropped in AM waters, it could bring in a hefty catch of listener response. Flip: no info. available

CURTIS MAYFIELD (Curton 1972)

Beautiful Brother Of Mine (4:01) (Camad, BMI—C. Mayfield) More soul solidarity from Curtis, effectively self-produced and delivered with musical as well as social consciousness. Flip: no info. available

POP-TOPS (ABC 11324)

Suzanne Suzanne (3:20) (Wingate, ASCAP—M. Reddyhoff, P. Henning) "Mammy Blue" originators in a similar groove, displaying their international talents. Flip: no info. available

WHITE CLOUD (Good Medicine 17001)

I'm All Cried Out (3:35) (Big Seven, BMI—T. Kaye) Group has captured a different kind of country-rock on this mild-mannered laid-back ballad. They back Loudon Laidwright live. Flip: no info. available

WHATNAUTS (Stang 5037)

Blues Fly Away (2:30) (Gambi, BMI—G. Kerr, M. Burton) Soft and subtle soul on the upbeat should hit r&b and could pop across to Top 100. Flip: "Try Me" (3:30) (same—G. Kerr)

C & THE SHELLS (Zanzee 101)

You Can't Do That To Me (2:40) (Chaca, BMI—J. Norman, A. Pyfrom) Exuberant soul stirrer with pop potential. Group's return to recording is most welcomed. Flip: "You'd Better Know It" (2:59) (same C. White)

CLAIRE HAMILL (Island 1202)

Baseball Blues (2:44) (Ackee, ASCAP—Hamill) Now that the strike's over, time could be right for the English Melanie to get a hit first single up at bat. Flip: "Flowers For Grandma" (1:35) (same credits)

DEAN MARTIN (Reprise 1085)

Guess Who (2:51) (Michele, BMI—J. Belvin) Jesse Belvin/Gladys Knight hit sounds like Dino commissioned it. Could be huge with MOR/Ton 40 play. Flip: "I Can't Give You What You Want Now" (3:15) (Four Star, BMI—C. Belew, V. Givens)

ERNIE SHELBY (Polydor 14124)

Carry Me (3:00) (Muscle Shoals Sound, BMI—E. Shelby, P. Mitchell) A bit of honest Otis Redding-type magic on a soul outing that deserves a pop shot. Flip: no info. available

No one will be spared. Dr. Hook is coming to get you.

Emerson, Lake & Palmer, West, Bruce & Laing, and Joe Cocker play with them.

Sylvia's mother is a smash hit.

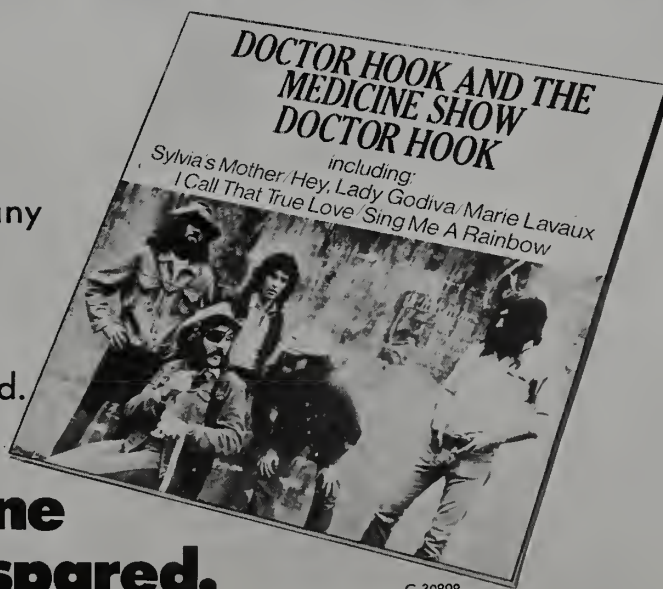
Folks give them terrific reviews: "One of the most innovative, truly new groups to come along in quite some time."
—L. A. Free Press

When Dr. Hook gets people, people get got.

There are public disturbances on their behalf. Frequently.



Dr. Hook sings weird but good.
Dr. Hook does not sound remotely like any other group you ever heard.
Dr. Hook goes from one appearance to another spreading their bizarre hypnotic-love boogie all over the land.
Dr. Hook is taking these United States of America by storm.



**No one
will be spared.
Dr. Hook
is coming to get you.**

On Columbia Records and Tapes

C 30898

Additions To Radio Playlists

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

WABC—NEW YORK
I'll Take You There—Staple Singers—Stax
Oh Girl—Chi-Lites—Brunswick
Morning Has Broken—Cat Stevens—A&M
Tumbling Dice—Rolling Stones—Rolling Stone

WTIX—NEW ORLEANS
Last Night—5th Dimension—Bell
Godfather—Nina Rota—Paramount
Hot Rod Lincoln—Commander Cody—Paramount

WMEX—BOSTON
Song Sung Blue—Neil Diamond—Uni
Hold Up Head—Argent—Epic
I'll Take You There—Staple Singers—Stax

WMPS—MEMPHIS
Lay Away—Isley Bros.—T-Neck
It's Goin' To Take—Carpenters—A&M
You Are The One—Sugar Bears—Big Tree
Rocket Man—Elton John—Uni
Godfather—Andy Williams—Columbia
Song Sung Blue—Neil Diamond—Uni
Isn't Life Strange—Moody Blues—Threshold

WKSN—JAMESTOWN
Song Sung Blue—Neil Diamond—Uni
Someday Never Comes—Creedence Clearwater—Fantasy
Rocket Man—Elton John—Uni
I'll Take You There—Staple Singers—Stax
You Are The One—Sugar Bears—Big Tree
Sylvia's Mother—Dr. Hook—Columbia
Walking In The Rain—Love Unlimited—Uni
Godfather—Nina Rota—Paramount
Automatically Sunshine—Supremes—Motown
California Wine—Bobby Goldsboro—U.A.

WCAR—DETROIT
Womans Gotta Have It—Bobby Womack—U.A.
What Would It—F. Wilson
Try It You'll Like It—George Young & Youngsters
Hot & Nasty—Humble Pie—A&M

WIXY—CLEVELAND
Tumbling Dice—Rolling Stones—Rolling Stone
Nice To Be With You—Gallery—Sussex
Help Me Make—Gladys Knight—Soul
I'll Take You There—Staple Singers—Stax
Song Sung Blue—Neil Diamond—Uni
Little Bitty Pretty One—Jackson 5—Motown

CKLW—DETROIT
Me & Julio—Paul Simon—Columbia
Tumbling Dice—Rolling Stones—Rolling Stone
Last Night—5th Dimension—Bell
Outo Space—Billy Preston—A&M
Little Bitty Pretty One—Jackson 5—Motown

KILT—HOUSTON
Song Sung Blue—Neil Diamond—Uni
Rocket Man—Elton John—Uni
Candy Man—Sammy Davis Jr.—MGM
LP Graham Nash & David Crosby

WDGY—MINNEAPOLIS
Little Bitty Pretty One—Jackson 5—Motown
Tumbling Dice—Rolling Stones—Rolling Stone
Telegram Sam—T-Rex—W.B.
Oh Girl—Chi-Lites—Brunswick
Last Night—5th Dimension—Bell
Questions—Bang—Capitol
Diary—Bread—Elektra
Won't You Take—Susan Taylor—JMI
Someday Never Comes—Creedence Clearwater—Fantasy

WCFL—CHICAGO
Oh Girl—Chi-Lites—Brunswick
Isn't Life Strange—Moody Blues—Threshold
Song Sung Blue—Neil Diamond—Uni
It's Goin' To Take—Carpenters—A&M
Sweet Music—Ron & Derek Van Gaton—Apple
LP Cut—Rocket Man—Elton John—Uni

WQAM—MIAMI
Oh Girl—Chi-Lites—Brunswick
I'll Take You There—Staple Singers—Stax
Me & Julio—Paul Simon—Columbia
Tumbling Dice—Rolling Stones—Rolling Stone
It's Goin' To Take—Carpenters—A&M

WKBW—BUFFALO
Iko Iko—Dr. John—Atco
Tumbling Dice—Rolling Stones—Rolling Stone
Daddy Don't You—Wayne Newton—Chelsea
Steve Stills LP
Creedence Clearwater Revival LP

WOKY—MILWAUKEE
It's Goin' To Take—Carpenters—A&M
Last Night—5th Dimension—Bell
I Can Feel It—Chase—Epic

WKLO—LOUISVILLE
Tumbling Dice—Rolling Stones—Rolling Stone
Little Bitty Pretty One—Jackson 5—Motown
Song Sung Blue—Neil Diamond—Uni
I Saw The Light—Todd Rundgren—Bearsville
It's Goin' To Take—Carpenters—A&M
You Are The One—Sugar Bears—Big Tree

WLS—CHICAGO
You Could Have Been—April Wine—Big Tree
Morning Has Broken—Cat Stevens—A&M
I'll Take You There—Staple Singers—Stax

WBAM—MONTGOMERY
Song Sung Blue—Neil Diamond—Uni
Tumbling Dice—Rolling Stones—Rolling Stone
Run Run Run—Jo Jo Gunne—Asylum
Someday Never Comes—Creedence Clearwater—Fantasy
Automatically Sunshine—Supremes—Motown
It's Goin' To Take—Carpenters—A&M
Sylvia's Mother—Dr. Hook—Columbia

KXOK—ST. LOUIS
Tumbling Dice—Rolling Stones—Rolling Stone
I'll Take You There—Staple Singers—Stax
Oh Girl—Chi-Lites—Brunswick
Hot Rod Lincoln—Commander Cody—Paramount
Last Night—5th Dimension—Bell
Lay Away—Isley Bros.—T-Neck
Morning Has Broken—Cat Stevens—A&M
Walking In The Rain—Love Unlimited—Uni

WMAK—NASHVILLE
It's Goin' To Take—Carpenters—A&M
I'll Take You There—Staple Singers—Stax
Life & Breath—Climax—Rock Road

WSAI—CINCINNATI
I'll Take You There—Staple Singers—Stax
Tumbling Dice—Rolling Stones—Rolling Stone
Oh Girl—Chi-Lites—Brunswick

KEYN—WICHITA
Diary—Bread—Elektra
It's Goin' To Take Some Time—Carpenters
Little Bitty Pretty One—Jackson Five—Motown
Rocket Man—Elton John—Uni
Song Sung Blue—Neil Diamond—Uni
The Whole Thing—8th Ave. Band—Columbia
LP—Carey—Goldie Hawn—Reprise
Southbound Train—Crosby, Nash—Atlantic
Roll Over—New York Rock Ensemble—Columbia
Sold My Heart—Zepper—W.B.
Morn Dew—Nashrath—W.B.
Ballera/Remember—Queues—Vigrass & Osborne—Uni

KIOA—DES MOINES
Back Off Bugaloo—Ringo Starr—Apple
Little Bitty Pretty One—Jackson Five—Motown
Song Sung Blue—Neil Diamond—Uni
It's Goin' To Take Some Time—Carpenters—A&M
Oh Girl—Chi-Lites—Brunswick
Diary—Bread—Elektra

WPOP—HARTFORD
Mister Can't You See—Buffy St. Marie—Vanguard
Susie—Elton John—Uni
Song Sung Blue—Neil Diamond—Uni
It's Goin' To Take Some Time—Carpenters—A&M
Love Theme From The Godfather—Andy Williams—Columbia
Daddy Don't You Walk So Fast—Wayne Newton—Chelsea
A Walk In The Night—Jr. Walker—Soul/Motown
Sylvia's Mother—Dr. Hook—Columbia
Walking In The Rain—Love Unlimited—Uni
Hot Rod Lincoln—Commander Cody—Paramount

WPRO—PROVIDENCE
Tumbling Dice—Rolling Stones—Atlantic
Oh Girl—Chi-Lites—Brunswick
Sylvia's Mother—Dr. Hook—Columbia
Am I Losing You—Partridge Family—Bell
Slippin' Into Darkness—War—U.A.

KLEO—WICHITA
Rocket Man—Elton John—Uni
Diary—Bread—Elektra
It's Goin' To Take Some Time—Carpenters—A&M
Song Sung Blue—Neil Diamond—Uni
WING—DAYTON
Nice To Be With You—Gallery—Sussex
I'm Movin' On—John Kay—Dunhill
Taxi—Harry Chapin—Elektra
Look What You Done For Me—Al Green—Hi
Little Bitty Pretty One—Jackson 5—Motown

WSGN—BIRMINGHAM
Tumbling Dice—Rolling Stones—Atlantic
It's Goin' To Take Some Time—Carpenters—A&M
Hello Mary Lou—Creedence Clearwater—Fantasy
Song Sung Blue—Neil Diamond—Uni
Candy Man—Sammy Davis, Jr.—MGM

WBBO—AUGUSTA
We're Free—Beverly Bremers—Scepter
Automatically Sunshine—The Supremes—Motown
It's Going To Take Some Time—Carpenters—A&M
Diary—Bread—Elektra
Song Sung Blue—Neil Diamond—Uni
Long Haired Lover—Jimmy Osmond—MGM

WHLO—AKRON
Diary—Bread—Elektra
Song Sung Blue—Neil Diamond—Uni
It's Going To Take Some Time—Carpenters—A&M
Life & Breath—Climax—Rocky Road
Jubilation—Paul Anka—Buddah
Isn't Life Strange—Moody Blues—Threshold
Taxi—Harry Chapin—Elektra
Darling Be Home Soon—Association—Columbia

WCOL—COLUMBUS
Daddy Don't You Walk So Fast—Wayne Newton—Chelsea
Song Sung Blue—Neil Diamond—Uni
Diary—Bread—Elektra
I'm Moving On—John Kay—Dunhill
Isn't Life Strange—Moody Blues—Threshold
Life & Breath—Climax—Rocky Road

WIRL—PEORIA
Tumbling Dice—Rolling Stones—Rolling Stone
Song Sung Blue—Neil Diamond—Uni
Rocket Man—Elton John—Uni
Slippin' Into Darkness—War—U.A.
Last Night—5th Dimension—Bell
How Do You Do—Mouth & MacNeal—Phillips

WCAO—BALTIMORE
Song Sung Blue—Neil Diamond—Uni
We're Free—Beverly Bremer—Scepter
Smilin'—Sly & Family Stone—Epic
Immigration Man—Nash & Crosby—Atlanta
Isn't Life Strange—Moody Blue—Threshold

WAYS—CHARLOTTE
I'll Take You There—Staple Singers—Stax
Sylvia's Mother—Dr. Hook—Columbia
It's Going To Take Some Time—Carpenters—A&M
Automatically Sunshine—Supremes—Motown

KLIF—DALLAS
Old Man—Neil Young—Reprise
It's Going To Take Some Time—Carpenters—A&M
I've Been Lonely So Long—Frederick Knight—Stax
Rocket Man—Elton John—Uni
Song Sung Blue—Neil Diamond—Uni
Taxi—Harry Chapin—Elektra

KQV—PITTSBURGH
We're Free—Beverly Bremer—Scepter
It's Going To Take Some Time—Carpenters—A&M
Hot Rod Lincoln—Commander Cody—Paramount

WIBG—PHILADELPHIA
Old Man—Neil Young—Reprise
Song Sung Blue—Neil Diamond—Uni
Nice To Be With You—Gallery—Sussex

WIXZ—McKEESPORT
Oh Girl—Chi-Lites—Brunswick
Candy Man—Sammy Davis, Jr.—MGM
(Last Night) I Didn't Get To Sleep At All—5th Dimension—Bell
Me And Julio Down By The School Yard—Paul Simon—Columbia

WLOF—ORLANDO
Tumbling Dice—Rolling Stones—Rolling Stone
Walkin' In The Rain With The One I Love—Love Unlimited—Uni
Daddy Don't You Walk So Fast—Wayne Newton—Chelsea
Isn't Life Strange—Moody Blues—Threshold
Song Sung Blue—Neil Diamond—Uni
It's Goin' To Take Some Time—Carpenters—A&M

WGLI—BABYLON
(Last Night) I Didn't Get To Sleep At All—5th Dimension—Bell
Walkin' In The Rain With The One I Love—Love Unlimited—Uni
You Could Have Been A Lady—April Wine—Bell
Little Bitty Pretty One—Jackson Five—Motown

WFEC—HARRISBURG
I Need You—America—Warner Bros.
Someday Never Comes—Creedence Clearwater—Fantasy
Old Man—Neil Young—Reprise
Song Sung Blue—Neil Diamond—Uni
Sylvia's Mother—Dr. Hook—Columbia
It's Goin' To Take Some Time—Carpenters—A&M

KAKC—TULSA
Someday Never Comes—Creedence Clearwater—Fantasy
Isn't Life Strange—Moody Blues—Threshold
Little Bitty Pretty One—Jackson 5—Motown
Tumbling Dice—Rolling Stones—Atlantic
Life & Breath—Climax—Rocky Road
Pool Of Bad Luck—Joe Simon—Spring

WLAV—GRAND RAPIDS
It's Goin' To Take—Carpenters—A&M
Song Sung Blue—Neil Diamond—Uni
I Think Somebody—James Darren—Kirschner
House On Holly Road—David Idema—Buddah

WJET—ERIE
We're Free—Beverly Bremers—Scepter
Candy Man—Sammy Davis Jr.—MGM
Tumbling Dice—Rolling Stones—Rolling Stone
Old Man—Neil Young—Reprise
Diary—Bread—Elektra
Look What You Done—Al Green—Hi
Isn't Life Strange—Moody Blues—Threshold
Oh Girl—Chi-Lites—Brunswick

WKWK—WHEELING
Little Bitty Pretty One—Jackson 5—Motown
Oh Girl—Chi-Lites—Brunswick
Diary—Bread—Elektra
I'll Take You There—Staple Singers—Stax
Outa Space—Billy Preston—A&M

WDRC—HARTFORD
It's Goin' To Take—Carpenters—A&M
Song Sung Blue—Neil Diamond—Uni
Diary—Bread—Elektra
Taxi—Harry Chapin—Elektra
Someday Never Comes—Creedence Clearwater—Fantasy
Tumbling Dice—Rolling Stones—Rolling Stone

WROV—ROANOKE
Thank You Babe—Carol Hall—Elektra
Don't Make It—Glass Bottle—Avco
Life & Breath—Climax—Rocky Road
Me & Bobby McGee—Thelma Houston—Mowest
Oh Girl—Chi-Lites—Brunswick

KFJZ—FORT WORTH
Rocket Man—Elton John—Uni
Tumbling Dice—Rolling Stones—Rolling Stone
Isn't Life Strange—Moody Blues—Threshold
Little Bitty Pretty One—Jackson 5—Motown
How Do You Do—Mouth & MacNeal—Phillips
Hot Rod Lincoln—Commander Cody—Paramount
Nice To Be With You—Gallery—Sussex
Song Sung Blue—Neil Diamond—Uni
Iko Iko—Dr. John—Atco
Jubilation—Paul Anka—Buddah
Legend In Our Own Time—Carly Simon—Elektra

WLEE—RICHMOND
Song Sung Blue—Neil Diamond—Uni
I'll Take You There—Staple Singers—Stax
Someday Never Comes—Creedence Clearwater—Fantasy
Last Night—5th Dimension—Bell

WHB—KANSAS CITY
Diary—Bread—Elektra
Look What You Done For Me—Al Green—Hi
It's Goin' To Take Some Time—Carpenters—A&M
Song Sung Blue—Neil Diamond—Uni

THE BIG THREE

1. Song Sung Blue—Neil Diamond—Uni
2. It's Goin' To Take Some Time—Carpenters—A&M
3. Tumbling Dice—Rolling Stones—Rolling Stone

2 Songbooks From SG-Col

NEW YORK — Screen Gems-Columbia Publications will release the first songbook from the pop group, the Stylistics, it was announced today by Frank J. Hackinson, vice president of Screen Gems-Columbia Publications. Featured in the book is the hit "You Are Everything." The book also contains the Stylistics' newest, "Betcha By Golly, Wow," as well as "Going Back To Country Living," "If I Love You," "My Ebony Eyes," "You're A Big Girl Now," "Stop, Look, Listen (To Your Heart)," "Point Of No Return" and "People Make The World Go Round." Screen Gems-Columbia Publications has also released singer-composer Mac Davis' long-awaited first songbook, "Mac Davis/I Believe In Music—Songpainter." The book includes such Davis songs as "I Believe In Music," "In The Ghetto," "Whoever Finds This, I Love You," "Watching Scotty Grow," "Daddy's Little Man," "Memories," and thirteen of his other top compositions.

April Foldout

When we introduced our first release, we said we were somewhat tradition-bound. And, for us at Playboy Records anyway, what's more traditional than a foldout?

So, the theme for our newest release is, naturally, April Foldout.

April Foldout is what happens when you open our latest merchandising kit. Unfold it, and you'll find everything you should know about our newest artists (including latest news on Tim Rose, Hudson, and Jim Sullivan).



Company.

Company. (PB 107)

Take some of today's pop hits like "Without You," "Just An Old-Fashioned Love Song," and "Summer of '42." Add a previously uncut Bee Gees gem like "Summer Ends," set them all in some of the most gorgeous arrangements you've ever heard, and you've got Company—a group with a glorious new sound.

Michael Jarrett.

We're All Goin' Down Together. (PB 104)

Michael Jarrett has spent seventeen years on the road—writing (for the likes of Elvis), and singing, and living. Now, in his own first album, he re-lives some of his experiences. Here's a fascinating album—the culmination of 17 years in the life of an artist.

Matthew & Peter.

Under The Arch. (PB 105)

Matthew and Peter are street singers. And their street happens to be under and around the Washington Square Arch in Greenwich Village. Matthew writes the songs and plays the guitar. Peter plays the flute. They both sing about their lives as 20th century minstrels. It's a unique and very personal listening experience.

Tim Rose. (PB 101)

Hudson. (PB 102)

Jim Sullivan. (PB 103)

Playboy's founding artists. And when you receive your April Foldout, you'll see just how well they're doing. We've prepared a very impressive sampling of current reviews and air play information. And it's all part of April Foldout. Enjoy.



April Foldout.
Open up.
Look and listen.
It's our way of
putting you
in the center
of things.

Tony Parenti Dead At 71

NEW YORK — Jazz clarinetist Tony Parenti died last week (17) in Mount Sinai Hospital. Parenti, a resident of Elmhurst, Queens, was 71.

Born in New Orleans on Aug. 6, 1900, Parenti's career began at the age of 12 when he began playing at night clubs and riverboats. In 1924, Parenti joined the Johnny DeDroit Band and played the Forest Grill of the Gruenwald Hotel becoming the first white jazz band to hold a regular job in a name location in New Orleans. By 1930, Parenti had already joined the Nat Brusiloff Orchestra, and for three years had supplied the accompaniment music for Kate Smith on the Columbia Broadcasting System. After having performed on the "Palmolive Hour" and the "Lucky Strike Dance Program," Parenti became the first clarinetist in the Music Hall Symphony Orchestra when Radio City opened.

Parenti is survived by his wife, Ethel, and three daughters, Vivian, Evelyn, and Catherine. Funeral services were held on Thurs. (20) at the Walter B. Cooke Funeral Home in Jackson Heights, Queens.

Ultra Sonic Hosts AES Field Trip

HEMPSTEAD, LONG ISLAND — Ultra-Sonic Recording Studios were the hosts on Sat., April 15, for the first Audio Engineering Society (A.E.S.) field trip in two years to Long Island. The Studio's demonstration and discussion of 16 track "layering" techniques were attended by over 150 A.E.S. members and guests.

Ultra-Sonic engineer Mike Colchamiro presented a demonstration of 16 track "layering" techniques creating sounds only possible through multi-tracking. Following the demonstration, guests were invited to "mix" a session on Ultra-Sonic's board.

Industry members present included Ted Rothstein of MediaSound, Edmund DeBlasia, Litton Industries, Bob Bach, DB Magazine, Arthur Gruber, AEG Association, Irving Joel, chief engineer of A & R Studios, Schimon Ron of Electric Lady Studios, Randolph Brown of Bell Sound, and Joel Joseph of Joseph Associates.

For Ultra-Sonic hosts were studio president Bill Stahl and engineers John Bradley, Steve Goetz, Jeff Kracke, and Mike Colchamiro. Sid Feldman of Mastertone Recording Studios is President of the New York Chapter of the Audio Engineering Society. Also in attendance were Nerman Baer of Audio & Electronic Consulting Services, co-designer of Ultra-Sonic's board, and James Thomas Pepper, AIA, architect of the Studio.

Dillard's Set Major Tour

HOLLYWOOD — The Dillard's, Anthem Records act, will shortly embark on a 17-city cross-country tour with Elton John. The schedule begins April 27 at Baylor University in Waco, Texas, and concludes in Minneapolis May 16. In between are gigs at the University of Houston, the University of Texas, the University of Missouri, Michigan State, Notre Dame, Ohio State, the University of Illinois and the University of Wisconsin. Also included is a two-day lay-over, May 8 and 9, at McCormick Place in Chicago.

The Dillard's—Rodney Dillard, Billy Ray Latham, Dean Webb, Mitch Jayne and Paul York—will be soon represented by their first album on the Anthem label. Set is entitled "Roots And Branches", and was produced by Richard Podolor.

Anthem Records is distributed by U.D.C., the national record and tape distribution arm of United Artists Records.



BURGERS ANYONE?—At RCA/Grunt Records' recent party for Hot Tuna at the Sign of the Dove, Jorma Kaukonen (left) and RCA Records president Rocco Laginestra (center) discuss the night's activities while Jack Casady, drummer Sammy Piazza, and Papa John Creach were out greeting the other guests at the affair.

Musical Isle In Chi Maps Extensive TV Ad Schedule

NEW YORK — Musical Isle of America, in Chicago, has committed itself to an in-depth television spot ad campaign on key hit album product, according to Tony Dalesandro, general manager. This latest move into TV advertising of disk product, being tied in with the Goldblatt chain of 36 stores comes on the heels of a similar experiment carried out in recent weeks by Musical Isle of San Francisco.

Both ventures reflect gathering focus on TV as a record promotional vehicle on the national level.

The latest TV push in the Windy City is centered on three major hit albums by America, Yes, and Harry Chapin. For three consecutive Fridays, the spots are run on WFID-TV, a Chicago UHF outlet, with initial air date Friday (14). Each of the five spots to be run are one-minute in length with all three LP's being pitched on each.

Glass Bottle To Musicor

NEW YORK — Rick Talmadge, vice president of a & r for Musicor Records, announced the signing of the Glass Bottle to an exclusive recording pact with the label. The group will be produced by Bill Ramal and Dick Goodman and their initial release for Musicor is scheduled for early May. Their most recent for Avco Records was "I Ain't Got Time Anymore."

"Rather than flood the airwaves over a whole weekend," Dalesandro said, "we've decided to stretch the same spots out for three weeks and use them five times each Friday. That seems to be the most effective time. We have already noticed a bulge of activity the next day (Saturday) and even more of a bulge the following Monday."

"We will do this off and on for a period of months and will then compare the gross sales in the Goldblatt chain from the same period a year ago, against this year. If there is a noticeable growth in the sales, the TV will be at least partly responsible."

The three albums involved in the current promo are all being specially marked in the retail outlets and special signs and display material, bearing the tie-in slogan, "as advertised on TV," are also a part of the integrated package. In the case of the large, multi-department Goldblatt stores, handbills on the album special, directing customers (again with the "as advertised on TV" tagline) to the record department for the week's specials are given away in other parts of the store.

Earlier, a Musical Isle San Francisco campaign, featuring a special price deal on Lawrence Welk albums, proved successful enough for the firm to do a follow-up effort. In this case, many different stores and chains are involved, with time buys centered in slots adjacent to the actual time of the Lawrence Welk TV show airing.



HERALD TRIBUTE—Singer/songwriter John Herald has been signed to the Paramount label according to Marty Thau, Famous Music's vice president of A&R and operations. Herald was formerly the lead singer with the Greenbriar Boys. Some of the songs he has written are "Stewball" and "High Muddy Waters" which have been recorded by Joan Baez, Peter, Paul and Mary and Linda Ronstadt. Herald has also recently been signed to No Soap Management.

Rock Steady At Criteria

MIAMI — Criteria Recording Studios is experiencing its heaviest months of booking since the inception of the Miami facilities. Recording artists are booked steadily for the next 13 weeks.

Black Oak Arkansas, Atco group, has two more weeks to go to conclude an album being produced by Tom Dowd. English guitarist April Lawton, ex-Iron Butterfly guitarist Mike Pinera, Mitch Mitchell (former drummer for Jimi Hendrix), bass player Russ Smith comprise a new group from Atlantic and are returning to finish an LP already started. Dowd will be producing Atlantic's Louis and the Lovers during the last week in April.

Stephen Stills will be back again for a week April 24 to do a single. Cotillion's Rasputin's Stash coming in May 1 for two weeks with Howie and Ron Albert (A & A Productions) co-producing and engineering. PG&E, Columbia group, is scheduled for a week with John Hill producing. Howie and Ron Albert take off this month to record Joe Cocker "live" in Tuscaloosa (Ala.) and New Orleans with Criteria's 16-track remote equipment.

Criteria president, Mack Emerman, noted that the Carpenters stepped out of a \$50,000 engagement at the Eden Roc. They had booked a week at the studios for mixing their new LP.

Two of Aretha Franklin's most recent gold records ("Spanish Harlem" and "Rock Steady") and a third ("Daydreaming") came out of one session last winter at Criteria.

Stephen Stills "Monassis"—four months in the making at the Miami facility—will be shipped gold, as was The Allman Brothers "Eat a Peach" which was recorded at Criteria.

Elektra Signs Goodthunder

LOS ANGELES — Goodthunder has been signed by Elektra Records. The Los Angeles-based group consists of John Desautels and Jim Lindsay, drums, Bill Rhodes, bass and tuba, David Hansen, lead guitar and Wayne Cook, organ and piano. Lindsay, Hansen and Cook sing for the group.

Goodthunder is managed by Kristine Desautels. A debut album produced by Marlin Greene and co-produced by Goodthunder is set for early fall release.

Buckwheat's Promo Push

NEW YORK — London Records is engaged in an all-out push on one of its new groups, Buckwheat. The west coast-based rock band is already represented on the charts with its new single, "A Simple Song of Freedom," and its album, "Movin' On," and has moved into New York City for its first major east coast showcasing.

The tour is being supported with heavy, market-by-market advertising in local print and FM radio media and posters have been spread about the various markets in which the group is appearing in saturation quantities.

Last week, London Records hosted a special get-acquainted reception for the group on the occasion of its opening at the Smiling Dog Saloon in Cleveland, with more than 150 traders, press and radio personalities on hand. London's vice president for sales and marketing, Herb Goldfarb, headed a New York home office delegation at the opening. During the course of the group's appearance in Cleveland, members of the group, Jo Jo Gunne, fell by the club to jam with Buckwheat.



TWELVE—Shown left to right are Marty Ostrow, Cash Box executive vice president, Tom Morgan, eastern a&r director of Decca Records, Bert Kaempfert, Joe Sutton, Decca vp and general manager, and Henry Brief, executive director of the RIAA. The group got together to honor Kaempfert on the release of his latest Decca album, "6 Plus 6." Kaempfert was also honored for a previous album, "Bert Kaempfert's Greatest Hits."

New Distrib For Starday

NASHVILLE — Starday-King marketing vice president Colonel Jim Wilson, has announced the appointment of the following new distributors:

A & I Record Distributors (Cincinnati), Campus Record Distributors (Miami), Eureka Distributors (Los Angeles), Heilicher Brothers (Minneapolis), Music Media (Cleveland), Records Etc. (Boston) and Tri-City Distributors (Pittsburgh).

Love Visits Music City

NEW YORK — Mercury Records last week had Marion Love, one of its West Coast artists, flown in to Nashville to record under producer Buddy Killen's supervision. Killen, head of the Mercury-distributed Dial label, produced Joe Tex's million-selling single, "I Gotcha," and he's used the musicians who played on the Tex gold single on the Marion Love date. The Love single, titled "Baby, We're Taking A Chance," will be released shortly on the Mercury label.

Jones, Humperdinck Add Gold

NEW YORK — London Records' Parrot label has picked off two more gold LP's in the same week, as the company's twin superstars, Tom Jones and Engelbert Humperdinck, qualified for the award almost simultaneously. Both are on extensive tours of Amer-

ican night clubs and concert halls and will receive their awards in person within the next several weeks.

Jones' successful two-LP, "Live at Caesar's Palace," album marks his ninth gold entry. Three years ago, Jones matched a modern record by winning six gold albums within the same calendar year.

Grief, Miller Off To London

LOS ANGELES — George Grief and producer Jimmy Miller went to London last week, to open music production offices there. They then proceeded to the Orient, for talks with licensees there. Miller produces acts including the Rolling Stones and Bobby Whitlock. Grief is Miller's partner, handling the financial management of Jimmy Miller Productions.

Humperdinck's latest gold award is his eighth consecutive album winner and marks the eighth out of his total of nine American gold albums. The current gold set is "Another Time, Another Place." The only non-qualifier in his catalog to date, "Live at The Riviera," is closing in on the mark and is expected to qualify at the present sales pace by early summer.

The artists, both of whom are managed by Gordon Mills,



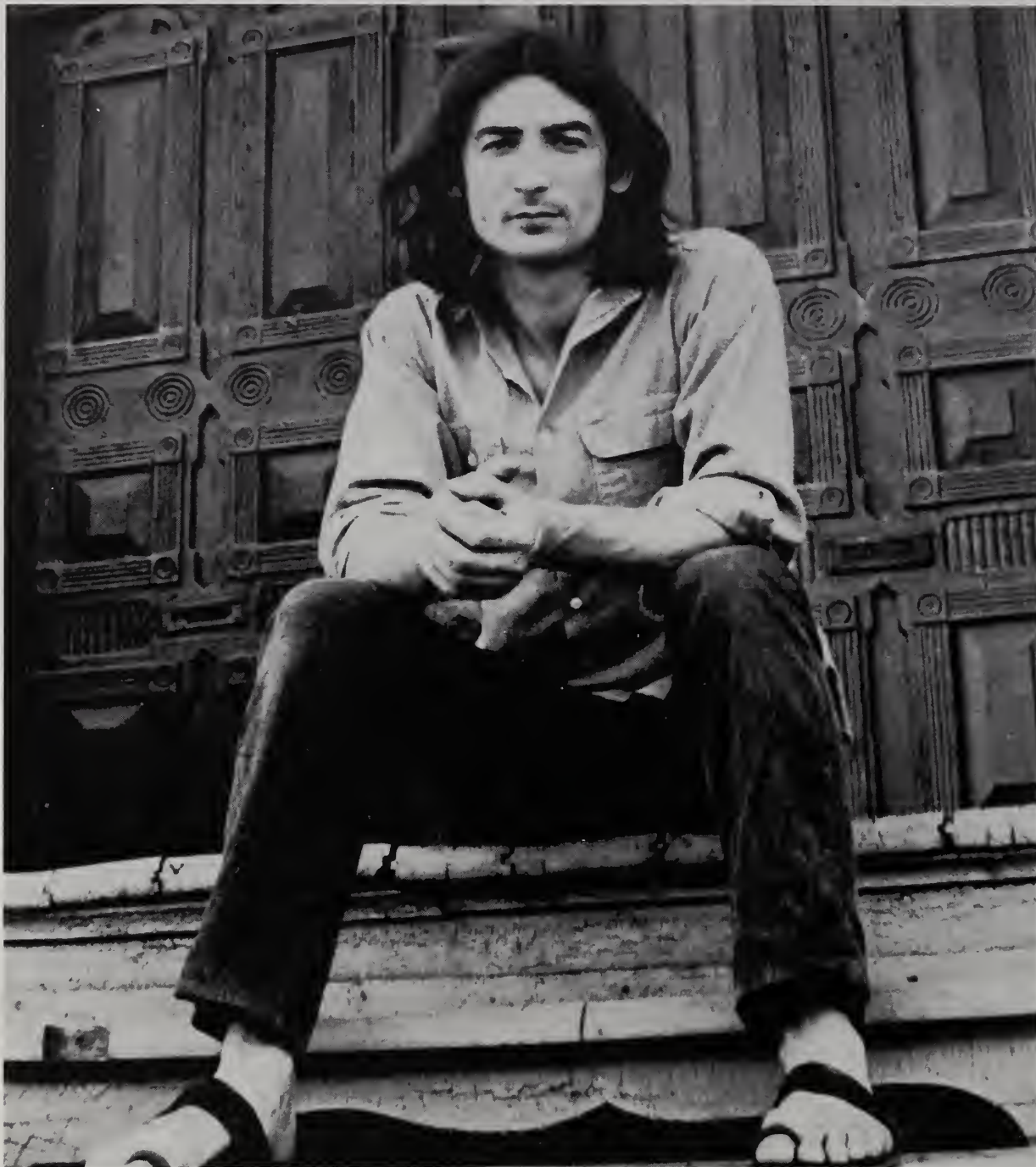
AN AFFAIR TO REMEMBER—Polydor Incorporated has announced that its classical label, Deutsche Grammophon, has recorded last week's Metropolitan Opera Gala for Sir Rudolf Bing, held at Lincoln Center on Apr. 22. Shown here at the meeting finalizing the recording agreement are (left to right) Thomas Mowrey, a & r producer for Deutsche Grammophon; retiring Metropolitan Opera general manager, Sir Rudolf Bing; William Eliscu, president of Gemini Productions; and Herman Krawitz, assistant manager, Metropolitan Opera. Deutsche Grammophon recorded the video sound track for the CBS TV Network program which will air excerpts of the Gala on Sunday, Apr. 30, and in addition, will also issue an album of the historic event on May 15. The affair was held in honor of Impresario Bing's 22 years with the Metropolitan Opera.

"Come to life. Come to life.
We can make a party out of living."



The promise of Pamela Polland is something to look forward to. On Columbia Records and Tapes

THE MAN IS THE ALBUM



Christopher Kearney comes to us by way of Capitol Canada . . . with intermittent stops in Columbus, Ga. (banjo-pickin' with David Berg); St. John's, Newfoundland (working with Gordon Lightfoot); San Francisco (playing clubs with ex-Kingston Trio David Stewart); Toronto (signed with Lightfoot's EARLY MORNING PRODUCTIONS), (met Dennis Murphy of Sundog Productions) (Recorded this album).

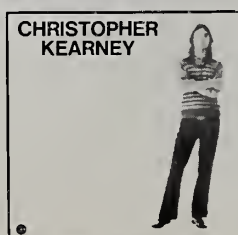
In addition to Christopher Kearney, we have guitarist Josh Onderisin, an acoustic-electric giant who has turned down tours with Lightfoot and other established artists to stick with the man he feels is best; guitar and dobro player David Bromberg, veteran of three Bob Dylan albums; Chuck Aarons and Jim Ackley; Terry Clarke, top Toronto studio drummer (after three years on the road with Fifth Dimension); James Rolleston, bass player with Seals and Crofts, Lightfoot, and Tom Rush.

All tracks were produced live in Toronto's Thunder Sound studios. All Christopher's vocals were live—background vocals were added by Christopher, James Rolleston, Rhonda Silver, Steve Kennedy, and Diane Brooks (the last three are members of Dr. Music).

Seven of the ten songs are by Christopher Kearney.



THE ALBUM IS THE MAN CHRISTOPHER KEARNEY



New music, on Capitol (ST-11043).

In Canada, too (ST-6372).

CashBox Top 100 Albums

- | | | | | | | | | |
|----|---|-----|----|---|----|-----|---|-----|
| 1 | AMERICA
(Warner Bros. GS 2576)
(8-2576) (5-2576) | 1 | 34 | WHATCHA SEE IS WHATCHA GET
DRAMATICS (Volt 6081) | 34 | 67 | MARDI GRAS
CREEDENCE CLEARWATER REVIVAL (Fantasy 9404) | -- |
| 2 | HARVEST
NEIL YOUNG (Reprise MS 2032)
(8-2032) (5-2032) | 2 | 35 | QUIET FIRE
ROBERTA FLACK (Atlantic SD 1594)
(TP 1594) (CS 1594) | 38 | 68 | JO JO GUNNE
(Asylum SD 5053) (TP/CS 5053) | 72 |
| 3 | FIRST TAKE
ROBERTA FLACK (Atlantic SD-8230)
(TP/CS 8230) | 8 | 36 | THE GODFATHER
ORIGINAL SOUNDTRACK (Paramount PAS 1003)
(PA8/PAC 1003) | 44 | 69 | DROWNING IN THE SEA OF LOVE
JOE SIMON (Spring SPR 5702) | 69 |
| 4 | PAUL SIMON
(Columbia KC 30750)
(CA 30750) (CT 30750) | 3 | 37 | ROADWORK
EDGAR WINTER'S White Trash
(Epic KEG 31249) | 50 | 70 | INDIVIDUALLY & COLLECTIVELY
THE 5TH DIMENSION (Bell 6073)
(8/5 6073) | 81 |
| 5 | EAT A PEACH
ALLMAN BROS. BAND (Capricorn 2 CP 0102)
(8/5 0102) | 5 | 38 | PHASE III
OSMONDS (MGM) | 29 | 71 | JOY
APOLLO 100 (Mega M 31-1010) | 59 |
| 6 | FRAGILE
YES (Atlantic SD 7211)
(TP 7211) (CS 7211) | 6 | 39 | CABARET
ORIGINAL SOUNDTRACK (ABC ABCD 752)
(085-1049) (OK 1049) | 40 | 72 | HISTORICAL FIGURES & ANCIENT HEADS
CANNED HEAT (United Artists UAS 5557) | 75 |
| 7 | NILSSON SCHMILSSON
(RCA LSP 4515)
(P8S 1734) (PK 1734) | 4 | 40 | AND THAT'S THE TRUTH
LILY TOMLIN (Polydor PD 5023) | 49 | 73 | BOB DYLAN'S GREATEST HITS VOLUME II
(Columbia KG 31120) (GA 31120) (GT 31120) | 73 |
| 8 | BABY I'M A WANT YOU
BREAD (Elektra EKS 75015)
(8T 5014) (5-5014) | 7 | 41 | TEASER AND THE FIRE CAT
CAT STEVENS (A&M SP 4313)
(8T 4313) (CS 4313) | 41 | 74 | CHICAGO AT CARNEGIE HALL
(Columbia C4X 40865)
(GA 30863/4) (GT 30863/4) | 65 |
| 9 | LET'S STAY TOGETHER
AL GREEN (Hi SHL 32070) | 10 | 42 | BORDER LORD
KRIS KRISTOFFERSON (Monument KZ 31302) | 43 | 75 | THE NEW SANTANA
(Columbia KC 30595) (CA 30595) (ST 30595) | 79 |
| 10 | MALO
Warner Bros. (BS 2584) (8-2584) (5-2584) | 12 | 43 | GRAHAM NASH & DAVID CROSBY
(Atlantic SD 7-220) (TP 7-220) (CS 7-220) | 68 | 76 | RARE EARTH IN CONCERT
(Rare Earth R 534L) (R8 1354) (875 534) | 80 |
| 11 | MUSIC
CAROLE KING (Ode 77013)
(8T 7013) (CS 77013) | 14 | 44 | HELLBOUND TRAIN
SAVOY BROWN (London XPAS 71052) | 45 | 77 | CRY
LYNN ANDERSON (Columbia KC 31316)
(CA/CT 31316) | 78 |
| 12 | AMERICAN PIE
DON McLEAN (United Artists UAS 5535) | 9 | 45 | LOVE THEME FROM "THE GODFATHER"
ANDY WILLIAMS (Columbia KC 31303)
(CA/CT 31303) | 62 | 78 | ENNEA
CHASE (Epic KE 31097) (ET 31097) (EA 31097) | 89 |
| 13 | THE CONCERT FOR BANGLA DESH
VARIOUS ARTISTS (Apple STCX 3385)
(CAX 31230) (ZXT 31230) | 11 | 46 | CHEECH & CHONG
(Ode 77010) (8XT 77010) (CS 77010) | 47 | 79 | HISTORY OF ERIC CLAPTON
(Atco 2-802) (TP-2-802) (CS 2-802) | 105 |
| 14 | YOUNG, GIFTED AND BLACK
ARETHA FRANKLIN (Atlantic SD 7213)
(TP 7213) (CS 7213) | 15 | 47 | BOBBY SHERMAN'S GREATEST HITS VOL. I
(Metromedia KMD 1048) | 48 | 80 | CRUSADER I
(Blue Thumb BTS 6001) | 83 |
| 15 | FM & AM
GEORGE CARLIN (Little David LD 7214) | 16 | 48 | KILLER
ALICE COOPER (Warner Bros. 2567)
(8-2567) (5-2567) | 35 | 81 | GODSPELL
ORIGINAL CAST (Bell 1102)
(8/5 1102) | 91 |
| 16 | THE PARTRIDGE FAMILY SHOPPING BAG
(Bell 6072) (8/5 6072) | 17 | 49 | DON QUIXOTE
GORDON LIGHTFOOT (Reprise MS 2056)
(8/5 2056) | 39 | 82 | MUSIC OF MY MIND
STEVIE WONDER (Tamla 314) | 93 |
| 17 | ALL I EVER NEED IS YOU
SONNY & CHER (Kapp KS 3660) | 18 | 50 | THE BEST OF CHARLEY PRIDE, VOL. II
(RCA LSP 4682) (P8S/PK 1913) | 64 | 83 | SHAFT
ORIGINAL SOUNDTRACK (Enterprise & MGM)
(EN 2-5002) (ENC 2-5002) | 90 |
| 18 | GOT TO BE THERE
MICHAEL JACKSON (Motown M 747L)
(M8 1747L) (M75 747L) | 21 | 51 | FIDDLER ON THE ROOF
ORIGINAL SOUNDTRACK (United Artists UAS 10900)
(U5013) (K 5013) | 52 | 84 | TEA FOR THE TILLERMAN
CAT STEVENS (A&M SP 4280)
(8T 4280) (CT 4280) | 84 |
| 19 | DONNY HATHAWAY LIVE
(Atco SD 33-386) (TP/CS 33-386) | 19 | 52 | MADMAN ACROSS THE WATER
ELTON JOHN (Uni 93120) | 53 | 85 | MARK ALMOND II
BLUE THUMB (BTS 32) | 85 |
| 20 | BLOOD SWEAT & TEARS GREATEST HITS
(Columbia KC 31170) (CA/CT 31170) | 14 | 53 | THE LOW SPARK OF HIGH HEELED BOYS
TRAFFIC (Island SW 9306)
(8T 9306) (4XT 9306) | 32 | 86 | HE TOUCHED ME
ELVIS PRESLEY (RCA LSP 4690) (P8S 1923)
(PK 1923) | 104 |
| 21 | HENDRIX IN THE WEST
JIMI HENDRIX (Reprise MS 2049)
(8-2049) (5-2049) | 20 | 54 | JACKSON BROWNE
(Asylum SD 5051) (TP 5051) (CS 5051) | 60 | 87 | A NOD IS AS GOOD AS A WINK TO A BLIND HORSE
FACES (Warner Bros. 2574) | 67 |
| 22 | SMOKIN'
HUMBLE PIE (A&M SP 4342)
(8T/CT 4342) | 23 | 55 | CHERISH
DAVID CASSIDY (Bell 6070)
(8-6070) (5-6070) | 28 | 88 | ANTICIPATION
(8 5016) (5-5016)
CARLY SIMON (Elektra EKS 75016) | 64 |
| 23 | LIVE CREAM VOLUME II
(Atco 7005) (TP/CS 7005) | 24 | 56 | SPACE & FIRST TAKES
LEE MICHAELS (A&M 4336)
(8T/CT 4336) | 55 | 89 | D & B TOGETHER
DELANEY & BONNIE (Columbia KC 31377)
(CA/CT 31377) | 101 |
| 24 | HOT ROCKS 1964-1971
ROLLING STONES (London 2 PS 606/7) | 22 | 57 | CLOCKWORK ORANGE
ORIGINAL SOUNDTRACK (Warner Bros. BS 2573)
(8-2573) (5-2573) | 51 | 90 | FEEDBACK
SPIRIT (Epic KE 31175) | 96 |
| 25 | TAPESTRY
CAROLE KING (Ode 77009) | 30 | 58 | HEADKEEPER
DAVE MASON (Blue Thumb BTS 34) | 58 | 91 | ELVIS NOW
ELVIS PRESLEY (RCA LSP 4671)
(P8S 1898) (PK 1898) | 70 |
| 26 | BEALITUDE: RESPECT YOURSELF
STAPLE SINGERS (Stax STS 3002) | 33 | 59 | STRAIGHT UP
BADFINGER (Apple ST 3387)
(8XT 3387) (4XT 3387) | 61 | 92 | A LONELY MAN
CHI-LITES (Brunswick 754179) | -- |
| 27 | STRAIGHT SHOOTER
JAMES GANG (ABC ABCX 741) | 27 | 60 | CARPENTERS
(A&M SP 3502) (8T 3502) (CS 3502) | 63 | 93 | WOYAYA
OSIBISA (Decca 7-5327)
(6-6327) (73 5327) | 71 |
| 28 | THE STYLISTICS
(Avco AV 33023) | 25 | 61 | PICTURES AT AN EXHIBITION
EMERSON, LAKE & PALMER (Cotillion ELP 66666)
(TP 66666) (CS 66666) | 54 | 94 | E. PLURIBUS FUNK
GRAND FUNK RAILROAD (Capitol SW 853)
(8XT 853) (4T 853) | 77 |
| 29 | JACKSON 5 GREATEST HITS
(Motown M 741 L) (M8 1741) (M75 741) | 31 | 62 | SOLID ROCK
TEMPTATIONS (Gordy 901)
(G8 1901) (G75 901) | 57 | 95 | HARMONY
THREE DOG NIGHT (Dunhill DSX 50108)
(8-50108) (4-50108) | 76 |
| 30 | MACHINE HEAD
DEEP PURPLE (WB BS 2607) (8 2607) (5 2607) | 107 | 63 | BLACK MOSES
ISAAC HAYES (Enterprise ENS 2-5003)
(EN 25003) (EA 25003) | 66 | 96 | GATHER ME
MELANIE (Neighborhood NRS 47001) (Dist: Famous) | 82 |
| 31 | ALL DAY MUSIC
WAR (United Artists UAS 5545) | 34 | 64 | ELECTRIC WARRIOR
T. REX (Reprise 6466)
(8-6466) (5-6466) | 42 | 97 | "BRIAN'S SONG"
MICHEL LEGRAND (Bell 6071)
(8/5 6071) | 98 |
| 32 |  LED ZEPPELIN (Atlantic SD 7208)
(TP 7208) (CS 7208) | 26 | 65 | ROCKIN'
THE GUESS WHO (RCA LSP 4602)
(P8S/PK 1828) | 34 | 98 | JESUS CHRIST SUPERSTAR
(Decca SXSA 7206) (6-6000) (73-6000) | 95 |
| 33 | BURGERS
HOT TUNA (Grunt FTR 1004)
(P8FT/PKFT 1004) | 46 | 66 | L. A. MIDNIGHT
B. B. KING (ABC ABCX 743) | 56 | 99 | MANASSAS
STEPHEN STILLS (Atlantic SD 2-903-0996) | -- |
| | | | | | | 100 | GARCIA
JERRY GARCIA (Warner Bros. BS 2582)
(8-2682) (5-2582) | 86 |

101	HEADS & TALES HARRY CHAPIN (Elektra 75023) (8T 5023) (5-5023)	102	TO YOU WITH LOVE DONNY OSMOND (MGM SE 4797)	122	OH HOW WE DANCED JIM CAPALDI (Island 9314) (8XT 9314) (4XT 9314)	94
102	EV'RY DAY OF MY LIFE BOBBY VINTON (Epic KE 31286)	109	MORNING GLORY MARY TRAVERS (W. B.)	—	BLACK MAGIC MARTHA REEVES & VANDELLAS (Gordy G 958L) (G8 1958L) (G75 958L)	141
103	FROM A WHISPER TO A SCREAM ESTHER PHILLIPS (Kudu 05)	103	EVERY PICTURE TELLS A STORY ROD STEWART (Mercury SRM 1-609) (MC 1-609) (MCR4-1-609)	97	LETTERMEN 1 (Capitol SW 11010) (8XT/4XT 11010)	133
104	OZONE COMMANDER CODY (Paramount PAS 6017)	112	SOUND MAGAZINE PARTRIDGE FAMILY (Bell 6064) (8-6064) (5-6064)	121	BEDTIME STORY TAMMY WYNETTE (Epic KE 31285) (ET/EA 31285)	—
105	I CAPRICORN SHIRLEY BASSEY (United Artists UAS 5565)	106	NATURALLY J. J. CALE (Shelter SW 8908) (8XT 8908) (4XT 8908)	119	INNER-MOUNTING FLAME MARHAVISHNU ORCHASTRA WITH JOHN McLAUGHLIN (Columbia KC 31067)	143
106	SITTIN' IN KENNY LOGGINS with JIM MESSINA (Columbia C 31044) (CT/CS 31044)	113	KINK KRONIKLES KINKS (Reprise RS 6454) (8-6454) (5-6454)	142	SUMMER OF '42 PETER NERO (Columbia C 31105) (CA 31105) (CT 31105)	87
107	SONNY & CHER LIVE (Kapp KS 3654)	108	BARE TREES FLEETWOOD MAC (Reprise MS 2080) (8-2080) (5-2080)	150	GETS NEXT TO YOU AL GREEN (Hi SHL 33062)	134
108	ALVIN LEE & COMPANY TEN YEARS AFTER (Deram XDES 18064)	130	FORGOTTEN SONGS & UNSUNG HEROES JOHN KAY (Dunhill DSX 50120) (8/5 50120)	140	THE BEST OF FREDA PAYNE (Invictus ST 9804) (8XT/4XT 9804)	144
109	STANDING OVATION GLADYS KNIGHT & THE PIPS (Soul S 736 L) (S8 1736) (S75 736)	110	DON'T TURN AROUND BLACK IVORY (Today)	—	RATCHELL (Decca DL 75339)	146
110	THE FOUR SIDES OF MELANIE (Buddah BDS 95005)	120	YOU WANT IT, YOU GOT IT DETROIT EMERALDS (Westbound WB 2013)	99	BRASS ON IVORY HENRY MANCINI & DOC SEVERINSEN (LSP 4629) (SP8F 1862) (PK 1862)	—
111	BOBBY WHITLOCK (Dunhill 50121) (8/4 50121)	132	A THING CALLED LOVE JOHNNY CASH (Columbia KC 31332) (CA/CT 31332)	—	ONE'S ON THE WAY LORETTA LYNN (Decca 75334)	—
112	A JOURNEY FROM EDEN STEVE MILLER BAND (Capitol SMAS 11022) (8XT/4XT 11022)	118	IT'S JUST BEGUN JIMMY CASTOR BUNCH (LSP 4640) (P8F 1888)	—	WILD LIFE WINGS (Apple SW 3385) (8XT 3386) (4XT 3386)	131
113	SOMETHING/ANYTHING? TODD RUNDGREN (Bearsville 2066) (8/5 2066)	124	CHARLEY PRIDE SINGS HEART SONGS (RCA LSP 4617) (P8S 1848) (PK 1848)	128	JUNGLE FEVER CHAKACHAS (Polydor PD 5504) (8F 5504) (CF 5504)	—
114	GOIN' FOR MYSELF DENNIS COFFEY (Sussex SXBS 7010)	117	MY HANG-UP IS YOU FREDDIE HART (Capitol ST 11014)	135	"THE KILLER" ROCKS ON JERRY LEE LEWIS (Mercury SRN 1-637) (MCR 4-1-637) (MC8-1-637)	—
115	I GOTCHA JOE TEX (Dial DL602) (DC8-6002) (DCR4-6002)	—	JUST ANOTHER BAND FROM L.A. MOTHERS (Reprise MS 2075) (8 2075) (5 2075)	138	JUST AN OLD FASHIONED LOVE SONG PAUL WILLIAMS (A&M SP 4327)	127
116	PETER PETER YARROW (Warner Bros. BS 2599) (8-2599) (5-2599)	111	INNER CITY BLUES GROVER WASHINGTON JR. (Kudo 03)	100	FANNY HILL FANNY (Reprise 2058) (8/5 2058)	145
117	THERE'S A RIOT GOIN' ON SLY & FAMILY STONE (Epic KE 30986) (ET 30986) (EA 30986)	92				
118	DIONNE DIONNE WARWICKE (Warner Bros. BS 2585) (8-2585) (5-2585)	88				



R & B TOP 60

1	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack (Atlantic 2864)	1	17	I HAD IT ALL THE TIME Tyrone Davis (Dakar 4501) (Dist: Brunswick)	16	33	DOING MY OWN THING (PART 1) Johnnie Taylor (Stax 0122)	35	46	AIN'T THAT LOVING YOU Isaac Hayes & David Porter (Enterprise 9049) (Dist: Stax)	—
2	DAY DREAMING Aretha Franklin (Atlantic 2866)	5	18	EVERYTHING GOOD IS BAD 100 Proof (Hot Wax 7202)	23	34	TAURUS Dennis Coffey (Sussex 233) (Dist: Buddah)	27	47	IF YOU LOVE ME LIKE YOU SAY YOU LOVE ME Betty Wright (Alston 4609) (Dist: Atlantic)	48
3	LOOK WHAT YOU'VE DONE FOR ME Al Green (Hi 2211) (Dist: London)	6	19	SMILIN' Sly & Family Stone (Epic 10850)	29	35	JUST AS LONG AS YOU NEED ME (PART 1) Independents (Wand 11245) (Dist: Scepter)	45	48	LEAN ON ME Bill Withers (Sussex 235) (Dist: Buddah)	—
4	OH GIRL Chi-Lites (Brunswick 55471)	11	20	IF THIS IS WHAT YOU CALL LOVE Persuaders (Win or Lose 222)	25	36	HOT THANG Eddie Senay (Sussex 230) (Dist: Buddah)	40	49	PUT IT WHERE YOU WANT IT Crusaders (Blue Thumb 208) (Dist: Paramount)	51
5	HEARSAY Soul Children (Stax 0119)	7	21	LITTLE BITTY PRETTY ONE Jackson 5 (Motown 1199)	33	37	TAKE A LOOK AROUND Temptations (Gordy 7115) (Dist: Motown)	29	50	IF I CAN'T HAVE YOU Donnie Elbert (All Platinum 2333)	52
6	ASK ME WHAT YOU WANT Millie Jackson (Spring 123) (Dist: Polydor)	8	22	WALK IN THE NIGHT Jr. Walker & The All Stars (Scul 35095) (Dist: Motown)	24	38	YOU & I Tony & Carol (Roulette 7123)	47	51	EENY MEENY MINY MO 8th Day (Invictus 9117) (Dist: Capitol)	55
7	I'LL TAKE YOU THERE Staple Singers (Stax 425)	14	23	DARLIN' BABY Jackie Moore (Atlantic 2861)	17	39	I GOT SOME HELP I DON'T NEED B. B. King (ABC 11321)	49	52	HOT FUN IN THE SUMMERTIME David T. Walker (Ode 66025) (Dist: AM)	54
8	IN THE RAIN Dramatics (Volt 4075)	21	24	MY HONEY & ME Emotions (Volt 4077)	28	40	GHETTO BOY Donny Hathaway (Atco 6880)	32	53	STOP THIS MERRY-GO-ROUND Bill Brandon (Moonsong 9001) (Dist: Mercury)	53
9	POOL OF BAD LUCK Joe Simon (Spring 124) (Dist: Polydor)	9	25	LOVE'S STREET AND FOOL'S ROAD Solomon Burke (MGM 14353)	34	41	HOME IS WHERE THE HATRED IS Esther Phillips (Kudu 904)	44	54	THE UNH SONG New Birth (RCA)	56
10	BETCHA BY GOLLY, WOW Stylistics (Avco 4591)	3	26	THE DAY I FOUND MYSELF Honey Cone (Hot Wax 7113) (Dist: Buddah)	19	42	THERE IT IS James Brown (Polydor 14125)	—	55	(THAT'S THE WAY IT'S GOT TO BE) BODY & SOUL Soul Generation (Ebony Sounds 175)	57
11	ROCKIN' ROBIN Michael Jackson (Motown 1197)	4	27	OUTA-SPACE Billy Preston (A&M 1320)	36	43	BREAKING UP SOMEBODY'S HOME Anne Peebles (Hi 2205) (Dist: London)	37	56	PLEDGING MY LOVE Oscar Weathers (Top & Bottom 412)	58
12	DO YOUR THING Isaac Hayes (Enterprise 9042) (Dist: Stax)	10	28	KING HEROIN James Brown (Polydor 14116)	18	44	AUTOMATICALLY SUNSHINE Supremes (Motown 1200)	—	57	EXPLAIN TO HER MAMA Temprees (We Produce 1007 Dist: Stax)	60
13	LAY AWAY Isley Bros. (T-Neck 934) (Dist: Buddah)	12	29	(LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL 5th Dimension (Bell 195)	38	45	MONEY RUNNER Quincy Jones (W.B. 1072)	46	58	GOTTA BE FUNKY Monk Higgins & Alex Brown (U.A. 50897)	—
14	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & The Pips (Soul 35094)	15	30	YOU & I Black Ivory (Today 1508)	39	59	WHAT'S THE MATTER BABY L. J. Reynolds & The Chocolate Syrup (Wayton 1556) (Dist: Atco)	—	60	YOU'VE GOT TO SHOW ME Sammy Jones (Genesis 234)	50
15	I GOTCHA Joe Tex (Dial 1010) (Dist: Mercury)	13	31	WOMAN'S GOTTA HAVE IT Bobby Womack (United Artists 50902)	41						
16	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited (Uni 55319)	30	32	I'VE BEEN LONELY FOR SO LONG Fredrick Knight (Stax 0117)	42						



THE GOOD DOCTOR—At Atlantic's party for Dr. John and his new album, "Gumbo", at L'Etoile in New York City last week, shown above are (left to right) Dr. John, Jerry Wexler, executive vice president, Atlantic, and Tony Lawrence of the Harlem Cultural Music Festival. Dr. John is currently riding the singles chart with his version of "IKO IKO."

C.A.M.'S New Film Scores

NEW YORK — Vittorio Benedetto, general manager of C.A.M.-U.S.A., reports finalization of negotiations for publishing of the Ennio Morricone score of "Three Women" (Tre Donne) a three part tv special with projected theatrical release. The special stars Anna Magnani. The C.A.M. Org. also owns the publishing of composer Morricone's score for the new MGM feature "Black Belly Tarantula." Morricone has scored such major films as "Fist Full Of

Dollars" and "The Good, The Bad, and The Ugly."

C.A.M. has also acquired the publishing of the score of "The Adventures of Pinocchio," a six part television special which stars Gina Lollobrigida and Vittorio De Sica, director of "The Garden Of The Finzi-Continis". The tv special is set to air in Europe in April. During the past two months, the C.A.M. Organization has produced the soundtracks for more than 20 feature films.

R&B Additions To Radio Playlists

A broad view of the titles many of radio's key R&B stations added to their "Playlists" last week

KATZ—ST. LOUIS

Look What You Done For Me—Al Green—Hi
I'll Take You—Staple Singers—Stax
Oh Girl—Chi-Lites—Brunswick
Feel The Need—Damon Shawn—Westbound
Day Dreaming—Aretha Franklin—Atlantic
The First Time Ever I Saw Your Face—
Roberta Flack—Atlantic
Walking In The Rain With The One I Love—
Love Unlimited—Uni
Rockin' Robin—Michael Jackson—Motown
Doing My Own Thing (Part I)—Johnnie Taylor
—Stax
Smilin'—Sly & Family Stone—Epic
There It Is—James Brown—Polydor

WCHB—DETROIT

There It Is—James Brown—Polydor
Giving Up—Donny Hathaway—Atlantic
VIP—Scherry Payne—Invictus
I Wanna Make Up—Major Lance—Volt
Beautiful Brother Of Mine—Curtis Mayfield
—Curton
When Something Is Wrong With My Baby—
Billy Eckstein
Dirt—Paul Kelly—W.B.
Outta-Space—Billy Preston—A&M

WIGO—ATLANTA

I Wanna Make Up—Major Lance—Volt
Heaven Must Have Sent You—Continental 4
—Jay Walking
I've Got Love—Charles Wright—W.B.
There It Is—James Brown—Polydor

KGFJ—LOS ANGELES

The Unh Song—New Birth—RCA
Hot Thing—Eddie Senay—Sussex
Beautiful Brother Of Mine—Curtis Mayfield
—Curton
Ain't That Lovin' You—Isaac Hayes & David
Poster—Enterprise
There It Is—James Brown—Polydor

WWRL—NEW YORK

I've Got Love—Charles Wright—W.B.
Heaven Must Have Sent You—Continental 4
—Jay Walking
Love's Street and Fool's Road—Solomon
Burke—MGM
You Can't Do That—C & The Shells—Van Zee
Pledging My Love—Oscar Weathers—Top &
Bottom
Try Me—The Whatnots—Stang
Oh Love—Smoke—More Soul

Portable Drive on Hebb Songs

NEW YORK — Portable Music Co. has a promo drive on the Bobby Hebb catalog. Hebb, who wrote one of the biggest BMI copyrights "Sunny," has most recently had success with the song "Natural Man", which won a Grammy for Lou Rawls.

His past catalog is being used for a foundation on top of which many new songs have been newly written, and have been added to the catalog.

Eric Colodne, president of Portable Music, says that "there are other hits in the Bobby Hebb catalog in both R & B and Pop categories that have been overlooked and are now being exposed.

Hebb, who played on tour with the Beatles, is now beginning to perform and record again, and a club tour is being planned.

More Merc Give-Aways

CHICAGO — The recent album give-away promotion on the new Jerry Lee Lewis and Joe Tex albums has prompted Mercury Records to consider similar promotion for future product, according to Stan Bly, national promotion director.

The promotions on Lewis' "The Killer Rocks On" and Tex's "I Gotcha" involves Mercury supplying fifty radio stations across the country with copies of the albums which the stations use to set up their own give-away contests with listeners. Bly said that stations were demographically selected and included Top 40, progressive, country and soul.



BRADY DAY — On a recent trip to California, Tony Martell, (r.) president of Famous Music Corporation posed with Paramount recording artists The Brady Bunch. For their recently released LP, "Meet the Brady Bunch," Paramount has initiated a massive marketing and merchandising campaign including TV and radio spots recorded by the Brady Bunch. In addition, full window displays and posters will be supplied to record stores throughout the country.

Stylistics' Second Gold

NEW YORK — The Stylistics have earned their second consecutive gold single with "Betcha By Golly, Wow." The current hit single recently passed the million-selling mark to join the group's past hit, on Avco Records, "You Are Everything."

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Legrand Sweeps Music Awards

NEW YORK—Michel Legrand, the pianist, composer, conductor, arranger and vocalist has come up with an unprecedented clean sweep of every music business award. The Frenchman has collected a Grammy for the "Best Instrumental Composition", a Grand Prix de Disque for the best vocal album (a Bell LP released only in Europe), an Academy Award for "Summer of '42" and has just won an Emmy nomination for "Brian's Song".

Currently, Legrand is writing the score of the motion picture "Portnoy's Complaint", working on a Broadway show and television special, considering several other film offers and preparing for a series of fall concerts that will take him to Russia, Japan and the United States.

His new Bell single is "Jesus Christ Superstar"/"Day By Day"—the latter from "Godspell", a Grammy Award winner in its own right.

Anderson's New Col Promo Post

NEW YORK—Steve Popovich, Columbia's director of national promo, has announced the appointment of Gordon Anderson to the position of regional promo manager, north central region. He will be based at the Skokie, Illinois branch.

Anderson will be responsible for maintaining liaison with program directors, disk jockeys, sub-distributors and major singles retailers as well as Columbia's field promo and New York national promotion personnel. Anderson will also be responsible to Popovich for the supervision and direction of local promotion efforts by branch promotion manager in markets located within his region.

Anderson, who joined Columbia in 1969, most recently handled local promotion for Epic/Columbia Custom Labels in the Chicago market. Prior to joining Columbia, Anderson spent two and half years with WLS-FM where he started Chicago's progressive rock show, "Spoke."

"We see 1972 as a year of continued growth in this area," Mr. Fields said, "and in preparation, have expanded our facilities in the concert and personal appearance departments. We have created a new 'music department' to better and more fully market and realize earning power of our clients in records and music publishing."

Ms. Schwartz' New C/J Post

NEW YORK—Dorothy Schwartz has been appointed assistant to Marvin Schlachter, president of Chess/Janus Records. She'll also continue in her present position as manager of business affairs.

Ms. Schwartz has been with Janus Records since its inception as coordinator of album and single product and copyright and publishing manager for the label's music publishing firms. Under the reorganization which united the Chess/Janus labels, she was appointed manager of business affairs. Prior to joining Janus, she held an administrative post with Neil Diamond's production firm and was with Kapp Records for five years.

Staples Gold

MEMPHIS—The Staple Singers' new Stax Records single "I'll Take You There," produced by Al Bell, executive vice president of the label, has received a gold record for selling more than 1-million copies.



EGGS OVER EASY—Neil Bogart, co-president of the Buddah Group (left), presents an easter egg cake to NRBQ's manager Frank Scinaro (right) and three members of the group, Frankie Gadler, Joe Spampinato and Terry Adams. The occasion was the NRBQ party at the Rainbow Bar and Grill in Los Angeles prior to the group's opening at the Whisky-A-Go-Go.

Jerry Fischer Management Firm

HOLLYWOOD—Jerry Fischer, who recently left his position as executive assistant to Mike Maitland, MCA Records president, has returned to the field of business management via a partnership in a firm specializing in services geared to the leisure time industry—Carlin, Levy and Fischer.

Fischer entered the record business in 1945 when he assisted in the formation of Mercury Records Corporation, later serving as treasurer and president of Mercury Record Distributors. In 1949 he moved to Los Angeles to open a business management company, which until 1960 represented a number of music and film companies and artists. In 1967, he joined the MCA Corporation as controller of Uni Records. When Mike Maitland joined the firm, Fischer was promoted to executive assistant, serving the Decca, Kapp and Uni labels, and was involved with all aspects of their sales-distribution organization.

The Carlin, Levy and Fischer offices are located at 449 So. Beverly Drive, Beverly Hills, (213) 277-4733.

Johnnie Ray To Head 'Hear' Gig

HOLLYWOOD—Singer Johnnie Ray, who has worn a hearing aid since childhood, has again been named general chairman of HEAR Foundation's annual musical benefit. The announcement of Ray's chairmanship was made by the foundation's cofounder and executive director, Dr. Ciwa Griffiths.



BUZZIN' ALONG—Smiles were the order of the day as Bell Records celebrates the signing of Honey & The Bees, to a worldwide, exclusive, recording contract. Shown, (l-r) are Ann Wooten, Nadine Felder (lead singer) Irv Biegel, vice president and general manager of Bell; Gwen Oliver; Bell's national promotion director Steve Wax, and Jean Davis. Their first single "That's what Boys Are Made For" is soon to be released on the Bell label.

CMA's Fields Sees Better Second Half

NEW YORK—Creative Management Associates should show increased profits in the second half of 1972, Freddie Fields, the company's chairman, told a meeting of financial analysts.

"For us, 1971 was a year of redirection," Fields said. Many of the contracts we arranged for our artists provided profit participation rather than fixed fees. This tends to increase our future earnings, while some immediate income is deferred."

In surveying the entertainment industry generally, Fields pointed out that television was a disappointing source of revenues for the company in 1971. He said, however, that this year CMA already has commitments for several new programs that portend great success, a number of important renewals including the favorite "All in the Family," and many top specials during the season.

He pointed out that CMA clients continued to grow in popularity and earnings in the personal appearance, concert and contemporary music areas. He anticipated that this trend would continue in the current year.

Nolan Crane To Chicago

HOLLYWOOD—Nolan Crane, territorial manager for Capitol Records in St. Louis, has been transferred to Chicago and is now a special markets account executive. In his new capacity, Crane will oversee custom sales in the midwest, primarily concerning himself with custom record pressing and tape duplicating.

Prior to his new assignment, Nolan Crane was in Capitol's sales department in St. Louis.

Andy Janis To Stereo Dimension

NEW YORK—Loren Becker, president of Stereo Dimension Records has announced the appointment of Andy Janis to the post of midwest promotion and sales director. Janis will report to Fred Edwards, national sales manager, and will cover Chicago, St. Louis, Cleveland, Buffalo, Pittsburgh and Cincinnati markets.

Janis' most recent position was with Paramount Records.

'Superstar'

(Cont'd from p. 7)

dants to show cause on April 21 why they shouldn't be subject to a preliminary injunction in the case, pending a final hearing.

Judge Cohen's order enjoins the defendants from infringing the copyrights; advertising their production as "Jesus Christ—Superstar," or using the false designation of origin "The Original English Opera Co."

Panasonic

(Cont'd from p. 9)

ed from the turntable which insures smooth rotation for a long time.

Other features include an automatic oil-damped queing mechanism that insures the cartridge will descend lightly on the record thus protecting both the record and the stylus.

The suggested minimum retail price of the SL-800 automatic record changer with discrete 4-channel disk demodulator is \$199.95. It also will be introduced at the Consumer Electronics Show.



VIGRASS & OSBORNE

A new album from UNI Records, produced by Jeff Wayne in London, by two young British singers and composers with a lush, fine sound that has to be heard by all of you in...



Allman Bros. Band Commander Cody New York Rock Ensemble

ACADEMY OF MUSIC, NYC—Regardless of your musical tastes, attending the concert at the Academy the weekend of Apr., 14th, would have been a pleasant excursion. A potpourri of styles and talents—musically and personality wise. When Dicky Betz, lead guitarist with the Allman Bros Band goes into his thing, one cannot help but admire the way he seemingly gets inside every musical note. The solo efforts are positively super. With Greg Allman on organ and vocals; backed with two sets of drums and bass guitar they have to rank as one of the top blues-rock bands. "Stormy Monday" and "Delta Blues" were two of their finer selections and the audience hung onto every beat.

Commander Cody and his Lost Planet Airmen offered everything that was solid and earthy. And it's a musical bag to enjoy again and again, ranging from honky tonk to gospel, including country blues all the way down to a Smokin' rock 'n roll sax. The production done on "Beat Me Daddy" really had the Academy jump-

ing. "Little Sally Walker" and their current chart rider "Hot Rod Lincoln" kept everything steamrollin' along. The Commander closed out the set with "Jail House Rock" and "Blue Suede Shoes." Needless to say, the Commander and his Lost Planet Airmen are a talented bunch.

The New York Rock Ensemble started off the evening ceremony on a subdued note, utilizing in instrumentation and musical score a classical format that was beautifully performed. The keyboard, cello and synthesizer work was extremely effective. As the ensemble progressed into modern rock you become suddenly aware of their exceptional talents. The Ensemble selections of, "You Gotta Take Care" and "Gonna Take Another Fall," had the packed house asking for more; but there was more to come.

The whole program was truly a musical excursion that satisfied my musical tastes. Undoubtedly, the program would have satisfied yours also. **d.d.**

Spirit Dr. John

CARNEGIE HALL, NYC—It seems as though now is the time for many musicians to return to their roots. This is not necessarily a retreat as much as it is a re-affirmation of personality foundation, and a re-cycling of style so that the roots may be used as home base for further musical exploration. The last few years have seen pop music experimenting with melting together many forms and approaches, which has created new sounds but also at times has caused a vague and confusing lack of direction in pop.

Returning to roots reminds a musician of his original goals at times when there are forks in his career's path.

The two cases in point here are Spirit and Dr. John. Both were exploring the realms of supernatural music and therefore seemed like a well-matched double bill for a show. However, although they shared a common search, the two acts came from different origins, and by returning to these for the concert, the two acts came off as totally diverse entities. This was either interesting variety or bad planning, depending on your point of view.

Dr. John has returned to the pure, Dixieland New Orleans jazz and r&b that originally provoked his "Gris-Gris" voodoo period. Spirit has backtracked from outer space into more basic rock-jazz to further establish sound solidity.

The two original Spirits, drummer Ed Cassidy and pianist John Locke have merged with Texas brothers Al and John Staehely on bass and guitar, respectively. Cassidy and Locke and their group concept form a classical triangle, depicting the Father, the Son and the Spirit. The fact that their music bridges their generation gap strengthens their unity. The Staehely's brotherly love is apparent in their vocal and instrumental weaving. Returning to basic drive should help the reorganized group establish fan contact more quickly.

Dr. John was a studio musician for many historic New Orleans r&b sessions. Performing "Iko Iko" and Huey "Piano" Smith's "Don't You Just Know It" reminded us if we forgot or didn't know to start with. The original material on his new Atlantic LP, "Gumbo," has a similar old-time feel. His visual act is all-out Mardi Gras, an approach that hasn't been seen much up North, but might be due for new popularity. **m.p.**

John Kay Credibility Gap

TROUBADOUR, L.A. — In his early days in Los Angeles, John Kay has worked in the Troubadour kitchen. After his group, Steppenwolf, broke up late last year, Kay was a frequent habitue of the club's bar. Now, Kay's headlining. The move was a long time coming, as they say, but well worth the wait.

Reverting, presumably, to his early days as a folk singer in Toronto, Kay sings, strums a variety of guitars, and chats amiably with his audience. The repertoire includes a variety of numbers from his Dunhill solo album, "Forgotten Songs and Unknown Heroes." While his originals are interesting and worth listening to, perhaps greater interest is engendered by his versions of tunes such as Pat Sky's "Many a Mile," Richard Farina's "Bold Mauauder" and Robert Johnson's "Walkin' Blues"—the last with a fitting, extremely well-played accompaniment by Kay on a National Steel-guitar.

Kay identified his sources for "You Win Again" and "I'm Moving On" as their composers, Hank Williams and Hank Snow, but the versions sung were far more reminiscent of those by Jerry Lee Lewis and Ray Charles, respectively. In other words, Kay's affection for country music may be sincere, but his affectation for the blues is greater still.

Backing musicians, all fine, included Kent Henry on guitar and George Biondo on bass, both former members of Steppenwolf, and Penti ("Whitey") Glan on drums. All were fine, and Kay has established himself as a "solo" performer to be reckoned with.

Second-billed were the Credibility Gap, local satirists in the Second-City-Committee tradition. They were formed some years ago to perform newscasts on radio station KRLA; though time has passed and personnel has changed somewhat their debt to radio is still clear. All performers wear microphones, "canned" sound effects and musical cues abound, and many of the skits take place in radio or TV studios.

The prime—in fact, only—criterion for such a troupe is simple: are they funny. The answer is equally simple: yes. **d.d.**

Three For McGovern

FORUM, L.A. — As a fund-raising benefit for Sen. George McGovern (one of several planned), the show was a total success: proceeds upwards of \$320,000 were announced. As a logistical feat, the show was also a success: not only were there performing situations ranging from solo voice and guitar or piano to 35-piece orchestra, the sound was very fine indeed and set-ups seemed to proceed smoothly, if a bit slowly. As an entertainment value, the show rated high: the performers were on, after starting more than half an hour late, for upwards of three hours.

All in all, then, it almost wouldn't have mattered if the performers were less-than-stellar. But it was considerably more than icing-on-the-cake that the concert included performances by (in alphabetical order) Quincy Jones, Carole King, Barbra Streisand and James Taylor.

Taylor and King, recognizing a true superstar when they see one, deferred to Miss Streisand and opened the show. Their performance was intimate and polite, a living-room set in the 18,000-seat arena. Opening as a duet, they gradually brought on various members of a band, performed solo, and regrouped in several ways. They stuck largely to lesser-known but fine material, and conducted themselves in an altogether professional manner.

After an intermission, Quincy Jones led a large stringless orchestra of L.A. session musicians through several numbers, notably "Brown Ballad,"

the theme from "Ironside" and "Oh Happy Day." Jones' decision to become a part-time singer was evidenced by his version of "What's Going On." Soloists in the set included Jimmy Cleveland, Jerome Richardson, Ray Brown and Tom Scott. In fact, just to show how "heavy" the band really was, Jim Horn was stuck with playing baritone sax throughout, with nary a solo bar. Jones graciously introduced each member of the band.

But, probably to no-one's surprise, the star of the program was Barbra Streisand. She announced this as her first concert appearance in six years, something I tend to doubt, but I'll be the first to state, flat out, that her absence from the local boards has been far too long.

With a string section added to the Jones orchestra and a few changes in personnel, Miss Streisand gave her all—and a considerable "all" it is—to a selection of her greatest hits plus an exceptional medley of "Sweet Inspiration" and Miss King's "Where You Lead." But the songs, however well-sung, were second to the electric presence of this truly legitimate "superstar."

When you're talking about performers of the magnitude of accomplishment presented in this one show, it's difficult to describe the feeling involved. And it's impossible to rate the acts on any sort of a scale. What we can do, though, is be thankful that every once in a while a show like this benefit comes along. **f.e.**

Chuck Jackson Lloyd Price Jay Hawkins

APOLLO THEATRE, NYC — Who said the fifties were forgotten? An oldies show did capacity business for a solid week at the famed Harlem theatre. And, in many cases, the performer had not been at the Apollo for as many as seven years; but it could just have easily been only yesterday.

Every stellar name was still remembered as well as every song each performer had recorded. They had the Apollo walls resounding with the great rock songs and beats of the fifties.

Lloyd Price, a dancing dynamo, looking great physically and performing beautifully knocked everyone out with "Stagger Lee," and "Lady Luck." Nobody, absolutely nobody has forgotten, "Personality." And, believe me, Lloyd has a first-rate personality.

The audience downright swooned as Chuck Jackson delivered "I Don't Want To Cry" and "Any Day Now," and "Abraham, Martin & John" brought many a tear. Baby Washington was on hand to help with a current hit, "Oh Girl." Baby had her song too, "Nobody Knows."

The Cadillacs opened the program and still dance and bob a mean number. Charlie & Ray did a fantastic job with "God Bless The Day I Found You" and deservedly got a rousing ovation. Screamin' Jay Hawkins, alright, OK, also did his thing with a rising from the casket routine, and literally scared the hell out of everyone with a surprise blast and flash of light from his wand. Clyde McPhatter's "Lovers Question," left little doubt as to why he achieved his success.

The house band headed by Rueben Phillips really supplied the punch. The whole show was tight and fun. This is a tribute to all concerned with making the show a success. I had an opportunity to meet several of the performers back stage during the first show and then was able to enjoy the second show from the Balcony. Cleon Wilson is to be congratulated for his fine hospitality and courtesies. Again, if this show returns to the Apollo, it is definitely a must see. **f.e.**

Everly Bros.

PALOMINO, L.A. — For their first local appearance in a couple of years, the Everly Brothers, newly-signed to RCA, brought with them a show custom-built to please their fans.

We'd be tempted to use the word "nostalgia," for what transpired; God knows there were far more oldies-but-goodies than new material. But Don Everly himself summed up the situation pretty well himself: "I get sick of the word 'nostalgia.' We've been doing the same set for years and don't feel a bit nostalgic about it."

Aside from that reservation, the show went quite well. Don and Phil are currently backed by a top-flight band featuring Warren Zevon on piano, Bob Waddell on guitar, bassist Bob Knigge and drummer Dean Gunnels. The Brothers have grown a little funkier as they've gained in years, and their habit of playing and singing long medlies of numbers (of which their "live" album of a couple of years back is a good example) has given way to the return of the two minute single. But the songs are still there: "Walk Right Back," "Cathy's Clown," "Bird Dog," "All I have to Do Is Dream" and the rest. A good round of applause greeted the first bars of "Til I Kissed You." Nice; it's one of my favorites, too.

Just to show that they do remember some of the songs on their new album, the Brothers performed the title song, "Stories We Could Tell" and Jesse Winchester's "Brand New Tennessee Waltz." There was even a version of "Honky Tonk Women," including solos by Zevon and Waddell. Conversation between the songs was pleasant, wry and self-effacing ("This is a song you may have heard for the first time in the back seat of an automobile. Since you may have missed the words then, we'll do it for you now."). An altogether pleasant show, but we'd like to see the Brothers in a concert situation where they have a bit more time for the newer numbers, in addition to the always-welcome old material. **f.e.**

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Beverly Hills, Calif.

NEW YORK: (Cont'd from Page 14)

you have to do an air slot for the listeners, praise and recognition from within the industry means more than extra-industry admiration. He wants other dj's to recognize him for what he is, and so he's less likely now to zing it to his fellow tradesmen. The second week at NBC, a newspaperman quoted his referring to NBC's Ted Brown as being "in the twilight of a mediocre career." He will still zing it to John Gambling, the #1 man in New York and his direct competition, but is generally more careful in who he spears now.

"But don't believe all that crap you read about me. I say things and later think I didn't know what I was talking about then. And I lie all the time. I may be lying to you right now . . . But I do want to be a rock star. I've paid some radio due but nothing like what I went through in the record biz. Spending thirty months waiting for that hit, sleeping in laundromats or cars, getting money out of phone booths to buy a donut and coffee down at the Ranch Market, standing under those hot lights and not having bathed in two weeks. When you go through something like that, getting shucking after shucking and still trying, the business has to mean something to you.

"Basically, I'm just trying to rip off the world—to feed my wife, four kids and raving faggot German shepherd. And my mother, did I mention I support her?"
robert adels

HOLLYWOOD: (Cont'd from Page 14)

writing was a lonely profession, but producing's the loneliest thing I've ever done. When you're in the studio you've got to think like an accountant, you've got to keep your band motivated, you've got to keep our engineer in the groove, and you've got to be prepared to do just about anything to keep things moving and to keep the vibes right. Unless you know what you're doing, you're lost. Because nobody else knows."
todd everett

PASSING REMARKS—Album of the week honors go to Parrish & Gurvitz on Decca, and Godfrey Daniel on Atlantic. Two LP's that should be making lots of noise in the weeks to come . . . Deep Purple forced to cancel their current US tour due to illness of guitarist Ritchie Blackmore. Purple had to cancel prior tour due to illness of singer Ian Gillan . . . Quite a turn out at Max's Kansas City to hear debut performances of White Cloud . . . Watch for a record called "In A Broken Dream" by Python Lee Jackson on GRT Records. The resemblance between Jackson and Rod Stewart is frightening . . . Anxiously awaiting new LP's from Stones, Jethro Tull and Moody Blues . . . We've pulling for "Sandman" to be issued as third single from America. And while we're discussing singles, it looks as though "I'm Comin' Home" will be pulled from the Stories album on Kama Sutra . . . Give a listen to "Here I Stand" by Africa, produced some three years ago by Lou Adler. Think you'll find it interesting.

Since The Rolling Stones are the only true supergroup we have left, wouldn't it be nice if we gave them a great welcome to the States. Let's try to program blocks of Stones tracks prior to their arrival in June as to create some real excitement . . . Ginger Baker's newest effort, a group called Salt, currently preparing new album to precede tour of America in Fall . . . If you've been wondering what the singles chart will look like in a few weeks, this week's releases include singles by Carpenters, Crosby & Nash, America, James Brown, Elton John and Neil Diamond . . . Next single from Bobby Vinton is a certain top tenner. Vinton is due to release "Sealed With A Kiss," the Brian Hyland classic of years ago . . . "The Pope Smokes Dope" is the first LP effort from David Peel & The Lower East Side on Apple Records . . . This week's charts show Isaac Hayes with three singles, "Do Your Thing," "Ain't That Loving You," and "Soulsville". Nice work, Isaac.

Thank God for Roberta Flack. Not only for her vocal talents, but for the fact that a cut from her first album, "First Take" is now a #1 single ("The First Time.") and has propelled a three-year old LP back up the charts. Much further than on its first trip, so that now it's a Top 3 album.

Of course, it was just as fine a work in '69 as it is now in '72. But now so many more people have the opportunity to discover it for themselves. There are economic arguments to be sure for releasing new product at a regular, usually lightning-paced sprint and the subsequent drop-off of promotional and PR efforts on older product whose sales figures have not seemed to warrant a further push. But the record buyer simply cannot cope with the amount of new releases, even the most serious-minded of them. A slow but steadily building artist is encouraged to get back in the studio for more, and that is essential for musical as well as economic growth. Sometimes the act breaks or gives up, and without the touring carrot to dangle before the buyer, he can generally be expected to transfer his attention to an act that's both well and alive.

But this industry has certainly produced its overlooked gems. "First Take" is a fortunate example. Ask anyone with a record collection of any import and he will have his or her own "gems" to tout. But when you get feedback of this sort coming to a head, the same "obscuries" mentioned again and again by many people, it seems a shame not to review the promo and PR scheme of things in light of the new evidence.

Some personal picks of my own that have been confirmed by other music freaks include Carole King's "City" LP (Ode/Epic), Paul Siebel's and David Ackles' LPs (Elektra), "Wildweeds" (Vanguard), "Soul Of A City Boy" by Jesse Colin Young (Capitol), Linda Ronstadt's many fine albums (Capitol), "Rosebud" (Reprise), Gilbert O'Sullivan (MAM), Thunderclap Newman (Track/Atlantic). Other folks have mentioned Barbara Keith (Verve/Forecast), Jesse Winchester (Ampex), the first Flying Burrito Brothers LP (A&M) and many others.

There was a recent conclave for "Star Trek" freaks which is the prime force behind the rumor that the sci-fi TV series may get a second chance on the tube. Maybe there should be a Pop Festival Of The Obscure, where people could rap and play their favorites for one another, serving to give the most agreed upon a second chance. Even cut-outs can be pasted back together. Only the desire to do so is needed.
k. k. & r. a.

Film Review:

Pictures At An Exhibition

What is the point of going to see a full length feature film of one of your favourite groups, paying a lot of money to enter the cinema, and then seeing them exactly as you would on stage, but without the exciting atmosphere of a live show? "Pictures At An Exhibition" is a film about Emerson, Lake & Palmer appearing on stage at a particular club, and that's about all it is. Okay, so you don't want to see a film filled with a load of waffle and no music, but do you want to see a film with just music? It would have been nice to see something of the group backstage, or on tour maybe.

I would imagine the producer had a better time making the film than the audience will enjoying it. Much of the length is taken up with psychedelic patterns emerging onto the screen from the various musicians faces, or absurdly shaped rainbows spreading from monochrome faces. All very unenjoyable to watch. Also, the film

was cold, there was no live atmosphere or mood that films like "Woodstock" recreated. The audience's expressions were not captured by the camera at all, just a few glimpses of somebody waving their arms was all to be seen.

Emerson, Lake and Palmer played music from their recent Island album "Picture At An Exhibition", which was very enjoyable. It showed Keith Emerson misusing the organ, rocking it, jumping over, sticking knives in it, and generally fooling around, but still making the music sound fantastic. Carl Palmer on drums performs a brilliant solo and Greg Lake played gently in the background on bass and acoustic guitar, doubling up for vocals. Alas, the reproduction of cinema speakers is not hi-fidelity to say the least.

In conclusion—if you want to see Emerson, Lake and Palmer go and see them, not a celluloid reproduction.
k.t.

Theatre Review:

Lost In The Stars

IMPERIAL THEATRE, NY — After leaving Germany for America in the early 30's, Kurt Weill adapted himself brilliantly to the structure of the American musical theatre. While his first American production, "Johnny Johnson," was in the "Three Penny Opera" mold, his works that followed could only have been conceived on these shores. "Knickerbocker Holiday," "Lady in the Dark" and "One Touch of Venus" sang in a musical comedy vein and "Lost in the Stars" and "Street Scene," his last two works, contributed poignant musical drama to the New York stage. "Lost in the Stars," adapted from Alan Paton's novel, "Cry the Beloved Country," by Weill and Maxwell Anderson (the pair wrote "Knickerbocker Holiday") was revived in New York last week, and one couldn't imagine the work being more moving back in 1949 than it is today. Stopping just short of opera, the Weill-Anderson score flows with unfailing beauty and integrity—the forgotten quotient on Broadway today. Although its point of view of racial injustice might seem a trifle simplistic by today's standards, it remains insistent on the issue of understanding among all men.

Brock Peters, who, the trade may recall, started out as a singer, is persuasive lead with a strong vocal command. Gilbert Price, Brock's ill-fated son, and Margaret Cowie, his wife, are also strong.

Columbia Records will release the cast LP of the show, originally recorded by Decca. A stereo/quad age recording of Weill's music should add even more consequence to his memorable music.
i.l.

Jim Bailey

MUSIC CENTER, L.A. — The well-known female impersonator Jim Bailey, newly signed to United Artists Records, did a one-nighter at the Pavilion (he usually plays Ciro's here) that offered his fans and the merely curious a good chance to assess his considerable talent and/or craft. Although his roster includes some half dozen stagey females, Bailey gave this audience two of his very best—Barbra Streisand and Judy Garland. But his objective as a record act is altogether different: it is to present us with the "real" Jim Bailey, singer and song stylist, which he did at the conclusion of this performance. And it was here that he fell short of his own high standard as an impersonator, not surprisingly. Which is not to say that in a recording studio, with the right producer

Theatre Review:

Don't Bother Me, I Can't Cope

PLAYHOUSE, NYC — Micki Grant has written an all-black, all-musical review that has already received raves in Washington, Detroit and Philadelphia. The lyrics are for the most part witty, topical and very much to the point of the current black consciousness in America/Amerika. Black theatre is still very much in the developmental stages, but you can't tell that fact from this particular production. While the show makes no outward moves to attract a white audience, no one, regardless of color or politics could fault the vehicle on this account. If you want to get at the heart of Harlem, you don't go through the upper east side.

Alex Bradford and his wife Alberta (Atlantic gospel stars) bring their talents from the church to the stage with pride, dignity, and just the desired tinge of self-mockery when such is called for in the script. Alex is the holy Rufus Thomas, and instead of doing a funky chicken, he puts on a rollin' heavenly strut; together with Alberta, they are a match for the younger members of the cast with their youthful zestfulness.

The "company" of actors blends in beautifully with three "singers" and four "dancers" so that a unity of purpose takes control of the evening in perfect ensemble fashion. There is laughter mixed with tears, self-assertiveness quilted with brotherly love, pride wedded to humility. The score which is never at a loss for captivating qualities of one sort or another, ranges from the topical quip to the funereal anti-drug dirge, but the power is almost always maintained at a consistently high level.

Gospel is the pervading musical form, but jazz, soul and pop influences are also felt. Tunes which could easily step out front include the rousing "Good Vibrations" and the tender "So Little Time." And anyone outside the black experience who wishes a summary of what "they" want and when only have to listen to the common sense of "All I Need." In a nutshell, the answer is "Less fatback, more greenback and you off my back." Now.

That's not only a racial goal, it's a human one. The show is likewise very human.
r.a.

and the right material, he couldn't really come across in his own right. Certainly the ingredients are there.
c.b.

Susie Q, I Put A Spell On
You, Proud Mary, Born
On The Bayou, Bad
Moon Rising, Lodi,
Green River, Com-
motion, Down On
The Corner,
Fortunate Son,
Travellin' Band,
Who'll Stop
The Rain, Up
Around The
Bend, Run
Through The
Jungle

Fantasy 676
Someday
Never Comes
Tearin' Up The
Country
from the new album
Mardi Gras
Fantasy 9404

Long As I Can See The
Light, Lookin' Out My
Back Door, Have You
Ever Seen The Rain
and Sweet Hitch-
Hiker have given
Creedence Clear-
water Revival
the most phe-
nomenal track
record in the
business.

Chalk up one
more.

Tuff Stuff
from Fantasy



cash box/talent on stage

Richard Harris

HUNTINGTON HARTFORD THEATRE, L.A. — Although Richard Harris may not be a great singer, he's a fine actor and raconteur, and a poet of at least reasonable capability.

Presumably, anybody who would pay to see Harris' "one man" (plus orchestra) show would be aware of the performer's strengths and weaknesses, and would very likely also be aware of his seemingly limitless ego. And if those people were aware, they would most likely have as good a time watching as Harris did onstage.

All of which seems to have happened; despite some "mixed reviews" from local critics not, apparently, into the Harris camp, the house was full for all performances, and the show drew strong audience reaction.

Those who were aware, myself included, found Harris' mixture of song, readings, anecdotes and poetry to be considerable fun, if not particularly a virtuoso display. Imagine if you can, for instance, Harris giving his croaky "MacArthur Park" treatment to "Bridge Over Troubled Water" or "Don't Rain On My Parade." What he lacks in intonation, Harris certainly compensates for in feeling and imagination.

The show bogs down in places, to be sure. Harris' actions seem a bit too preconceived, as though he were walking from painted "x" to painted "x" on the stage. And the effect of his sitting casually on the side of the proscenium and rolling back on the floor in full black-tie attire is simply ludicrous. Some out-takes from Harris films were presented; they weren't particularly funny, and dragged the show on longer than it need have been. And when Harris read a poem about Irish author Christy Brown, the effect was roughly what you might expect if Sir John Gielgud read an original poem about Shakespeare—pretty good, but the real thing would have been much more welcome. By the time Harris read a poem he had written ". . . from the point of view of God," we could only say "It figures."

t.e.

Tony Joe White NRBQ

WHISKY A GO GO, L.A. — The combination of down-home funk and what has come to be called "that good old rock and roll" sounds like a good idea. On the same bill, though, it just doesn't work out—in this case, at least.

N.R.B.Q., a New York group recently signed to Kama Sutra after two fine but unspectacularly-selling albums for Columbia, specialize in a high energy music that ranges from original tunes like "Howard Johnson's Got His Ho-Jo Working" to such off-the-wall rockers as Don & Dewey's (or Dale & Grace's) "I'm Leavin' It All Up to You" and the Allan Toussaint-Lee Dorsey classic "Holy Cow." While much of the group's original material is of a merely passable standard, a couple are quite nice within the late '50's idiom they have established for themselves, and the group's musicianship is of a high level. The current album is "Scraps."

Tony Joe White was top-billed, due largely to his reputation as writer of such tunes as "Polk Salad Annie" and "Willy and Laura Mae Jones." His live performance is so relaxed as to be upsetting, and his enunciation is sloppy (read: "soulful") enough as to make most of the words almost totally undecipherable. He does, however, exude a good deal of Southern charm, and his guitar work is rhythmic enough to keep the dancers on their feet. They, however, were most likely considerably more satisfied by White's performance than the listeners. White records for Warner Bros.

t.e.

Three Degrees

COPACABANA, NY—Given headline status after the cancellation of Dawn due to a member's illness, the Three Degrees may have gotten their big break. They are, for the most part, a thoroughly delightful femme singing trio, strong of voice in any pop-soul category, charmingly relaxed and ready, in this observer's view, for even bigger things to come. Garbed in hot pants for the first half of their act, gowned in the second half, the gals run through varied material, ranging from sock 'em soul blasts to emotionalism of something like "Brother, Can You Spare a Dime?" Unfortunately, some of the latter stuff is overaged both musically and in body movements. That aside, the gals hit the mark with items like Paul Anka's lovely "Do I Love You," Jimmy Webb's tuneful, swinging "Everybody's Gone to the Moon," which the trio sang in "The French Connection," and their fine Roulette hit, "Maybe." Also worthy are take-offs on the Andrews Sisters, the Chordettes and the Supremes. Fine, too, is a one-song salute to Charlie Chaplin, "This Is My Song," and this year's Oscar winner Isaac Hayes ("Shaft"). "Goin' Steady" is the rhythmic closer. Their manager-conductor is Richard Barrett, who keeps the Copa band humming. The Three Degrees: like the title of one of their numbers, there's "Star Dust" in their potential.

i.l.

Mimi Farina & Tom Jans Chris Smither

BITTER END, NYC — Mimi & Tom prove how easy it is to put on a show by just being themselves. The A&M duo of Farina & Jans works on an emotional rather than a decibel peak. Not only do they get there just the same, they make the trip smoother and quicker for their efforts.

Their acoustic guitars feature intricate but not ego-tripping patterns of complex beauty which complement rather than compete with their melody lines. They have answered the question of what is meaningful folk-song for the seventies by writing lyrics that are tender but not soft-soapy, concerned without preachin' the bajeesis out of you. The act is well-paced: mostly material from their fine "Take Heart" LP, one Richard & Mimi Farina remembrance (in this case, "Children Of Darkness") and a salute to Johnny Burnette and Ozzie & Harriet ("You're 16"). They have even written themselves a "Hit!" in "Good God, I'm Feelin' Fine," so when Mimi Farina & Tom Jans make it to the Top 40, don't be too surprised. They know just what they're doing, and we welcome it.

Poppy/UA singer/songwriter Chris Smither is a headline attraction in clubs in Boston and Philly, but this was his first experience at The End. Wielding the most controlled vibrato around (both vocally and instrumentally on guitar), he does with his voice and face what Tom Jones does with his body. His is a very sensual, very self-assured folk image. As an interpreter of Dylan ("Down In The Food") Berry ("No Money Down") and Richard Furay ("Kind Woman" with an almost Les Paul quality gone acoustic), he shines.

But he is still very much the songwriter, and one listen to "Love You Like A Man" and the title cut from his second LP, "Don't It Drag On" makes that clear as well. Chris deserves all the praise he's received from coffee house klatches, but we feel he could hardly be ruined by the notice of a larger circle of friends.

r.a.

tape news report

NTA Licenses 70 Films to Cartrivision

LOS ANGELES — National Telfilm Associates, Inc. (NTA) has concluded an agreement for the non-exclusive licensing of a group of 70 feature films, for the United States only, from its extensive libraries, to Cartridge Television Inc. (CTI).

The announcement was made by NTA executive vice president and head of the NTA Division for Cartridges and Cassettes, Peter S. Rodgers. The contract was negotiated with Samuel W. Gelfman, CTI's vice president for Programming and Production.

The agreement to distribute the 70 features on the Cartrivision color video tape system in the U.S.A. calls for Cartridge Television Inc. to make the features available to home viewers on a rental basis for about \$3.00 per showing. The feature films will be converted to tape cartridge format by CTI. The cartridges will be compatible with Cartrivision equipment offered initially under brand names sold by Sears, Roebuck and Company, Admiral, Emerson, DuMont, Teledyne Packard-Bell and Montgomery Ward.

The NTA film group licensed for cartridge distribution includes "High Noon," "Bells of St. Mary's," "Body and Soul," "The Quiet Man," "Macbeth," and "Invasion Of The Body Snatchers". The agreement also cov-

ers many classic productions starring Robert Mitchum, Joan Crawford, Gary Cooper, Clint Eastwood, Raymond Burr, Steve McQueen, Fred MacMurray, James Arness, Marlon Brando and Glenn Ford.

Rodgers is currently exploring world wide markets, as well as the United States, for cartridge and cassette use of the vast programming resources of the NTA libraries, consisting of a large variety of color subjects in the educational, documentary, children's programming, dramatic, entertainment, travel, adventure, music and sports areas.

New AST Sales Mgr.

NEW YORK — Peter Young has been named national sales manager for Ampex Stereo Tapes according to Jules Cohen, national marketing manager.

Young, formerly distributor relations manager, joined AST in 1968 as a tape specialist. He had been Western regional manager and assistant product manager in other posts for the tape manufacturer.

In his new position Young will supervise AST's regional managers and specialists who sell the division's product through distributors and rack jobbers.

3M To Bow Servo-Control Recorders With Optional Synchronizer At AES

ST. PAUL — A servo-control professional audio recorder/reproducer which can be expanded to higher track configurations will be introduced by 3M Company, along with an optional synchronizer, at the AES show in Los Angeles May 2-5.

The dc servo capstan system, which is incorporated in the 3M professional recorder Isoloop differential drive system, enables operation of the unit at variable speeds ranging from 5 to 45 ips, in addition to fixed speeds of 7½, 15 and 30 ips.

The new Series 79 3M brand Professional Audio Recorder/Reproducer will be available in 8, 16 and 24 track configurations. The 8 and 16 track machines can be converted to the higher configurations. Conversion can be accomplished readily with expansion kits which will be available to convert 8 track machines to 16 or 24, and 16 tracks to 24.

Another feature of the new recorder is the provision of space in the cabinet for the addition of state-of-the-art noise reduction circuitry. Complete record electronics for each track has been reduced from four printed circuit cards to one.

Remote transport and electronic controls are incorporated in the recorder cabinet but may be removed for use at the control console. A convertible 110-220 volt power supply is provided to make the recorder/reproducer adaptable for overseas applications.

The Series 79 Synchronizer will be available as an accessory to enable



3M Series 79 Recorder

versatility of the audio portion of video tape productions. The unit is capable of synchronizing the recorder to quadruplex or helical recorders, film chain or another audio recorder. The SMPTE time code is utilized by the synchronizer to phase lock the video and audio recorders together.

Prices have not yet been firmly established, but are expected to be approximately \$29,000 for the 24 track recorder, \$20,000 for 16 tracks, \$15,000 for the 8 track, and \$8,500 for the synchronizer. Prices for the conversion kits are expected to be approximately \$7,500 for the 8-16 kit (for conversion from 8 to 16 tracks), \$13,500 for the 16-24 kit, and \$17,500 for the 8-24 kit.

Thayler Appointed Dubbing Gen. Mgr.

NEW YORK — Mike Thayler has been named general manager of Dubbing Electronics, now a division of Richmond Recording. He was formerly Director of Marketing for the company and has been given full operating responsibility.

Dubbing, an independent duplicator of music and spoken-word subjects onto cassettes, 8-track cartridges and reel-to-reel tapes, also promoted Tom Dittrich to the position of controller from assistant controller.

Dubbing also announced the appointment of Ken Staker as national sales manager. He has been in sales for the company.

Newman Heads Can. Stereodyne Operation

TORONTO — Stereodyne (Canada) Ltd. has been acquired by a group of U.S. business men headed up by James L. Daigle and Robert H. Jackson of Cleveland. In a move unique to Canada, the Canadian firm will be used as a base for a proposed international operation expanding heavily in the U.S.

Well-known Canadian record and tape marketer, Ron Newman, becomes the president and a director of the company.



KING OF THE JUNGLE—Polydor Incorporated director of a & r, Peter Siegel (right center) presents a gold record to Roland Kluger who produced the million-selling Polydor single "Jungle Fever" by the Chakachas. Looking on are (left) director of merchandising and marketing, Thomas Noonan and (right) director of promotion, Mike Becce.

Major Push For Charles

LOS ANGELES — Bunky Sheppard, director of Tangerine Record Corp., left Sunday (April 16) on a two-week, eight-city promotion tour on behalf of Ray Charles' new LP "A Message from the People."

Sheppard will visit distributors in St. Louis, Chicago, Detroit, Cleveland, Cincinnati, Atlanta, Miami, and the Houston-Dallas area before returning to Tangerine's west coast headquarters. ABC Records serves as national distributor for Tangerine product.

Tangerine is shipping over 100,000 initial orders on "Message," which is Charles' personal musical statement about America, its rights and its wrongs.

TRC director Sheppard will be joined on the road by Tangerine's national field representative, Harry Coombs, who will cover New York, Philadelphia, Washington, D. C., Baltimore, the Virginias, the Carolinas, and Memphis prior to returning to his Washington, D.C., base.

Lambert Party

MINNEAPOLIS — ABC/Dunhill has launched a major promotional campaign for writer, producer and recording artist Dennis Lambert, whose first album for the label, "Bags and Things," received initial response

Warner Bros. Music Signs Toussaint

HOLLYWOOD — Warner Bros. Music Publishing has entered into a long-term agreement with performer/songwriter Allen Toussaint whereby WB will administer Marsaint Music and publish all his future compositions. The pact was negotiated by Ed Silvers, president of Warner Bros. Music, and Marshall Sehorn, Toussaint's personal manager.

Toussaint is presently recording his first album for Warner Bros. Records, which will be titled "Life, Love & Faith." As a songwriter, he is best known for hits such as "Get Out of My Life Woman," "Working in the Coal Mines," "Java," "Whipped Cream" and "Cissy Strut." He has also produced a number of chart records for various artists including Lee Dorsey and the Meters.

"We've received immediate response to the Toussaint catalogue," noted Silvers, "and already have recording commitments from an impressive number of artists including Three Dog Night, Blood, Sweat & Tears, Curtis Mayfield, and Bill Medley."

from the Minneapolis-St. Paul markets. To introduce Lambert and his album, the label sponsored a cocktail reception at the Radison South Hotel in Minneapolis on April 14th.



SAGER SINGS—Jack Wiedenmann, president of Metromedia Records, has announced the signing of singer/songwriter Carole Sager. Carole will make her recording debut with the single, "Where I Want To Be" which she co-authored with George Fischhoff. The recording was produced by Mike Berniker. Carole, who co-authored the Broadway musical "Georgy," also wrote "Groovy Kind Of Love," a number one recording for Wayne Fontana & The Mindbenders.

Shown from left to right are singer/songwriter Carole Sager, Jack Wiedenmann, president of Metromedia Records, and producer Mike Berniker, creative director of 400 Enterprises.

Col Mkts 6 Albums In John Hammond Collection

NEW YORK — Columbia Records has released six vintage albums from the John Hammond Collection. They are: "Spirituals to Swing," "Solo Flight, the Genius of Charlie Christian," Billie Holiday's "God Bless the Child," Bessie Smith's "The Empress," "The Genius of Louis Armstrong," and Count Basie's "Superchief."

Hammond, regarded as the first authentic jazz critic of his day, collect now-obscure labels such as Black Swan and Oken; this collection now yields collection of vintage tracks.

"Spirituals to Swing, 1967" is a double album that records, in stereo, the music of Big Mama Thornton, Pete Johnson, The John Handy Ensemble, The Count Basie Orchestra, Buck Clayton, Edmond Hall, Jo Jones, Ray Bryant, Joe Turner and Marion Williams. Goddard Lieberston, executive vice president of CBS, serves as master of ceremonies.

Billie Holiday's "God Bless the Child," contains, apart from the title track, "Georgia on My Mind," "Am I Blue?," "Gloomy Sunday," "St. Louis Blues," and many other cuts. Teddy Wilson's Orchestra is featured on this double record set.

"Solo Flight, the Genius of Charlie Christian" contains 16 never-released tracks by the guitarist who died in 1942 at the age of 23. Producer Chris Albertson has stated that this two record set is "the most important Charlie Christian album ever issued and probably the most important jazz album to be released in the past 10 years."

"The Empress" is the fourth in a five album series of Bessie Smith releases. "The Empress" also features Louis Armstrong, Fletcher Henderson, James P. Johnson, Coleman Hawkins and Buster Bailey.

Count Basie's "Superchief" double album contains selections culled from

Chess/Janus Promo Summit, Regionals

NEW YORK — Chess/Janus Records held a promo summit meeting for its exec and promo men on April 20 and 21, followed this week by regional sales meetings in New York, Atlanta, Chicago and Las Vegas the following week. The label's 13 LP April release will be unveiled with an audio presentation at each meeting.

The promo summit meeting, held at the Playboy Club in Chicago, mapped promo strategy on the new albums, which feature such artists as Chuck Berry, Aretha Franklin, Muddy Waters, the Dells, Bo Diddley and Harvey Mandell. The Dells, Chuck Berry, Harvey Mandell and other artists will meet the promo men on Thursday evening. Representing Chess/Janus will be Stan Hoffman, Esmond Edwards, Don Graham, Jerry Wagner, Jack Ross, Al Riley and King Ro.

Regional sales meetings are scheduled for New York on April 24, Atlanta on the 25th, Chicago on the 26th and Las Vegas on the 27th. At the New York meeting at the Americana Hotel, label president Marvin Schlachter, Stan Hoffman, Esmond Edwards, Al Riley, Howard Silvers, and Jerry Wagner will attend. King Ro, Howard Silvers and Hoffman will conduct the Atlanta meeting and Hoffman and Don Graham will head the Chicago and Las Vegas functions.

Johnson To Score

HOLLYWOOD — Composer/producer LaMont Johnson has been retained by Animedia, Inc., for scoring chores on two Animedia-produced film projects. The first is an ecology picture entitled "A Special Place" and the second is an animated feature entitled "Leonardo."

recordings of Basie during the peak of his career.

"The Genius of Louis Armstrong" is a vintage collection of the musician's work, including such classics as "Lawd, You Made the Night too Long," "Lonesome, All Alone and Blue," recorded with Chippie Hill, "I'm a Ding Dong Daddy from Dumas," "Once in a While," and "Save it Pretty Mama."

The John Hammond Collection is an addition to Columbia's Blues Archives Series begun in 1970.

B. B. King OK After Auto Mishap

KEENE, N.H. — Blues singer B. B. King suffered injuries in an automobile accident on April 14th enroute to LaGuardia Airport in New York.

King received head and face lacerations when the taxi he was riding in rear-ended into a truck and then careened into a cement embankment.

Despite his injuries, King insisted on making a scheduled performance at Keene State College in Keene, New Hampshire.

Upon his arrival in Keene, King was met at the airport by Dr. Pierce, Dean of the college and rushed to a local hospital where it was determined that he could keep his engagement.

Kim To Uni

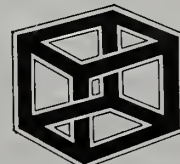
UNIVERSAL CITY — Andy Kim, the man who wrote "Sugar, Sugar," has signed a long-term contract with Uni Records as singer and composer. Formerly with Steed Records, the Canadian-born writer, at 25, is credited with a chart record including three LPs and at least nine singles. Teamed with producer/songwriter Jeff Barry, Kim has written and recorded songs like "How'd We Ever Get This Way," "So Good Together," "I Wish I Were" and "I Been Moved," in addition to the Archies' hit.

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Pop Picks

POWERGLIDE—New Riders Of The Purple Sage—Columbia KC 31284

The New Riders Of The Purple Sage, long a staple of Grateful Dead concerts and recently a major attraction on their own, return with another country-tinged rocking collection of tunes. New things by the band members are augmented by some funky renditions of fiftyish hits like "Willie And The Hand Jive" and "Hello Mary Lou." Nicky Hopkins and Jerry Garcia are heard on several cuts. Should glide up the chart with ease.

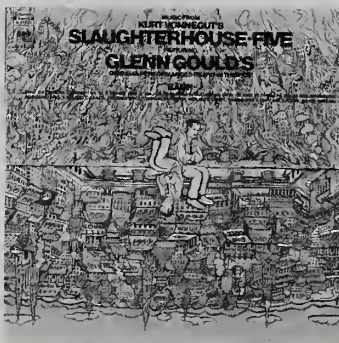


MOONSHOT — Buffy Sainte-Marie — Vanguard VSD-79312

Every Buffy Sainte-Marie album is like a prize. "Moonshot" is only the latest accomplishment of this remarkably talented artist. Buffy recorded it in Nashville and employed some of Music City's premier musicians (Charlie McCoy, Kenny Buttrey, Norbert Putnam, et. al.) while weaving a spell over eleven songs, including her current single "Mister Can't You See." "Moonshot" takes the listener down corridors of rhythm & blues ("My Baby Left Me") and into acoustic gardens (the title cut). Other highlights: "He's An Indian Cowboy In The Rodeo" and "You Know How To Turn On Those Lights." A very special record.

THE GARDEN OF THE FINZI-CONTINIS—Original Soundtrack—RCA LSP-4712

The Oscar winning film, directed by Vittorio De Sica, has a score which is a shimmeringly beautiful masterpiece. The music is the work of Manuel De Sica and it rushes and surrounds the listener in a way which is totally unique. Rex Reed called this "one of the greatest film scores I have ever heard" and it is difficult to argue with the statement. As the movie continues to gain in popularity, this album should roll up some nice sales figures.

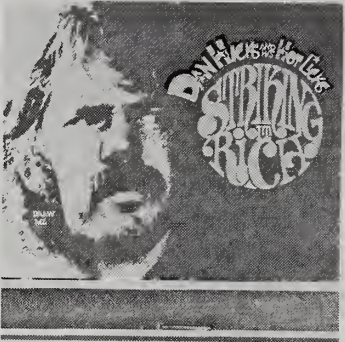


MUSIC FROM KURT VONNEGUT'S SLAUGHTERHOUSE-FIVE—Columbia S 31333

If 1972 goes down in musical history for anything it will most likely be for the resurgence of popular interest in classical music. Latest example of this trend is the music from the recently released "Slaughterhouse-Five." On this LP, as in the film, Glen Gould is heard performing a variety of Bach pieces, including "The Goldberg Variations" and "Concerto No. 3 In D Major." Pablo Casals and Lionel Rogg also add their considerable talents to the proceedings.

STRIKING IT RICH—Dan Hicks And His Hot Licks—Blue Thumb BTS 36

If you scrambled the Mothers, the Lovin' Spoonful, the Mamas & Papas, a red scarf that matches your eyes, Lambert, Hendricks & Ross and Manhattan Transfer, you still wouldn't have Dan Hicks & His Hot Licks but you'd have a reasonable facsimile. Which is a neat way of saying that many styles and memories go into the music and delivery of this West Coast group. Madness and good ole sentimentality walk hand in hand down the grooves of this highly entertaining LP. Band's last album clicked nicely and this one should do even better. P.S. Don't miss the inside cover—it's a knee-thumper!



1200 HAMBURGERS TO GO—Imus In The Morning—RCA LSP-4699

Hudson & Landry used their dj experience to become a major comedy team on the side. Imus In The Morning has taken actual bits from his shows in Cleveland and New York, and together they prove him to be the funniest one man show in any business. His only prop is a telephone, and building on the old Steve Allen propensity to use it in fits of whimsy, he gives the instrument a whole new lease on life. As recordings become the major medium for new comics, Imus proves just how that medium can be used to create an immediately positive impression from surface negativity. The verbal exhibitionist on the other end of this mike is the most likeable meanie around.

Newcomer Picks

RASPBERRIES—Capitol SK-11036

Raspberries is a new quartet from Ohio and they have the kind of sound which once was a staple of many groups, including the Monkees, the Bee Gees and the Beatles. It's good-timey, with touches of harmony and if it makes you long for the mid-Sixties, well, that's alright, perhaps they'll start a new trend. Producer Jimmy Ienner has showcased the lads in just the right style and the four take it from there. Recent single "Don't Want To Say Goodbye" is joined by seven more selections—best of which are "Go All The Way" and "Get It Moving." By the way, if you think you smell actual raspberries when you pick up this LP, the answer is it's a perfumed jacket. But the music Raspberries make will last longer than the aroma.



PARRISH & GURVITZ—Decca-DL-7-5336

With the current musical trend still leaning towards vocal harmonies and acoustic guitars, Parrish & Gurvitz should find little difficulty in capturing the record buying audiences. Produced by George Martin, this new duo can do it all. They can write, sing and perform with the best of them. Each of the 10 selections on the LP shines in its own light. Each has something the others don't. Each is different, yet each is within the bounds of the Parrish & Gurvitz style. Watch for this album to get considerable airplay across the boards, and don't be surprised when Parrish & Gurvitz become household words.

Pop Best Bets

FREEDOMBURGER—New York Rock Ensemble—Columbia KC 31317

This album marks the fifth LP release from the New York Rock Ensemble, and their second on Columbia. With "Freedomburger," the band has taken yet another giant step in the rock direction while maintaining their unique ability to both write and perform fine ballads such as "I'm Sending A Friend To You," and "Carry Me Up." Guest appearance by Michael Dreyfuss on "Willow Tree" should spark immediate listener attention and FM airplay. Always a delight live, this new LP should serve to further increase the group's following in the record market.



TIME TO WONDER WHY—George Kayatta—RCA LSP-4638

"I sing of love, of terrestrial happiness, of the quiet pains and joys of solitude," remarks George Kayatta on the jacket of this album. It would be hard to improve on this self-imposed description. Kayatta is a poet, a sensitive writer of songs, and—perhaps most important of all—a mature singer and guitarist. Many of the tracks on "Time To Wonder Why" will give you room to ponder. Others will just find a niche in the corner of your mind, to come forth at your bidding and at your need. Listen to "Sleepy Girl" and "Candle River." Kayatta is an important young talent.

WHITE HEAT—Barry Miles—Mainstream MRL 353

The piano style of young Barry Miles is intelligent and articulate. It also happens to be a musical treat. "White Heat" gives Barry the opportunity to exercise on a host of original songs, plus the Joni Mitchell standard "Woodstock." A tune like "Tangent" allows Barry to play in a cascading style which is most appealing, while something like "Foot Mother" gets down to just plain rhythmic swinging. An unusually effective jazz album which should appeal to a wide audience.



CHESAPEAKE JUKE BOX BAND — Greene Bottle 1004

Charlie Greene launches his new Greene Bottle label with the Chesapeake Juke Box Band, a group that could cause considerable attention with its strong pop sound, co-authored by Steve Sawyer and Rusty McFinn. Instrumentation is all in order, with hints of Buffalo Springfield floating about, but the main feature is their vocal harmonies, which bring back fond memories of the Beatles' "Sgt. Pepper" period. But this LP is more than memories—many of its sounds are highly contemporary and stand to exert influence on sounds to come. Featured are "This Time," "Has To Be", "Love" and the title tune.



First Fan Fair Launched With 4 Day C&W Events

NASHVILLE — With various estimates of attendance ranging from 2,500 to an unreal 10,000, the First Annual International Fan Fair came to a close after four days of "feasting" on the sound of country music. Beamed directly to the fan, approximately one dozen labels showcased over 100 of their top artists for an impressive line-up of shows.

The bluegrass concert held near Opryland on Friday received thousands of fans throughout the day. A highlight of the day's festivities was the First Annual Grand Masters Fiddling Contest. Seventeen top fiddlers competed, and Vernon Solomon of Rhome, Texas took home the first place prize money of \$1,000.

Awards were presented during the Saturday show to the fan clubs with the most attractive and creative booths in the exhibit area in the lower level of the auditorium. Freddie Hart's fan club, out of 100 exhibitors, with representative Kay Rebello won first prize which was a \$1,000 Gestetner copy machine, made available through the cooperation of Taylor Impressions. A Royal electric typewriter went to Babe and Jim

Morrison of the Sherwin Linton fan club for second prize, and Miss Sue Hensley of the Tommy Cash fan club was presented with 1,000 stamps for winning third place. Marlys Dannenberg of the Bill Anderson fan club won an RCA stereo for composing the greatest number of artists' names from the words "First International Country Music Fan Fair". This contest was open to all members of fan clubs. Miss Lisa Stein of Churchton, Maryland, won a free trip for her and a guest back to Nashville for a weekend, compliments of the Fan Fair. Each person registering for the Fan Fair had their name placed in a barrel and the drawing for the trip was made during the Saturday Fan Fair show.

CMA and WSM officials, the two co-sponsoring organizations, are reportedly very pleased with the outcome of the first annual event and expect to announce the dates of the 1973 Fan Fair within the next several weeks.

Bud Wendell, manager of the Grand Ole Opry was chairman of the first annual event.

Gatlin, Gospel Memorial Sing

NASHVILLE — Three major gospel talent agencies in Nashville are lining up talent for a memorial singing to the late Earl Smith (Smitty) Gatlin on Tuesday, May 2, in Florence, Alabama.

The agencies uniting in the effort and the groups participating are donating their time and efforts in a program being coordinated by Joel Gentry of Skylight-Sing Records in Nashville and Lauderdale County Sheriff M. M. (Hoot) Gibson. The singing will be held in the 4500 seat Florence-Lauderdale Coliseum starting at 8:PM.

Groups participating are the Sego Brothers and Naomi, The Kingsmen, Rosie Rozell and the Searchers, Coy Cook and the Senators, the Florida Boys, the Oak Ridge Boys (Gatlin was a member of the Oak Ridge Quartet until he started his own group about three years ago), the Blackwood Brothers and London Paris and the Apostles, the Blackwood Singers, the Prophets, J. D. Sumner and the Stamms Quartet, and the Singing Hemphills from Bastrop, La. Other groups scheduled to appear are the Scenic Land Quartet from Chattanooga, Tenn. and the Regents from Huntsville, Ala.

Gatlin died March 20 in Nashville after a long illness. Money raised through the sale of tickets and other donations will be given to Gatlin's widow, Mrs. Nell Gatlin. Contributions may be made by making checks payable to the Smitty Gatlin Fund and sent to Sheriff Gibson at the Courthouse in Florence, Alabama.

Arnold's Four Summer Shows

NEW YORK — Eddy Arnold will appear in concert in four theatres-in-the-round this summer, it was announced today by Jerry Purcell, his personal manager.

Arnold has signed to star at the Shady Grove Music Fair, Rockville, Md., from May 30-June 4; Melody Fair, Buffalo, N. Y., June 26-July 1; Musicarnival, Cleveland, O., July 17-22; and Painters Mill Music Fair, Owings Mill, Md., Aug. 29-Sept. 3.

CMA's Second Quarterly Meet

NASHVILLE — The officers and directors of the Country Music Assoc. will hold their second quarterly board meeting in Bakersfield, California on April 27 and 28.

The agenda will include reports of CMA activities in the last quarter, such as CMA's presentation to the National Assoc. of Record Merchandisers at that organization's national convention in Miami in March; and Bud Wendell, chairman of the First International Country Music Fan Fair committee will give a wrap-up.

Their will be discussions about CMA's country music tour of the Far East which is being co-sponsored with the United Nations. The tour will take place May 1-22, 1972, and the troupe will visit New Zealand, Australia, and Japan for live concerts. There will also be a network television show in each of the three countries.

Irving Waugh, co-chairman of the awards show committee with Jack Stapp, will report on progress of CMA's 1972 awards show.

Appointment of the nominating committee for CMA directors is also a responsibility of board of directors.

Blackwoods Homecoming

MEMPHIS — James Blackwood, manager of the Blackwood Brothers, has announced the agenda for the second annual Blackwood Family Homecoming to be held in Memphis, June 9-11.

All festivities will be held in the newly-remodeled Ellis Auditorium, and will begin at 7:30 PM daily. The Saturday afternoon portion will feature a talent show.

Appearing on the show Friday, June 9, will be the Blackwood Brothers, the Blackwood Singers, J. D. Sumner and the Stamms, the Speer Family, the Singing Rambos, and Envoys, and Jake Hess and the Sound of Youth. The showcase Saturday, June 10, will include the Imperials, the Statesmen, the Orrells, the Klautd Indian Family, the Blackwood Brothers, and the Blackwood Singers.

Ticket information is available by writing to the Blackwood Family Organization, 209 N. Lauderdale St., Memphis, Tennessee.

Country Artist of the Week:

JEANNE PRUETT



LOVE ME—Alabama born Jeanne Pruett got her start as a recording artist through her song writing capabilities. As an exclusive writer for Marty Robbins Enterprises, her demonstration tapes gave evidence of her recording abilities which eventually led to a Decca Records contract.

Along with her songwriting and recording talents, Jeanne is a veteran entertainer having played numerous fairs and many country nightclubs. TV audiences have seen her on Nashville based syndicated shows. One of the highlights of her career is the show she headlined on tour in Europe. She and Bobby Bare shared the distinction of being the only two country performers to receive mementoes of appreciation from the Green Berets in West Germany.

Jeanne is now an exclusive writer for Moss Rose Publications and her current hit single, "Love Me" is self-penned. Walter Haynes handles production for Decca Records, with booking by the Hubert Long Agency.

NCCJ To Give Atkins Human Relations Award

NASHVILLE — Nashville's RCA Division vice-president, Chet Atkins, has been acclaimed this year's recipient of the National Human Relations Award.

Official honors will be bestowed upon him May 9, during presentation ceremonies to be conducted by the National Conference of Christians and Jews, highlighting a brotherhood dinner scheduled for Music City's Sheraton Inn.

Given annually by the NCCJ, the National Humanitarian Award represents a tribute to any outstanding individual who, willingly and unselfishly, makes extensive contributions toward the growth of his community and country. As an organization en-

gaged in a nationwide endeavor of intergroup education, the NCCJ established the human relations award many years ago (which is also given on a regional basis), as part of their program to build better relationships among all races and religions.

The announcement of NCCJ's final
(Cont'd. on p. 43)

Minnie Visits Glen

Minnie Pearl will make a guest appearance on the "Glen Campbell Show" CBS-TV, Tuesday, April 25. Minnie will then follow with an appearance at Knotts Berry Farm at Buena Park, California, May 28.



this
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record,
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all
been
waiting
for

DECCA 32946

Wayne
Kemp

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C & W Singles Reviews

Picks of the Week

TAMMY WYNETTE (Epic 10856)

Reach Out Your Hand (2:50) (Algee/Altam, BMI—B. Sherrill, T. Wynette)

An inspirational message with strong pop appeal, this new Tammy Wynette single will reach out and touch country listeners without further ado. A biggie. Flip: no info available.

GEORGE JONES (RCA 0700)

I Made Leaving (Easy For You) (2:45) (Glad/Altam, BMI—G. Jones, T. Wynette)

This RCA single comes from the label's recently purchased George Jones catalog from Musicor Records. George delivers a ballad, and it's easy to see how his style has influenced many singers and songs since then. Flip: "How Proud I Would Have Been" (2:40) (Glad, BMI—J. Poovey).

SUSAN RAYE (Capitol 6494)

My Heart Has A Mind Of Its Own (2:25) (Screen Gems-Columbia/Mandan, BMI—H. Greenfield, J. Keller)

How happy can one person get? Even Susan Raye, well-known for her "Happy Heart," gets the blues. Now she's decided that her heart has a mind of its own with this oldie that should come back strong. Flip: "You'll Never Miss The Water" (2:04) (Blue Book, BMI—B. Owens, D. Rich).

SANDY POSEY (Columbia 45596)

Why Don't We Go Somewhere And Love (2:30) (House Of Gold, BMI—K. O'Dell, L. Henley)

While Sandy Posey goes somewhere to love, her new single will go somewhere, too. This contemporary and powerful sound has heavy pop and country potential. Should be one of the year's standouts. Flip: no info available.

ROY DRUSKY (Mercury 73293)

Sunshine And Rainbows (2:40) (Green Grass, BMI—C. Putman Jr.)

Sunshine and raindrops usually make rainbows. There's a pot of gold at the end of this Roy Drusky ballad that has the right feel to catch on. Flip: "The Night's Not Over Yet" (3:31) (Jack & Bill, ASCAP—J. Foster, B. Rice).

JACK RENO (Target 0150)

Do You Want To Dance (2:49) (Clockus, BMI—B. Freeman)

Country crossover continues. Jack Reno has unearthed the old Bobby Freeman rock hit to give it a breath of country air. The slick steel playing should help to gain hit status. Flip: no info. available.

CONNIE EATON (Chart 5162)

Tar And Cement (3:05) (Leo Feist, ASCAP—D. Prete, Celentano, Vance, Pockriss, Beretta)

Connie Eaton takes this Italian ballad on a ride through the country for a new cross-breed of musical idioms. If this hits, which it should, there will be more Italian country tunes to follow. Flip: "Angel Of The Morning" (2:47) (Blackwood, BMI—C. Taylor).

STEVE NORMAN (Barnaby 2057)

Daddy Don't You Walk So Fast (3:07) (Jewel, ASCAP—P. Callendar, G. Stephens)

Steve Norman sings this sad ballad with the determination necessary to break it into the c&w surveys. The Wayne Newton version of this tune already on the pop charts should expediate airplay for Norman's cut. Flip: no info available.

RED SOVINE (Chart 5161)

Petunia (2:38) (Golden Horn, BMI—H. Brown)

Red Sovine uses finesse and sensitivity to deliver a slow ballad that could catch on with proper exposure. Flip: "Down Through The Years" (2:28) (Sixteenth Ave., BMI—R. Sovine, J. Lee).

JOHN LAWS (Daybreak 1006)

Comin' After Jinny (3:32) (Evil Eye, BMI—S. Silverstein)

John Laws sinks his teeth into this solid Shel Silverstein composition with a cute angle. Law's narrative style fits the song's mood perfectly when sung in his deep voice. Flip: "Approaching Lavender" (2:46) (Early Morning, CAPAC—G. Lightfoot).

Best Bets

DARNELL MILLER (Deneba 7619)

The Camel's Back (1:48) (Four Star, BMI—J. Chapel) Concerning the straw that broke the camel's back, this uptempo novelty song can be the one to break through the charts for Darnell Miller and Danny Harrison's Deneba Records. Flip: "I Cried Again Last Night" (2:37) (Lonzo & Oscar, BMI—D. Harrison, R. Rush).

MAYF NUTTER (Capitol 3296)

The Sing-Along Song (2:32) (Blue Book, BMI—M. Nutter) A clever introduction pulls you right into this happy-go-lucky singalong with bright spirits and full arrangement. The kind of tune that could either catch on totally or fall by the wayside. Flip: "I Better Let You Be" (2:42) (same credits).

HANK CAPPS (Capitol 3302)

Jailer (2:08) (Rocksmith, ASCAP—H. Capps) In an original tune about being stuck in prison, Hank Capps proves that he is talented as both a writer and performer. Could break out if handled correctly. Flip: "Say There Brother" (2:23) (same credits).

RED STEAGALL (Capitol 6482)

Texas Silver Zephyr (3:26) (Palo Duro, BMI—R. Steagall) Red Steagall has a strong sound in this truck ballad that features fine harmonica work and a very commercial melody. Should catch attention in straight country markets without any trouble. Flip: "Oklahoma Promise" (2:07) (same credits).

Tammy and Pappy let George do it.

George Jones sings the big single,
"I Made Leaving (Easy for You)" 74-0700
George Jones & Tammy Wynette wrote it.
Pappy Daily produced it.

RCA Records and Tapes



CashBox/CountryTop75

1	CHANTILLY LACE Jerry Lee Lewis (Mercury 73273) (Gladd—BMI)	2	YOU'RE MY SHOULDER TO LEAN ON Lana Rae (Decca 32927) (Forrest Hills—BMI)	39	SEND ME SOME LOVIN' Hank Williams Jr. & Lois Johnson (MGM 14356) (Venice—BMI)	49	THAT'S ALL THIS OLD WORLD NEEDS Stonewall Jackson (Columbia 45546) (Vintage—BMI)
2	ALL HIS CHILDREN Charley Pride (RCA 0624) (Leads—ASCAP)	1	22 FOOLS Johnny Duncan (Columbia 45556) (Pi-Gem—BMI)	40	SHOW ME Barbara Mandrell (Columbia 45580) (Tree—BMI)	53	59 I'LL BE WHATEVER YOU SAY Wanda Jackson (Capitol 3293) (Con Brio—BMI)
3	WE CAN MAKE IT George Jones (Epic 10831) (Algee, Flagship—BMI)	3	23 THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo (Dot 17409) (Prima-Donna—BMI)	41	THE LEGENDARY CHICKEN FAIRY Jack Blanchard & Misty Morgan (Mega 0063) (100 Oaks/Birdwalk—BMI)	44	60 MR. FIDDLE MAN Johnny Russell (RCA 0665) (Glaser—BMI)
4	DO YOU REMEMBER THESE Statler Bros. (Mercury 73275) (House of Cash—BMI)	7	24 WHEN YOU SAY LOVE Bob Luman (Epic 10823) (Jack & Bill—ASCAP)	42	IF YOU EVER NEED MY LOVE Jack Greene (Decca 32939) (Sawgrass—BMI)	51	61 ELEVEN ROSES Hank Williams Jr. (MGM 14371) (Hank Williams Jr.—BMI)
5	NEED YOU David Rogers (Columbia 45551) (Malapi, Jamie—BMI)	5	25 LOVE ME Jeanne Pruett (Decca 32929) (Moss Rose—BMI)	43	COTTON JENNY Anne Murray (Capitol 3260) (Early Morning—ASCAP)	34	62 YELLOW RIVER Compton Bros. (Dot 17408) (Noma—BMI)
6	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck (Epic 10836) (Jack & Bill—ASCAP)	9	26 MANHATTAN KANSAS Glen Campbell (Capitol 3305) (Tree—BMI)	44	JUST PLAIN LONELY Ferlin Husky (Capitol 3308) (Hall-Clement—BMI)	57	63 GIRL IN NEW ORLEANS Sammi Smith (Mega 0068) (Danor—BMI)
7	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner (RCA 0648) (Owepar—BMI)	6	27 LOST FOREVER IN YOUR KISS Porter Wagoner & Dolly Parton (RCA 0675) (Owepar—BMI)	45	LONESOMEST LONESOME Ray Price (Columbia 45583) (Screen Gems, Columbia—BMI)	62	64 ANYTHING'S BETTER THAN NOTHING Mel Tillis & Sherry Bryce (MGM 14365) (Sawgrass—BMI)
8	JUST FOR WHAT I AM Connie Smith (RCA 0655) (Blue Crest, Hill & Range—BMI)	10	28 A THING CALLED LOVE Johnny Cash & Evangel Temple Choir (Columbia 45534) (Vector—BMI)	46	THE KEY'S IN THE MAILBOX Tony Booth (Capitol 3269) (Fort Knox—BMI)	47	65 I'D RATHER BE WAITIN LOVE LeRoy VanDyke (Decca 32933) (Contention—SESAC)
9	ME AND JESUS Tom T. Hall (Mercury 73278) (Hallnote—BMI)	16	29 YOU'RE EVERYTHING Tommy Cash (Epic 10838) (Flagship/Algee—BMI)	47	MADE IN JAPAN Buck Owens (Capitol 3314) (Blue Book—BMI)	56	66 SWEET APPLE WINE Duane Dee (Cartwheel 207) (Jangle—ASCAP)
10	AIN'T NOTHIN' SHAKIN' Billy "Crash" Craddock (Cartwheel 210)	12	30 WE FOUND IT IN EACH OTHER'S ARMS Roger Miller (Mercury 73268) (Tree—BMI)	48	I AM I SAID Bill Phillips (United Artists 50879) (Prophet—ASCAP)	48	67 COUNTRY WESTERN TRUCK DRIVIN SINGER Red Simpson (Capitol 3298) (Central—BMI)
11	TOUCH YOUR WOMAN Dolly Parton (RCA 0662) (Owepar—BMI)	15	31 ONLY LOVE CAN BREAK A HEART Sonny James (Capitol 3232) (Arch—ASCAP)	20	50 A SONG TO SING Susan Raye (Capitol 3289) (Blue Book—BMI)	52	68 WOULD YOU WANT THE WORLD TO END Mel Tillis (MGM 14372) (Sawgrass—BMI)
12	GRANDMA HARP Merle Haggard (Capitol 3294) (Blue Book—BMI)	18	32 I'LL STILL BE WAITING FOR YOU Buck Owens (Capitol 3262) (Blue Book—BMI)	24	51 TO GET TO YOU Jerry Wallace (Decca 32914) (4 Star—BMI)	40	69 I'LL NEVER FALL IN LOVE AGAIN Liz Anderson (Epic 10840) (Blue Seas/Jac/E. H. Morris—ASCAP)
13	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy (RCA 0637) (Jack—BMI)	13	33 SMELL THE FLOWERS Jerry Reed (RCA 0667) (Vector—BMI)	43	52 BIG BERTHA, THE TRUCK DRIVIN' QUEEN Bud Brewer (RCA 0654) (Forrest Hills—BMI)	55	70 LET HIM HAVE IT Jan Howard (Decca 32955) (Ben Peters—BMI)
14	ALL THE LONELY WOMEN Bill Anderson (Decca 32930) (Stallion—BMI)	19	34 THE DAY LOVE WALKED IN David Houston (Epic 10830) (Algee, Flagship—BMI)	25	53 JANUARY, APRIL & ME Dick Curless (Capitol 3267) (Central—BMI)	41	71 A SPECIAL DAY Arlene Harden (Columbia 45577) (Two Rivers—BMI)
15	MY HANG-UP IS YOU Freddie Hart (Capitol 3261) (Blue Book—BMI)	4	35 BALLAD OF A HILLBILLY SINGER Freddie Weller (Columbia 45542) (Green Grass—BMI)	29	54 TRY IT, YOU'LL LIKE IT Jimmy Dickens (U.A. 50889) (Acoustic—BMI)	64	72 THE THINGS WE CARE ABOUT Patti Page (Mercury 73280) (Lear/Mourbar—ASCAP)
16	ON OUR LAST DATE Conway Twitty (Decca 32945) (Acuff-Rose—BMI)	21	36 WHAT AM I GONNA DO Bobby Bare (Mercury 73279) (Screen Gems/Columbia—BMI)	45	55 DRAGGIN' THE RIVER Warner Mack (Decca 32926) (Page Boy—SESAC)	38	73 IT'S A CRYING SHAME Anthony Armstrong Jones (Chart 515) (Trousdale/Soldier—BMI)
17	IF IT FEELS GOOD DO IT Dave Dudley (Mercury 73274) (Passkey—BMI)	22	37 GOOD HEARTED WOMAN Waylon Jennings (RCA 0615) (Baron/Nelson—BMI)	26	56 KATE Johnny Cash (Columbia 45590) (Mariposa—BMI)	—	74 CAB DRIVER Hank Thompson (Dot 17410) (Blackhawk—BMI)
18	CRY Lynn Anderson (Columbia 45529) (Shapiro Bernstein—ASCAP)	8	38 ARKANSAS Wilburn Bros. (Decca 32921) (Sure-Fire—BMI)	31	57 I'M THE MAN ON SUSIE'S MIND Glenn Barber (Hickory 1626) (Acuff-Rose—BMI)	59	75 ONLY YOU Freddie Hart (Capitol 3261) (Blue Book—BMI)

Country alchemy.

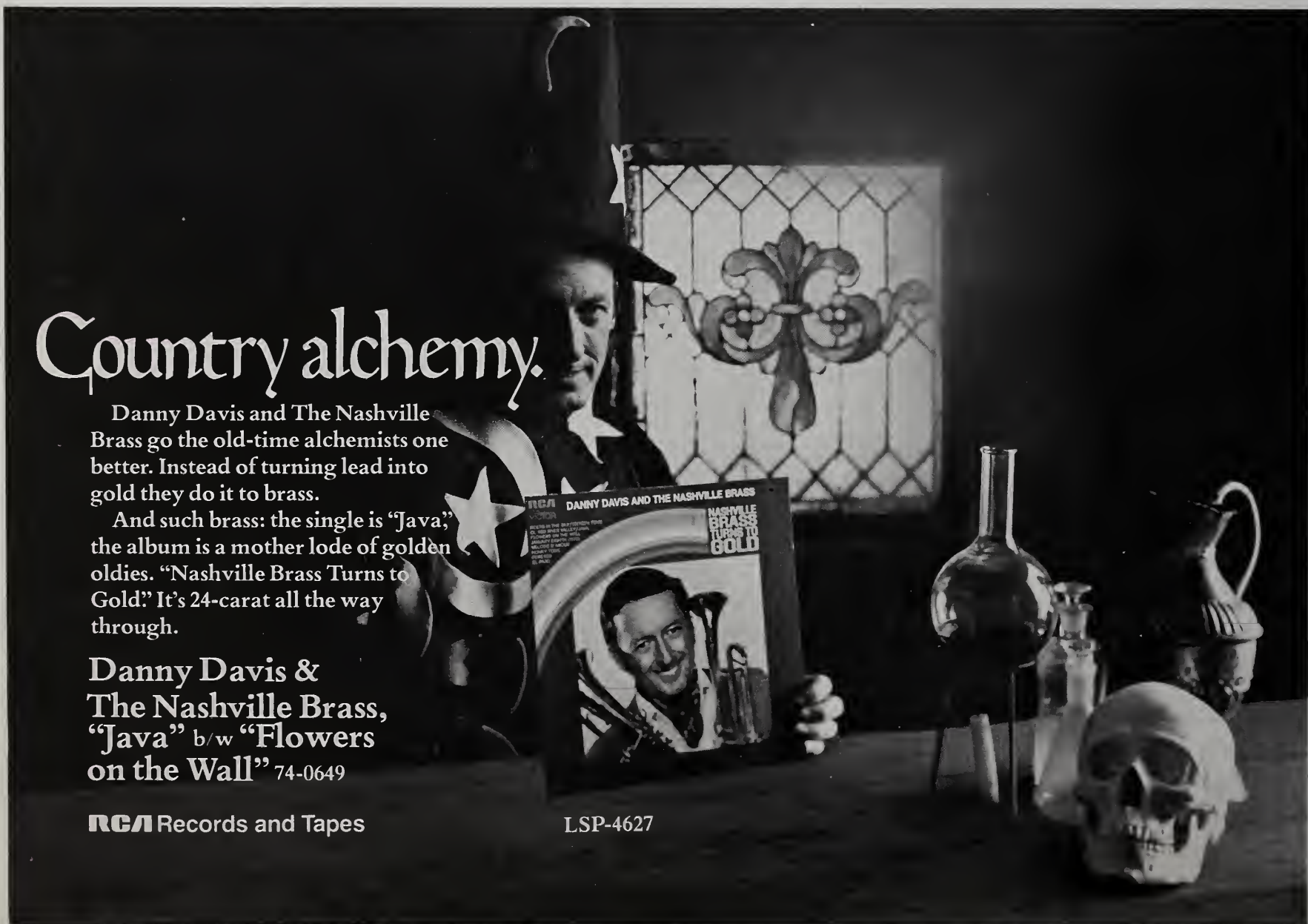
Danny Davis and The Nashville Brass go the old-time alchemists one better. Instead of turning lead into gold they do it to brass.

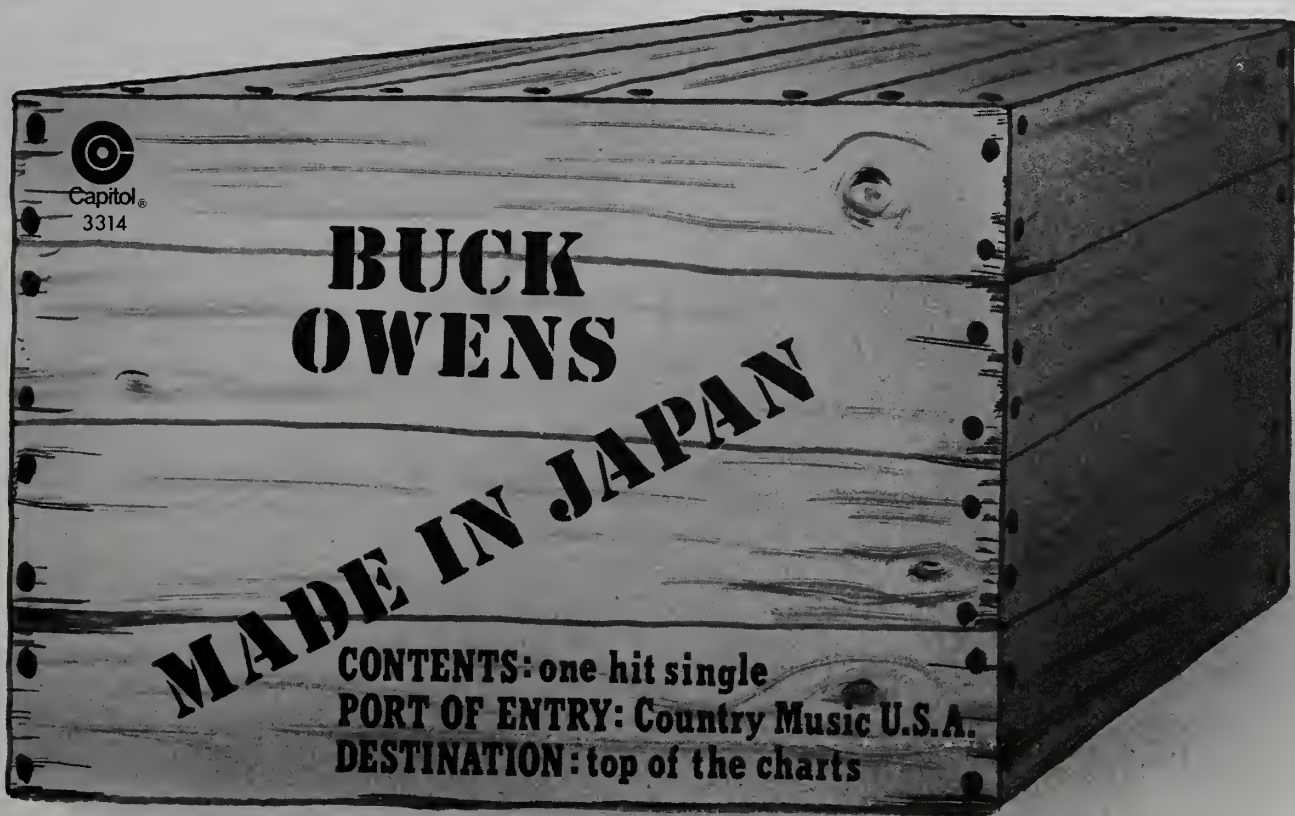
And such brass: the single is "Java," the album is a mother lode of golden oldies. "Nashville Brass Turns to Gold." It's 24-carat all the way through.

Danny Davis & The Nashville Brass,
"Java" b/w "Flowers on the Wall" 74-0649

RCA Records and Tapes

LSP-4627





"AN ORDINARY DAY"

by Dave Peel

CH-5159



"TAR AND CEMENT"

by Connie Eaton

CH-5162



"PETUNIA"

by Red Sovine

CH-5161



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Top Country Albums

1	MY HANG-UP IS YOU Freddie Harl (Capitol ST 11014)	2	16	REAL McCoy Charlie McCoy (Epic 31329)	18
2	THE BEST OF CHARLEY PRIDE VOL. II (RCA LSP 4682)	1	17	HOW CAN I UNLOVE YOU Lynn Anderson (Columbia C 30925)	11
3	IT'S FOUR IN THE MORNING Faron Young (Mercury 61359)	4	18	TOUCH YOUR WOMAN Dolly Parton (RCA LSP 4686)	19
4	CHARLEY PRIDE SINGS HEART SONGS (RCA LSP 4617)	3	19	HE TOUCHED ME Elvis Presley (RCA 4690)	22
5	ONE'S ON THE WAY Loretta Lynn (Decca 5334)	7	20	CRY Lynn Anderson (Columbia KC 31316)	21
6	LEAD ME ON Loretta Lynn & Conway Twitty (Decca 75326)	5	21	WE ALL GOT TOGETHER AND ... Tom T. Hall (Mercury 61362)	24
7	WHAT AIN'T TO BE JUST MIGHT HAPPEN Porter Wagoner (RCA LSP 4661)	9	22	DETOURS Floyd Cramer (RCA 4676)	26
8	I'M A TRUCK Red Simpson (Capitol 881)	6	23	A THING CALLED LOVE Johnny Cash (Columbia)	29
9	THE VERY BEST OF MEL TILLIS (MGM 4806)	8	24	THIS IS TOMMY OVERSTREET (Dot 25994)	14
10	SMELL THE FLOWERS Jerry Reed (RCA LSP 4660)	12	25	BILL & JAN OR (JAN & BILL) Bill Anderson & Jan Howard (Decca 5293)	20
11	THE BIGGEST HITS OF SONNY JAMES (Capitol 11013)	10	26	SHE'S ALL I GOT Johnny Paycheck (Epic 3141)	23
12	LET ME TELL YOU ABOUT A SONG Merle Haggard (Capitol ST 882)	13	27	FORGIVE ME FOR CALLING YOU DARLING Nat Stuckey (RCA 4635)	25
13	BEDTIME STORY Tammy Wynette (Epic 31285)	16	28	KILLER ON ROCKS Jerry Lee Lewis (Mercury 637)	—
14	I CAN'T SEE ME WITHOUT YOU Conway Twitty (Decca 5335)	15	29	LIVE AT THE NUGGET Buck Owens (Capitol 11039)	—
15	GOOD HEARTED WOMAN Waylon Jennings (RCA LSP 4647)	17	30	ME & CHET Jerry Reed & Chet Atkins (RCA 4707)	—



THE DAY THAT LOVE WALKED IN—David Houston—Epic 31385

"The Day That Love Walked In" is the most recent of the string of hits David Houston has experienced since he walked into the country charts. Houston's growing popularity is due to his distinct singing style, which is definitely country, but can be distinguished from too many other artists who spend their time imitating each other. But as distinct as his vocal style is, it never becomes pretentious. Listen to "I'm Down To My Last 'I Love You'", "True Love's A Lasting Thing," "Livin' In A House Full Of Love" and "I Don't Love You Anymore."



DENNIS WEAVER—Impress 1614

Over the years, we have come to know Dennis Weaver as many different people, from "Gunsmoke's" Chester to his leading role in the "McCloud" tv series. Placing still another face forward, Dennis now emerges as a folksy, ecology-minded country singer. In an "impressively" packaged album on Impress Records, he runs through a number of well-written originals ("Where Have The Wild Blackberries Gone," "I'd Rather Be With You Than Anyone"), some popular c&w favorites ("Ode To A Critter") and a couple of religious songs ("I Still Sing 'Jesus Loves Me,'" "Work Through My Hands, Lord"). Gerry Weaver sings with Dennis on some cuts. Dennis Weaver isn't another actor making a record for kicks—he is genuine and serious and makes fine music.



SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE—Sammi Smith—Mega 1011

Sammi Smith has a fine new album that displays versatility with something old ("I've Got To Have You"), something new ("Kentucky"), and something blue ("Isn't It Sad"), not to mention something borrowed ("Bridge Over Troubled Water"). Sammi has earned star status in the country field, and the lineup of top backup musicians on this set certainly proves it. Produced by Jim Malloy and arranged by Billy Walker, this LP includes musicians such as Henry Strzelecki, David Briggs, Chip Young, Weldon Myrick, Buzz Cason and Jerry Shook. Highlights include "Jody And The Kid," "Right Won't Touch A Hand," and "Billy Jack."



CRESCENTVILLE — Larry Groce—Daybreak 2010

Larry Groce has a different point of view that he expresses in a continuing search for reality. Since one of the ways he expresses himself is through composing songs, he has come up with very different and very real lyrics. He is also very honest in his musical ballads—a trait that didn't hurt Kris Kristofferson at all. In "The Bumper Sticker Song," Groce's reality is humorous, while songs such as the title tune are serious and thought provoking. "Mr. Hill" concerns the Attica prison riot and "Just Another American Dream" has a lot to say. Groce is a missing link between Kristofferson and Loudon Wainwright III who could make it in both folk and country fields.



Musical Skyjackers Take Flight With Three Of Chet's Guitars

NASHVILLE — The next time you travel on a commercial flight, it's possible that the guy next to you will be a guitar! But it's not really a laughing matter.

Chet Atkins, "Mr. Guitar" himself, has found it necessary to book his personal guitars as passengers on

all future flights, in order to avoid a repeat of the tragedy that recently cost him the loss of two guitars, one of which is not replaceable.

It was upon arrival in Canada that Atkins found his Super Chet guitar missing. The instrument, valued at \$1,000, was checked as baggage on the plane, but was nowhere to be found, according to airline officials.

The Music City maestro swiftly faced the fact that "the show goes on," and was forced to borrow a guitar in order to perform.

On his return flight, Atkins met with still more thievery action, when he found his classic guitar missing, as well as an instrument belonging to his bass player. The classic, also valued at \$1,000, was in a case valued at several hundred dollars, and is one of four classic guitars like it ever assembled. It is not replaceable. All 3 instruments, now missing, carried a premium tag of immeasurable personal value.

Chet's manager, X. Cosse, said "On all future road dates, we'll have to book the guitars as passengers, and hopefully avoid a recurrence of this same situation. Chet wishes to relate the incidence as more of a warning than anything else."

Walkway's 8 New Stars

NASHVILLE — Eight new stars have been added to the "Walkway of the Stars", honoring individuals in the country music field who have contributed to the artistic growth of country music and to the development of the Country Music Hall of Fame and Museum.

Individuals honored at a recent ceremony in Nashville include: Gene Autry, the Statler Brothers, Lynn Anderson, Glenn Sutton, Bonnie Owens, Barbara Mandrell, Dolly Parton, and Charley Pride.

The recent ceremony included remarks by Country Music Foundation board of trustees chairman Frank Jones, as well as the presentation of a "Walkway Certificate" to each new member.

CC's Folk Arts Fest At Renwick

WASHINGTON — Country music echoed through the newly-refurbished Renwick Gallery recently when the Congressional Club kicked off a two-day Festival of American Folk Arts.

Among the performers were headliner Stan Hitchcock, country music singer and Caprice recording star from Nashville, Tenn., The Ralph Case Square Dancers, champions of the Asheville, N. C. Square Dance Festival, Jimmy Driftwood, singer, guitarist and dulcimer player from Timbo, Ark., and Willie Morrison and the Old Americans group from Fox, Ark.

The performers were introduced by their respective Congressmen. Among those making the introductions were Congressmen: Richard H. Fulton of Nashville, Tenn., Roy Taylor of Black Mountain, N. C., Bill Alexander of Osceola, Ark., and John Buchanan of Birmingham, Ala.

The concert was part of a two-day festival of folk arts highlighted by an exhibit of handicrafts at the Congressional Club. Attending the festival

Renfro Valley Barndance Agenda

NASHVILLE — Renfro Valley Enterprises have announced the agenda at the Renfro Valley Barndance, which will bring a variety of entertainment to the valley.

An Old Time Fiddlers Convention has been set for June 9, 10, and 11. Authentic fiddlers and other traditional front porch rural musicians will gather in Renfro Valley to relive their early American musical past. Participants will bring their fiddles, banjos, guitars, harmonicas, singing voices and dancing feet to the event, expected to draw several hundred spectators.

Other events for the summer season at the Valley include a bluegrass festival July 14, 15, 16, a giant Ole Time County Fair July 28, 29, 30; an All Nite Sing, August 5; a championship rodeo on August 25-26; and an All Day Sing on September 24. In addition the regular Saturday night, Renfro Valley Barndance will be held each week-end, along with the famous Sunday Morning Gathering on Sundays.

Rogers/Evans TV Specials

NASHVILLE — Frank Peppiatt and John Aylesworth have set a deal with Roy Rogers and Dale Evans to produce three hour-long holiday specials in 1972-73. Specials will be pegged, respectively, to Thanksgiving, Christmas and Easter.

Specials will be distributed nationally by Yongestreet Program Services, Inc. in which Peppiatt and Aylesworth are partnered with Nick Vanoff, William O. Harbach and Alan D. Courtney. YPS distributes "Hee Haw," of which Peppiatt and Aylesworth are executive producers, on 205 markets. Last major station signed up is WBAL-TV in Baltimore, scheduled to start the show in May.

In addition to serving as executive producers of the holiday specials, Peppiatt and Aylesworth will be script supervisors. Sam Lovullo, producer of "Hee Haw," will produce the Rogers-Evans shows. "Hee Haw" will begin video-taping its next 13 week series in June at the WLAC-TV studios in Nashville, Tennessee.

NCCJ Awards Chet Atkins

(Cont'd. from p. 37)

decision to name Atkins as this year's honoree was made at a special press meeting, April 6, in Nashville. Proclamation came in consideration of the continuous efforts Mr. Atkins has extended within the music industry to further the careers of others, as well as his constant gifts of music to the public at large.

In addition, Atkins has fostered relationships among the youth of this, and other nations, as well as with his fellow men through the development of the non-profit Chet Atkins Guitar Festival and his own golf tourney in Knoxville with all proceeds going to charity. He has served as a past member of the board of governors for the Nashville Chamber of Commerce, has been honorary chairman to solicit funds for the National Jewish Hospital, and currently serves on the Middle Tennessee Council executive board for the Boy Scouts of America.

Atkins also serves as honorary fund raising chairman for the Kidney Foundation, is on the board of directors for the Hawaiian Music Assoc., is on the board of directors for the Music City Pro-Celebrity Golf Tourna-

ment, is on the nominating committee of the Country Music Hall of Fame, and is on the board of directors for the Nashville Symphony Assoc.

He's additionally served a two year term as Tennessee's honorary chairman of Cystic Fibrosis in 1969 and 1970.

The formulation of FAME, a company whose audio-visual guitar teaching techniques now available in public schools, represents still another effort from Atkins to reach the youth of our world. "Mr. Guitar" joins the list of recipients for the NCCJ National Humanitarian Award, which includes Bob Hope, Edwin Gott, and Sammy Davis, Jr.

In charge of Nashville's brotherhood dinner to take place May 9th will be honorary chairman, and Tennessee's Governor Winfield Dunn; chairman, and president of Nashville's Commerce Union Bank, Ed Nelson; and co-chairman, and president of Nashville's section of the National Council of Jewish Women, Mrs. Ellen Jacobs.

Invitations are being issued by the regional offices of NCCJ in Memphis.

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Canada

Ivan Rebhoff into Toronto for a round of posh partying before his first Toronto showing at Massey Hall (17). His second show will be April 24 after completing dates in Winnipeg, Edmonton, Calgary and Ottawa. Herman Luedecke was the first North American promoter to latch onto this European giant who has become a part of the Ontario scene through the efforts of CFRB's George Wilson, who frequently features Rebhoff recordings on his highly rated "Stafflight Concert".

Marathon Records, bosses by Jack Boswell, have come up with what could be a middle of the road giant. Jodie Drake, one of North America's most expressive blues singers has put together a set titled, "I'm A Woman" produced by her husband Barry Penhale and Marathon's Doug Taylor. The session was produced at RCA's Toronto studios and carries a suggested listed of \$5.95, a departure from Marathon who have preferred to remain in the budget price line with country product.

London's national promotion manager, Mike Doyle, presented proof of what he had in Rick Jones was a highly professional and potentially explosive new recording star. Jones, who just recently released his first album resulting in a heavy demand for "Saskatchewan Sunrise" to be culled as a single, flew into Toronto and a hectic round of radio, press and key dealer promotion, laid on by Doyle and his Ontario promo man, Vince Lasch. So impressed has Jones been with the Canadian scene he is making plans to return within a few short weeks and attempt to cover the rest of the country. Jones is a native of Sudbury Ontario and moved to London England at the completion of his University education, becoming deeply involved in "live" theatre. He found he had a knack for writing music and lyrics and with his stage training was able to put together an excellent voice characterization album, released in the UK on the Argo label. Most surprising about Jones is the fact he is over 30 yet communicates with the MOT crowd.

Capitol Records have always led the way in conjuring up new ways and methods of hitting hard with Canadian product—their first highly criticized but successful effort was "Sounds Canadian". Now they have their teeth into an artist they obviously believe in—Christopher Kearney. This isn't a one shot deal as far as the label's president, Arnold Gosewich, is concerned. They are building this artist day after day, week after week, hard sell, soft sell, displays, etc. His initial album release was produced by Dennis Murphy of Sundog Productions.

GRT of Canada has made several major staff moves, announced by the label's Ed Labuick. Their Recoton Accessories division will now be headed up by Harry Hrabinsky, but he will remain based in Calgary and carry on

his duties as Western Region Sales and Promotion Manager. At his own request Glen Gore-Smith relocates in his home province of British Columbia. He was formerly National Promotion Manager. This post will now be overseen by LaBuick who has put together a strong network of promoters. Brian Ayres, former manager of Dr. Music is in as Ontario Region Promo rep and Ken Dion (Montreal) continues to represent the label in promotion etc. east of Toronto.

George Hamilton IV is off with his new RCA album, "Country Music In My Soul" which was produced in Nashville by Jack Feeney of RCA's Toronto studios. RCA's Scott Richards generating much ado about their recently acquired Downchild Blues Band album. The set, cut at Sound Horn with David Bleakney and Jim McConnell doing the two track producing, has created strong regional action. CHUM-FM broadcast a "live" performance by the group from the popular Grossman's Tavern in Toronto. The album has now hit the national charts. A single is expected to follow shortly. Also on RCA, "Peaceman's Farm" by Noah on the Dunhill label has picked up a berth on the national charts and the complete RCA promotion team under Ed Preston are laying heavily on this one.

Strong Canadian album comers showing chart gains include: "Don Quixote"/Gordon Lightfoot, "Rock-in"/Guess Who, "Larger Than Life"/Crowbar, "Carryin On"/Stamperders, "L'Oiseau"/Rene Simard, "Brave Belt II" "Talk It Over In The Morning"/Anne Murray, "Thoughts Of Movin' On"/Lighthouse, "The Rain Album", "Dr. Music", "Seven Of My Songs"/Frank Mills, "High Winds White Sky"/Bruce Cockburn, "Poppy Seeds"/Poppy Family, "Dusty Shoes"/Next, "James & The Good Brothers". "Studio A2"/Bells, "Another Perfect Day"/Luke Gibson. "Half & Half"/Edward, George & Harding. "Peaceman's Farm"/Noah, "Long Lost Relatives"/Syrinx, "Bootleg"/Downchild Blues Band. "Christopher Kearney" "Our Home & Native Land"/Mainline. "Chilliwak". "Song From The Street"/Murray McLauchlan, "All The Right Noises"/Fergus, "Summer Side Of Life"/Gordon Lightfoot, "Best Of Carlton Showband". This is a rather unique situation being that the Canadian national chart shows a listing of 29 Canadian albums out of 100. Top Canadian single is April Wine's "You Could Have Been A Lady" on th Aquarius label. The single has also shown good form in the U.S. Anne Murray's "Cotton Jenny" is still high on the list along with The Stamperders' "Monday Morning Choo Choo" with the Guess Who beginning to slow with their "Heartbroken Bopper". R. Dean Taylor's "Taos New Mexico". Newest wholly Canadian deck making significant chart action is Buxton Kastle's "Red Red The Rocking Horse".



Great Britain

January's Board of Trade figures just published show a healthy start to 1972 with total sales of £4.1 million, an increase of nineteen per cent compared with January 1971. Exports increased by eight per cent to £520,000, accounting for thirteen per cent of total sales. Production increased by seven per cent over January 1971 bringing the amount of records pressed fell by six per cent and sin- glingly, the amount of 33 rpm records pressed fell by six per cent and singles increased by twenty seven per cent.

Jacques Chabrier, managing director of Chappell & Co. has announced the appointment of Robert Montgomery as deputy managing director. Montgomery (38) worked for the Rank Organisation for six years and was on the board of Rank Leisure Service. His appointment is effective from 1st May.

At the shareholders yearly meeting Robert Stigwood revealed that "Jesus Christ Superstar" continues to do extremely well in the United States and the Australian production will also make healthy contribution to the company's future profits". Stigwood also confirmed that the production will open in London in August and that the film version will go into production in August.

Incredible as it may seem Nilsson and The New Seekers are being jostled for top chart position by The Pipes and Drums and Military Band of the Royal Scots Dragoon Guards with their single "Amazing Grace". RCA have been inundated with orders and sales already stand at well over the quarter million mark. The single has quite a different sound to Judy Collins' version which recently hit the charts for Elektra.

Ginger Baker is to drive across the Sahara desert to Lagos, Nigeria and the whole expedition will be filmed by Tony Palmer for a documentary to be shown on TV later in the year. This is the second Sahara expedition to be filmed the first of which is currently

being shown in London, and shows the various musical cultures to be found in West Africa today ranging from local village drum orchestras to electric Afro-rock and jazz in the major cities. Baker has built a multi-track recording studio in Nigeria which will be opened in July and on reaching Lagos he will start work on two albums with his new band Salt to be rush released in the States in September to coincide with the band's debut there.

Great Western Express Festival venue now fixed—Bardney, ten miles from Lincoln's city center—scene of last year's big folk festival headed by James Taylor. Surprisingly, the usual grouse by residents is not in evidence and in fact they are looking forward to welcoming the fans. In our previous list of artistes appearing we mention The Incredible String Band but it seems they will not be taking part.

Three good disks in Italy but unknown in his native Britain is Mal Rvder but RCA are hoping to remedy the situation with the release of "Mighty Mighty Roly Poly" penned by Lally Stott and produced by G. Tosti. Sounds familiar? You're right—it's the successful Middle of the Road formula.

Quickies: "Alone Again" (Naturally) by Gilbert O'Sullivan topping Best Selling Sheet Music Lists . . . Jimmy Cliff makes debut on Island (previously on Trojan) with reggae song "Struggling Man" . . . Two album releases from Glen Campbell on Ember "This is Glen Campbell" and "Galveston" . . . Ampext Stereo Tapes signed agreement with Dureco (The Dutch Record Company) . . . Search for new logo has held up release of United Artists new Avalanche label but European chief Noel Rogers says the problem is now solved and Ed Welch's "Should Have Been a Lady" single will launch the label . . . Gene Pitney now on U.K. tour has single "I Just Can't Help Myself" and album "Golden Hour of Gene Pitney" out on Pye. . . .



Germany

Christian Anders, one of Germany's most successful singers, is number one on all German radio-station-charts with his song: "Es Fahrt Ein Zug Nach Nirgendwo" (Train To Nowhere Land). His own composition was the "shooting star" of the week on Radio Luxemburg. On the most popular TV-Show of Germany "ZDF-Hit parade" (25 Million people watch this show every month), Christian Anders was voted #3. Anders has success as a lyric-writer, too. He has published two science-fiction-books which were written in a very brutal and obscene way.

Anne Torsleff, publisher in Hamburg, is dead. She published every ten days the most important music-information in Germany: "musik". New publisher of "musik" is her husband Christian Torsleff, German correspondent of Cash Box.

The biggest music magazine in Germany, Schallplatte, presents in its May-Edition a new editorial centre of gravity. As the first music-magazine in Germany, Schallplatte gives an analysis of the German musicassetten-market every month. Hamburg's edi-

torial staff delivers the only German "Musicassetten-Hit parade" every month.

Uwe Lencher, till now the responsible management-man with "Antenna Public Relations", has changed his job. "Antenna"—promotion firm—was responsible for Polydor, pop-label of Deutsche Grammophon. Through a re-organisation "Antenna PR" was incorporated in the marketing department of DGG. That's why Lencher lost his job and officiates as new Press-Chief of Metronome, Hamburg.

Public Opinion Researches revealed that 39% of all German TV-spectators like the second German Television (ZDF) more than the first one (18%). Of the 16- and 17-year-old spectators, 61% voted for ZDF, just 16% for ARD (First Programme). The 18 and 19-year-old watchers favored ZDF too, by 41%. And even 20% are more satisfied with ARD. The popularity of the Second German Television—especially emphasized by the young people—is the result of the bigger offer in music-programme such as ZDF-Hit parade or Disco 72.

Keep your eyes and your heart open for

SHALOM JERUSALEM

This outstanding song will soon be sweeping round the world.

Produced by H-A Simon & Felix Stahl for

STOCKHOLMS MUSIKPRODUKTION

CBS Int'l Greater Gramophone Share

NEW YORK — Walter Yetnikoff, president of CBS Records International, visited Gramophone Record Company Ltd. in Johannesburg recently to acquire an additional interest in the South African company and also to establish a long term relationship for future operations.

The Gramophone Record Company distributes the CBS and Epic catalog and is also producing local recordings by both black and white artists. Under the managing directorship of Arnold Golemboski, the company has succeeded on the South African pop charts with local contemporary artists such as Peanut Butter Conspiracy and Charisma. Included in Gramophone Record Company's extensive roster of black artists are leading Bantu performers such as Usizwe Namatshitshi and Bra Sello, whose records consistently lead the South African best-seller lists.

Says Yetnikoff, "I was terribly impressed with the dynamic quality of the music I heard in South Africa and the tremendous job our company is doing with records appealing to all types of listeners."



During his recent visit to South Africa, Walter Yetnikoff, president of CBS International, shakes hands with Umthunzi, leader of Gramophone Record Company's top selling Bantu group, Usizwe Namatshitshi.

Schipper: Phonogram Confabs Succeed

NEW YORK — Phonogram's regular series of international conferences is a notable success. This is the view of Wim Schipper, popular A&R manager of international label operation.

The conferences, held at 6 week intervals at various locations in Europe, started last Aug. Its purpose is to coordinate product and artist activities, and, according to Schipper such artists as Rod Stewart and Chuck Mangione have been successfully launched abroad partly as a result of the meetings.

Currently, Phonogram is planning international drives on Joe Tex and Vicky Leandros, winner of this year's Eurovision contest. These acts and other matters will be taken up at the next meeting, scheduled in Netherlands on May 17, 18. Presently, execs from the United States (Mercury Records), England, France, Germany and Holland take part in the conferences. Soon, Schipper, indicates Phonogram's Japanese label will have representation from one of its execs.

Schipper is presently in the U.S. and will visit New York, Los Angeles and Mexico.

Victor Co. Shifts

TOKYO — As of April 6, Victor Co., of Japan has reshuffled its organization and the personnel of its machinery department.

The company has established a business department, a production assist department, a circulation promotion department, a division directly controlled by the president, and a publicity department, taking over public relations in the machinery department. Also, the company has moved the recording business department into the audio business department to strengthen the CD system of 4-channel stereo. The VTR department has become independent.

Victor Co. of Japan president Kitano is head of the newly established business department and managing director Nishigaki heads the production promotion department. With this personnel, the company has adjusted its machinery organization under the direct supervision of three execs—Kitano in the business field, vp Takayanagi in the technical field, and managing director Nishigaki in production promotion.

Oord, Kruize Launch EMI Int'l Project

HOLLYWOOD — Capitol Records international promo director Gerry Oord and his assistant, Roel Kruize, met last week with label executives in Los Angeles. The goal of the meetings was to develop a "new and more progressive approach" to marketing and promo, with the intention of boosting sales of Capitol/EMI recordings.

Speaking before Capitol's marketing and A&R departments, Oord and Kruize proposed "a more unified approach" to international marketing and exploitation, and promised to outline a new, five-point plan in future meetings.

As part of the proposed project, EMI and Capitol have established a special international liaison office in London, where the new campaign will be headquartered.

A pilot version of the new project was implemented a few months ago, involving a MIDEM appearance and series of concert and television dates throughout Europe by Helen Reddy. The exposure generated sufficient response, according to Capitol sources, to cause the program to be expanded.

Avalanche Into Eng.

LONDON — The Avalanche Records label has been launched in Great Britain. Avalanche is the disk arm of the United Artists Music Publishing Group, president of which is president, Murry Deutch.

Noel Rogers, managing director of UA Music for the United Kingdom and Europe, will head the English operation, with general manager Roger Welch coordinating all record activities. Mike Claire will be responsible for promotion with his assistant, Richard Gillinson. UA's director of publishing administration, John Spalding, will supervise all financial aspects of Avalanche.

First U.K. release on the Avalanche is Ed Welch's performance of his own composition, "I Should Have Been A Lady," due to be shipped at once.



DASSIN, CBS RENEW: Joe Dassin (seated) has just renewed his contract with CBS Disques France, for a period of 4 years, in the presence of (left) Jacques Souplet, president of CBS Disques France, and Jacques Plait, his A and R manager.

Dassin has been under contract with CBS Disques since he began singing. The collection of his hits there includes "Ca m'avance à quoi", "Guantanamo", "Marie Jeanne", "La bande à Bonnot", "Siffler sur la colline", "Ma bonne étoile", "Le petit pain au chocolat", "Les Dalton", "Les Champs Elysées", "L'Amérique", "La fleur aux dents", "Elle était oh", among others.

He has been awarded seven gold records, has appeared 90 times in the French national hit-parade and has reached number 1 37 times.

Award \$35,000 To Stan Klees

TORONTO — Stan Klees, a Canadian record producer, was awarded \$35,000 and costs in his libel action against CHUM Ltd., Bob McAdorey, The Telegram Publishing Co. Ltd and David Cobb. The case was heard before Justice Mayer Lerner of the Supreme Court of Ontario.

Klees, a successful record producer, was one of the pioneers of domestic recording in Canada during the early sixties. It was in 1967, through an article written by David Cobb for the Telegram's Showcase entertainment section entitled "Pop Power" that sparked the action.

Through his counsel, Boris Freeman, Klees alleged the article contained defamatory statements. The article quoted McAdorey, then CHUM music director, about the quality of product turned out by Red Leaf Records, a firm owned by Klees. It was brought to light during the trial that Klees had been made aware through groups he handled that they (the

groups) would not get airplay if they stayed with him.

In bringing in the verdict, the jury rejected defense claims that McAdorey's quoted statements were opinion and were fair comment on Klees' product.

An action on behalf of Stan Klees Ltd., his company which ran Red Leaf Records, was dismissed by Justice Lerner because legal papers were not properly served.

Damages were awarded to Klees personally. He had sought \$60,000 personally, \$30,000 on behalf of his company and \$25,000 in punitive damages. No punitive damages were awarded.

Ember 4 LP's

LONDON — Four albums, including a Louis Armstrong memorial LP, are scheduled for release by Ember Records Ltd. Other acts are the Jordainaires, "9:30 Fly" & Carol Woods.



FAITH REALIZED: Jeremy Faith's Decca single, "Jesus," has now sold over one million copies which qualifies him for a gold disk. Making the presentation is Decca general manager Pelgrims de Bigard, while his producer and publisher look on admiringly.



International Best Sellers



Great Britain

TW	LW	
1	16	Amazing Grace—Royal Scots Dragoon Guards Band—RCA—Sunbury
2	1	Without You—Nilsson—RCA—Apple
3	2	Beg Steal Or Borrow—New Seekers—Polydor—Valley
4	10	Sweet Talking Guy—Chiffons—London—Robert Mellin
5	5	Hold Your Head Up—Argent—CBS—Verulam
6	3	Alone Again—Gilbert O'Sullivan—MAM—MAM
7	14	Mexican Puppeteer—Tom Jones—Decca—Ambassador
8	15	Back Of Boogaloo—Ringo Starr—Apple—Startling
9	7	Desiderata—Les Crane—Warner Bros.—Screen Gems Columbia
10	12	Heart Of Gold—Neil Young—Reprise—Kinney
11	8	Floy Joy—Supremes—Tamla Motown—Jobete/Carlin
12	11	It's One Of Those Nights—Partridge Family—Bell—Screen Gems Columbia
13	4	American Pie—Don McLean—UA—UA
14	—	Debra/One Inch Rock—T. Rex—Magni-Fly—Essex
15	—	Crying, Laughing, Loving, Lying—Labi Siffre—Pye—Groovy
16	19	What Is Life—Olivia Newton-John—Pye—Harrisonsongs
17	—	Until It's Time For You To Go—Elvis Presley—RCA—Essex
18	6	Meet Me On The Corner—Lindifarne—Charisma—Hazy
19	—	Run Run Run—Jo Jo Gunne—Asylum—Rondor
20	9	Mother And Child Reunion—Paul Simon—CBS—Pattern Music
1	—	Harvest—Neil Young—Reprise
2	—	Fog On The Tyne—Lindisfarne—Charisma
3	—	Himself—Gilbert O'Sullivan—MAM
4	—	Paul Simon—Paul Simon—CBS
5	—	Nilsson Schmilsson—Nilsson—RCA
6	—	Thick As A Brick—Jethro Tull—Chrysalis
7	—	We'd Like To Teach The World To Sing—New Seekers—Polydor
8	—	Bridge Over Troubled Water—Simon & Garfunkel—CBS
9	—	Electric Warrior—T. Rex—Fly
10	—	Teaser & The Firecat—Cat Stevens—Island
11	—	American Pie—Don McLean—UA
12	—	Neil Reid—Neil Reid—Decca
13	—	Machine Head—Deep Purple—Purple
14	—	A Nod's As Good As A Wink—Faces—Warner Bros.
15	—	Imagine—John Lennon—Apple
16	—	Grave New World—Strawbs—A & M
17	—	Slade Alive—Slade—Polydor
18	—	CCS—CCS—Rak
19	—	Tapestry—Carol King—A & M
20	—	Garden In The City—Melanie—Buddah



France

1	—	De Toi—Gerard Lenorman—CBS (April Music)
2	—	Sanson Et Delilah—Middle of the Road—RCA (Ed. RCA)
3	—	Elle, Je Ne Veux Qu'elle—Ringo Willy Cat—Carrere (Bleu Blanc Rouge)
4	—	Pour La Fin Du Monde—Gerard Palaprat—Disc'az (Ed. Essex)
5	—	Les Plaisirs Demodes—Charles Aznavour—Barclay (French Music)
6	—	L'avventura—Stone/Charden—Disc'az/Ami (Ed. Tournier)
7	—	Baby I Feel So Fine—Gilbert Montagne—CBS (A.A. Music)
8	—	Samson Et Dalila—Sheila—Carrere (Ed. RCA)
9	—	Shaft—Isaac Hayes—Polydor (N.C.)
10	—	La Mouche—Michel Polnareff—Disc'az (Meridian/Solitude)
11	—	Ce N'est Rien—Julien Clerc—Pathe Marconi (Rideau Rouge)
12	—	Les Choses De L'amour—Dalida—Sonopresse (Ed. Adele)
13	—	La Cage Aux Oiseaux—Pierre Perret—Sonopresse (Ed. Adele)
14	—	Comme Si Je Devais Mourir—Johnny Hallyday—Philips (Essex/J.H. Music)
15	—	Il Fait Beau Il Fait Bon—Claude Francois—Fleche (Epic/Isabelle Music)
16	—	Je Suis Une Fleur—Charlotte Julian—Sonopresse (X. Music)
17	—	Je M'Eclate Au Senegal—Martin Circus—Vogue (Ed. G. Calvi)
18	—	Pop Concerto—Pop Concerto Orchestra—Disc'az (N.C.)
19	—	J'Avais Oublie Que Les Roses—Adamo—Pathe (A.A. Music)
20	—	La Romance—Enrico Macias—Philips (Ed. Cirta)



Belgium

1	2	Poppa Joe (The Sweet—RCA—Universal).
2	1	Son Of My Father (Chicory Tip—CBS—RKM).
3	6	Beautiful Sunday (Daniel Boone—Penny Farthing—Apollo).
4	3	Samson & Delilah/Talk Of All The USA (Middle of the Road—RCA—Universal).
5	—	Apres Toi (Vicky Leandros—Philips).
6	4	Inkpot (Shocking Blue—Pink Elephant—Primavera).
7	5	Als Het Om De Liefde Gaat (Sandra & Andress—Philips—Primavera).
8	—	Beg, Steal Or Borrow (The Seekers—Philips).
9	8	Eviva Espana (Samantha—Basart—Basart).
10	—	Jessica (Rocco Granata—Cardinal—Granata Music).



Japan

TW	LW	
1	4	I'd Like To Teach The World To Sing—New Seekers (Philips/Phonogram) Sub-Pub: Eastern Music
2	1	Chiisana Koi—Mari Amachi (CBS-Sony) Pub: Watanabe
3	2	Let's Get Married—Takuro Yoshida (CBS-Sony) Pub: Elec
4	3	Tomodachi Yo Nakunja Nai—Kensaku Morita (RCA/Victor) Pub: Sun Music
5	7	Yoake No Teishaba—Shoji Ishibashi (Crown) Pub: Crown Pub
6	9	Yurusarenai Ai—Kenji Sawada (Polydor) Pub: Watanabe
7	8	Kogarashi Monjiroo—Tsunehiko Kamijoo (King) Pub: Meiji Music
8	12	Hachi No Musashi Wa Shindanosa—Takeo Hirata & Sarustaaazu (Dan-Minoruphone) Pub: Tokuma
9	20	Taiyo Ga Kureta Kisetu—Aoi Sankakujoogi (Columbia) Pub: All Staff Pub
10	17	Mother Of Mine—Neil Reid (London/King) Sub-Pub: Folster Music
11	11	Day After Day—Badfinger (Apple/Toshiba) Sub-Pub: Shinko Music
12	6	She's My Kind Of Girl—Bjorn & Benny (Epic/CBS-Sony) Sub-Pub: Shinko Music
13	15	Atarashii Booken—Four Leaves (CBS-Sony) Pub: April Music
14	5	Wakare No Asa (The Music Played)—Pedoro & Capricious (Atlantic/Warner-Pioneer) Pub: Davit Pub
15	13	That's The Way A Woman Is—The Messengers (Rare Earth/Victor) Sub-Pub: Jobete/Taiyo
16	—	Mother And Child Reunion—Paul Simon (CBS-Sony) Sub-Pub: Shinko Music
17	—	Futari Wa Wakakatsuta—Kiyohiko Ozaki (Philips/Phonogram) Pub: Nichion
18	14	Tomodachi—Saori Minami (CBS-Sony) Pub: Nichion
19	10	Shuuchakueki—Chiyo Okumura (Toshiba) Pub: Shinko Music
20	—	Kono Ai Ni Ikite—Hiroshi Uchiyamada & Cool Five (RCA/Victor) Pub: Watanabe

TW LW

1	1	Mari Amachi First Album (CBS-Sony)
2	4	Ningen Nante—Takkro Yoshida (Elec)
3	2	Paul Simon (CBS-Sony)
4	3	Pictures At An Exhibition—Emerson, Lake & Palmer
5	—	Sayonara Junko/Tosei Koborebana (Tokuma)



Germany

1	—	How Do You Do—Windows—Golden 12
2	—	Am Tag Als Conny Kramer Starb—Juliane Werding—Hansa—Budde
3	—	Poppa Joe—The Sweet—RCA—Mdw
4	—	Telegram Sam—T. Rex—Ariola—Essex Music
5	—	One Way Wind—The Cats—Columbia—Accord
6	—	How Do You Do—Mouth & MacNeal—Philips—Phonix
7	—	Hab' Sonne Im Herzen—Chris Roberts—Polydor—Carlton
8	—	Komm, Gib Mir Deine Hand—Tony Marshall—Ariola—Young Music/Intro
9	—	Long Cool Woman—Hollies—Hansa—Intro
10	—	Softly Whispering I Love You—Congregation—Columbia—Mdw



Argentina

TW	LW	
1	7	Son Of My Father Chicory Tip (CBS)
2	1	Soy Rebelde Jeanette (Music Hall); Julieta (CBS)
3	3	Ya No Me Vuelvo A Enamorar Luisa M. Guell (Music Hall)
4	2	Memorias De Una Vieja Cancion Ginamaria Hidalgo (Microfon)
5	4	Virgen India Jorge Cafrune (CBS)
6	—	Sacco And Vanzetti Joan Baez (RCA)
7	15	Gira El Amor Gigliola Cinquetti (CBS)
8	9	Cuando Salga El Sol Gilbert Becaud (Odeon); Sergio Denis (CBS)
9	5	Los Dias Del Arco Iris (Relay) Nicola de Bari (RCA)
10	8	Wakadi Wakadu (Korn) I Nuovi Angeli (Philips)
11	—	Si Se Calla El Cantor Mercedes Sosa/Horacio Guarany (Philips)
12	—	Vivo Solo A Mi Manera (Relay) Juan Marcelo (RCA)
13	6	Amarillo Tony Christie (RCA); Flash (CBS)
14	—	Cartas Amarillas Nino Bravo (Polydor)
15	13	Fra Noi (Relay) Iva Zanicchi (RCA)
16	12	Te Quiero Nena Tony Roland (Music Hall)
17	—	Grande Grande Silvana Di Lorenzo (RCA)
18	11	Maggie May (Korn) Richard Anthony (RCA)
19	—	Tu Amigo Fiel Carole King (Odeon)
20	18	Reina De Las Brujas Redbone (CBS)

EDITORIAL: The Flip Side

Last week's lead Coin News editorial created quite a storm of reader reaction . . . all bad. Seems we attacked the New York City Dept. of Consumer Affairs rather unfairly, and after discussing it with several trade leaders who were personally involved in the case, we must admit publicly that we went off half-cocked.

For those unfamiliar with the matter, the N.Y.C. Consumer Affairs people originally approved four amusement games for operation in the city, but took an about face earlier this month and refused to renew the licenses. The crux of the matter was the Department's opinion that the pieces could be "easily convertible" to free play. The New York trade asked for and received a hearing in the matter, and the "convertibility" issue is now under analysis by the Department's officials. Meanwhile, an extension of the licenses on those pieces currently on location has been granted till May 15th.

We unfairly termed the Department's reversal "stupid and arbitrary," having written the piece more out of emotion than by the facts. One of the game's distributors who's been working very closely with the Department for some time, told us those people couldn't be "more sympathetic with the trade's interests if they tried." Further, they are permitted under law to admit a mistake in their original approval and order all the pieces off location if they want.

Needless to say, nobody wants the pieces yanked, including the Department. But under City law, the Department must do what it feels is its job. And that's exactly the point we were really attacking . . . the anti-pingame law itself, not the way it's administered. If we spoke out of turn, and as some say, "washed the industry's dirty laundry in public," you can lay the blame upon a magazine which is wholly committed to the best interests of the coin trade, but often can get rather angry at an outmoded, discriminating law which crimps industry growth . . . as well as the people in the trade who permit that law to remain and smile at the few who are trying to get fair play for the business by working quietly but steadily within city and state governmental circles.

We rejoiced when the Four Aces was originally approved, revelled when similar games followed it up. We thought maybe, just maybe, things were getting better in the Nation's largest city. Perhaps we went off half-cocked in attacking the wrong people last week, but when your basic motives are 100% behind the industry and the equipment it uses, you can't be all bad.

For the record, the problem is not for the Consumer Dept. to decide whether or not the games are pinball machines but to determine how "readily convertible" to free play these games may be.

New Expo Dates

CHICAGO — The MOA board of directors have announced a change in dates for this year's convention and Exposition, in order to avoid conflict with the high Jewish holyday of Yom Kippur.

Moving up one day from the original schedule, the Expo will begin Thursday morning Sept. 14th and run until Saturday's concluding banquet Sept. 16th. The convention and trade show will be held at the Conrad Hilton Hotel for the first time this year.

Vend Ops Win Case

CHICAGO — In a decision handed down on March 30 the United States Court of Appeals for the First Circuit (sitting in Boston) ruled against a union demand and a decision of the National Labor Relations Board which would have required collective bargaining over the prices charged in a company cafeteria.

The decision of the Court is in line with similar rulings issued in the Fourth Circuit involving the Westinghouse Corporation and McCall Corporation.

"In the latest decision the issue involved price increases requested by Servomation Corporation in a plant facility of the Package Machinery Company, East Long Meadow, Mass.," said Richard W. Funk, N A M A legislative counsel. "Unlike the previous cases, the company management was subsidizing the operation."

Funk said that N A M A, the national industry association, had filed an "amicus curiae" brief in the case.

Arcade Op Suing State On Pingames

ALBANY, N.Y.—At 1:30 PM Thursday, April 20th, a case was brought before the judges of the New York State Appellate Div. of the Supreme Court which could have profound effects upon the amusement machine industry throughout the State, including the cities of New York and Buffalo.

Arcade owner Vincent Bellows, with his attorney George Rosen (Rosen and Rosen) are suing the State to recover approximately \$45,000 in damages and personal and business harassment inflicted in 1970 when officers of the State Police confiscated five pinball games from his location in Livingston Manor, N.Y.

Attorney Rosen's approach to the case is of significant interest—he will attempt to knock out the State's anti-free play statute in the Penal Code on Constitutional grounds. (Insiders have stated that Rosen is familiar with the recent trade victory in Los Angeles where an anti pingame law was knocked out on constitutional grounds). Rosen, according to insiders, also intends to discuss the very nature of gambling and its relation to free play pinball, which he feels is not "money gambling" but an "innocent action", and is well equipped with court precedents dealing with the gambling issue in general.

At press time, the case had just begun. Peter J. Dooley was representing the State Attorney General's office as defense for the State. Normally, the Appellate judges do not offer a decision at adjournment but confer among themselves for days or weeks before announcing.

CashBox

WE'VE MOVED

New Address:

 **Cash Box**
119 West 57th Street
New York, N.Y. 10019

Same Phone:
212/586-2640

The advertisement features a large, stylized 'CashBox' logo at the top. Below it, a banner reads 'WE'VE MOVED'. The new address is listed as 119 West 57th Street, New York, N.Y. 10019, with the phone number 212/586-2640. The ad is framed by a thick black border and includes two cartoon figures of men in suits running at the bottom corners.

Goldies Are Biggies At Lieberman 1-Stop

OMAHA — Evelyn Dalrymple, general manager of Lieberman One Stop, this city, noted a decided surge in sales, among operators, of "old gold standards". To qualify the old gold standards category Evelyn said, "By this I mean the material of the old time favorites such as Tommy Dorsey, Glen Miller, Hank Williams, Artie Shaw, Benny Goodman, Ella Fitzgerald, the country and western Hall of Fame series and the like. I notice that more and more labels are re-issuing this type of material and, believe me, we are selling it!"

"We have always maintained a good sized stock of these records but the demand has increased by such major proportions that we must keep inventory control books."

Lieberman's issues a monthly bulletin which Evelyn keeps up to date with the help of Gary Stacy, one of her assistants. "The bulletin", she said, "has been an accurate gauge for us to further realize the extent to which the old gold standard records sell."

Youth Promoted To Join Calif. Vending Trade

CHICAGO—The California N A M A Council (CAVC) again maintained a large exhibit at the 11th Annual Statewide Career Guidance Center which was operated at the Great Western Exhibit Hall in Los Angeles April 12-20. The Careers Exhibit is attended by some 25,000 graduating California high school seniors and career guidance counselors.

(Continued on Page 50)

BUY
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FOR
TOP EARNINGS
IN
EVERY TYPE OF LOCATION
EVERYWHERE

JUKEBOX PROGRAMMING GUIDE

POP

CARPENTERS
IT'S GOING TO TAKE SOME
TIME (2:54)
No Flip Info. A&M 1351

**CREEDENCE CLEARWATER RE-
VIVAL**
SOMEDAY NEVER COMES
(3:55)
b/w Tearin' Up The Country (2:13)
Fantasy 676

NEIL DIAMOND
SONG SUNG BLUE (3:55)
No Flip Info. Uni 55326

AMERICA
I NEED YOU (3:04)
RIVERSIDE (3:02) Warner Bros.
7580

ELTON JOHN
ROCKET MAN (4:35)
b/w Suzie (Dramas) (3:25) Uni
55328

RAIDERS
POWDER BLUE MERCEDES
QUEEN (2:38)
No Flip Info. Columbia 45601

R & B
JAMES BROWN
THERE IT IS PART I
No Flip Info. Polydor 14125

LUNAR FUNK
SLIP THE DRUMMER ONE
(3:25)
No Flip Info. Bell 214

BRENDA LEE EAGER & PEACHES
IN MY WORLD (2:40)
b/w I'm A Lonely Woman Mercury
73292

C & W
TAMMY WYNETTE
REACH OUT YOUR HAND (2:50)
No Flip Info. Epic 10856

GEORGE JONES
I MADE LEAVING (EASY FOR
YOU)
b/w How Proud I Would Have
Been RCA 0700

SUSAN RAYE
MY HEART HAS A MIND OF ITS
OWN (2:25)
b/w You'll Never Miss The Water
(2:04) Capitol 6494

SANDY POSEY
WHY DON'T WE GO SOME-
WHERE AND LOVE (2:30)
No Flip Info. Columbia 45596



THE WILLIAMS ELECTRONICS PLANT

CHICAGO — On a recent visit to the Williams Electronics Inc. factory we happened to see the above photo and asked if we might use it in Cash Box.

It shows the entire factory facility including the 30,000 sq. ft. addition which was made several years ago, and which brings the total production footage to about 135,000 sq. ft.

A foremost producer of coin operated amusement equipment, Williams manufactures a most complete and diversified line of games. The factory maintains three production lines (plus a sample line) daily and regularly programs such items as shuffle alleys (manufactured year round), 4-play-

ers, 2-players, single players, guns and baseball games. As Bill DeSelm pointed out, Williams also manufactures novelty games such as the current "Winner" horse race game.

Inasmuch as a substantial percentage of Williams' total annual business comes from the foreign market, the factory's export division is indeed a very active one, as attested to by Jack Mittel.

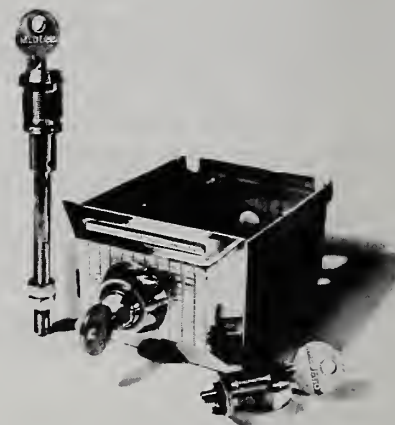
Approximately 900 persons are employed by Williams on a steady basis and the plant is in full production all year around—or, for a total of 49 weeks since the factory annually closes for vacation three weeks of the year.

Medeco Intro's "Super Secure" Lock

SALEM, VA. — "In an effort to reduce security losses in the vending machine industry, estimated in excess of \$150 million in 1971, Medeco Security Locks, Inc. has developed a new high security lock that can transform the vulnerable vending machine into an impregnable safe," said an announcement by the company.

The new vending machine lock incorporates features developed by Medeco for the Medeco cylinder, first used in door locks. "The cylinder is the first authentic breakthrough in the pin-tumbler since it was invented 105 years ago," Medeco said.

"Virtually unpickable, the Medeco vending machine lock can be used by vending machine operators as a replacement for a conventional lock, and as original equipment in the manufacture of vending machines of all types, either as a door lock or a cash-box lock. The lock is available in a cam-type or rod-screw-type, in diameters of 3/4 and 7/8 inch," the company stated.



"The most salient advantage the Medeco lock provides, from a security standpoint, is that it recaptures for the vending machine operator the high security control of his rekeying system. Other keys, as well as standard lock-picking tools, do not work on a Medeco lock; this includes Medeco keys not cut for that specific lock. A Medeco key cannot be duplicated on a standard, conventional key duplicating machine," the announcement stated.

The interaction of the Medeco cylinder with the unique shape and cut of the Medeco key is what makes the vending machine lock the high security mechanism it is. The cut of the key causes it to engage the cylinder in a manner that produces more key configurations than any other tumbler lock—729 times as many as any other 6-pin-tumbler lock, 243 times as many as any other 5-pin-tumbler lock. The shape of the Medeco key causes a second locking mechanism in the cylinder to be activated.

Another significant feature of the lock, the quick-change rekeying system, can be a decided advantage in lock replacement on a busy route. Rekeying a Medeco lock can be done in about one minute since only the core needs to be removed, and merely replaced with a new core. This contrasts with conventional vending machine locks, which require the removal of the entire lock and replacement with a completely new lock to accomplish rekeying.

Ets. RENE PIERRE Automatic Coin Games

B P 338

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- Derby Export
- American
- Golf
- Russian

TAM TAM

Exclusive Distributor for Canada:
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FOOTBALL COMPETITION 71

Exclusive representative for USA

CHARLES RAYMOND & CO. INC.

250 W. 57th Street, New York, 10019

for prices and information call (212) MU 9-0547

EASTERN FLASHES

AROUND TOWN—By the time this hits your desk, MOA's final seminar will have wound up at the Hilton Hotel. At press time, MOA's Fred Granger estimated that roughly 60 some odd tradesters would be in attendance, but knowing our New York ops, there were bound to be a load of late registrants. . . . D&R Industries' Lynn Ruber came thru the New York area recently on a sales tour on behalf of the wide line of coin machine parts and accessories they sell to distributors. Lynn's putting in some time back at the Chicago headquarters assembling some new gadgetry for the industry, and he takes great pride in designing work. . . . Enjoyed chatting with former Rowe sales chief Fred Pollak last week. Fred's been in the insurance underwriting game some years now and recently joined up with Intercapitol Planning Corp. here. He's got many customers in coinbiz and also in other entertainment fields like the movie industry. Fred told us he was in 20th Century Fox chairman Dennis Stanfill's office morning after they'd won the Oscar for 'The French Connection', and enjoyed having champagne for breakfast with the heavy movie maker.

THE JERSEY BOUNCE—Rowe's Jim Newlander recently announced the introduction of their Model 150 Counter Top Coffee Vender, saying it's the cats for small locations. The unit is compact, yet offers a capacity of 225 to 285 vends (depending on product throw), a nine-second vend cycle time and a single price 10¢ coin chute. The machine offers the user the choice of coffee black, coffee with sugar, or with cream and sugar. . . . Toms River music and games op Pat Storino feeling fine after minor sinus surgery; paid visit to the New York City MOA seminar. . . . Arcades on the shore raking in quarters these weekends, according to distribs who deal with the games room operators. Big ticket seems to be in the competitive two-player games, many of which operate on quarter play. Ergo, mucho coinage should come their way this season. Good hunting!

NEW ENGLAND NEWSNOTES—Irv Margold of Trimount proudly notes games collections up that way (street stop and arcade-wise) are doing truly fine. Irv knocked off plenty of games names as real heavy hitters in the coinbox and like elsewhere, the heaviest action seems to be on the competitive games. Irv's anxiously awaiting bulk shipments of ChiCoin's brand new Twin Rifle piece, which he recently previewed at a Chicago dealer meeting. Trimount's Marshall Caras back from week's vacation in Florida, where he took time out to visit the Allied Leisure Industries plant in Hialeah, chat with the Brauns and Gene Lipkin and inspect their new "wonder game" (the latter should be on the market any week now). Margold himself will be off this week fishing in Canada, joining up with operator buddies Al Dugas of Mass. and Joe Ferris of Maine.

HERE AND THERE—Harold Kaufman, chairman of the steering committee of the local coin machine division of UJA, has sent out reminders that an important committee meeting is scheduled for Wednesday, May 10th at 6:00 P. M., at the UJA Headquarters, 220 West 58th St., NYC. Harold urges that all committee members be on hand. Purpose of the meeting is to select a guest of honor who will be toasted at the victory dinner which culminates the 1972 fund raising campaign. . . . Vic and Bob McCarthy of Catskill Amusement stopped by Peekskill, NY Thursday evening to visit with brother operator Al Kress. All drove into New York early Friday morning to attend opening sessions of MOA seminar at the Hilton. . . . This is the last item we have time for—the movers are banging their way into the Coin Machine Dept. at Cash Box and starting to lug our stuff over to the new magazine digs at 119 W. 57th St. The stuff you can accumulate over the years is staggering—everything from files full of Babe Kaufman photos to nickle vend counter games. Since we're heading towary the East Side, we expect the fellas in the music Dept. will be cutting their hair. Anyway, we're looking forward to the change and, hey, get your hands off this typewriter, I'm not. . . .

CHICAGO CHATTER

Sample shipments of "Bulls Eye", the new dart game by Midway Mfg. Co., commenced this morning (24)—so watch for it. . . . The Schiller Park factory is enjoying about double its former production space now that the building addition has been completed, and is currently producing three games, simultaneously—namely, "Haunted House", "Dune Buggy" and "Flash Baseball". They're plenty busy out there, according to Larry Berke. The aforementioned equipment is selling extremely well, he said, and advance orders for "Bulls Eye" are literally "pouring in"! . . . Incidentally, Larry's background not only in his present capacity at Midway but as an operator as well, came in very handy when he participated (along with several other members of the coin machine industry) in the recent Army-Air Force seminar held in Dallas. The subjects discussed were music, games and vending; and, since there are so many recreation centers on the various army bases across the country, there was much to be said and learned about the new crop of equipment. . . . We'd like to bid bon voyage to Larry. He and his wife, La Verne, departed for London today on a vacation trip.

SID VIERTLIEB, ASSISTANT SALES MANAGER of Wurlitzer, spent the better part of last week visiting with Mort Levinson at National Coin Machine Exchange.

IT WAS UNFORTUNATE THAT Chet Kajeski, president of Martin & Snyder One Stop in Detroit, had to wind up his Bahamas vacation on such a sad note. His brother, Ed, passed away. Our condolences to Chet and the Kajeski family.

AT BALLY MFG. CORP.—action continues at a hot and heavy pace on "Hill Climb" and "Road Runner". Latter item has certainly been enjoying an amazing run!

NEW DATES OF THIS YEAR'S MOA convention, as spelled out elsewhere in this issue, are September 14-15-16. Don't forget to mark your calendars.

IRV OVITZ, who heads up World Wide Dist.'s vending department, is very excited about the new Seeburg "Jet II" coffee machine and the "Polaris II" cold drink vender, which the factory just released. They're unique in design, larger in size and capacity, and quite low in price, he says. Irv's issuing a mailer telling customers all about the new pair. . . . Among the hottest sellers in the games department is Williams' "Spanish Eyes"! Ops are just wild about it! . . . WWD sales rep Bob Parker hits the road this week, covering Rock Island, Champaign, Davenport, Iowa, and points thereabouts.

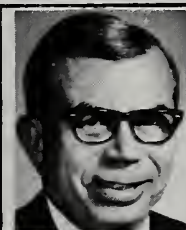
SAID A QUICK HELLO to Johnny Frantz of J. F. Frantz Mfg. Co. John's really been a busy guy these past months. His U. S. Marshall gun has been doing extremely well in both domestic and foreign sales.

AT PRESSTIME MOA's Fred Granger was enroute to Wichita, Kansas to attend the KAMA weekend meeting (22-23). Before departing he told us there were 50 confirmed registrants for the MOA Seminar in New York!

MILWAUKEE MENTIONS

A shipment of Wurlitzer "Cabaret" phonographs is expected momentarily at Wurlitzer Dist. Corp. and it won't be too soon for Paul Jacobs—'cuz he has quite a backlog of orders to fill! Model's doing very well for him. . . . Paul was back in his office last week after a period of traveling during which he attended the MOA seminar in Las Vegas and managed to stay on for some vacationing with his lovely wife, Michelle. After that he headed for Chicago to participate in the annual Wurlitzer managers meeting. . . . Sales rep Mike Kollross, who tended the shop in Paul's absence, will be back on the road this week. . . . A speedy recovery to WDC's serviceman Ray Barforth who underwent minor surgery and will be off the job for a few weeks. . . . Gal Friday, Linda, is also in sick bay, so they're really operating with a skeleton force out there!

UNDERSTAND THE RECENT Wisconsin Music Merchants Association meeting drew a very good sized crowd. Bob Rondeau of Empire attended as an observer. "I was personally gratified to be a part of the meeting," he said, "and must admit there's much merit in sitting in on these sessions and becoming a little bit more aware of the operator's needs, problems, etc." . . . Spring is in the air at Empire-Green Bay (although no one told the weatherman!) since the arrival of some of the new games of the season, such as Gottlieb's "Pop A Card" add-a-ball; Chi Coin's "Home Run" and Midway's "Flash Baseball"! Musicwise, the distrib's reporting all sorts of activity with the Rock-Ola "448" and "447" phonograph!



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Marc Rodstein New Banner VF



MARC RODSTEIN

PHILADELPHIA — Marc J. Rodstein, a veteran in the coin machine industry in spite of his youth, has been named vice president for sales and marketing for the Philadelphia

Seeburg Picks Hughes For Company Treasurer

NEW YORK — James J. Hughes has been elected vice president-treasurer of The Seeburg Corporation of Delaware. Hughes joined the company in 1965 as a financial analyst, later served as controller and in 1971 was named vice president-administration.

Hughes was graduated from the Bentley College of Accounting and holds a degree in Business Administration from Suffolk University.

office of Banner Specialty Company. His appointment was announced by Al Rodstein, president of the distributing firm established 55 years ago in 1917.

Banner also maintains offices and showrooms in Pittsburgh, Pa., for the distribution of vending, music and amusement equipment.

Marc Rodstein succeeds Jimmy Ginsberg, who left the company to pursue other interests. The new officer in the company grew up in the coin machine industry and joined Banner six years ago upon graduation from the Wharton School of the University of Pennsylvania. Since his association with Banner, he has been actively engaged in every single function required in the business of distributing automatic merchandising equipment.

Gottlieb's Hospital Serves Chi Community



GOTTLIEB MEMORIAL HOSPITAL

CHICAGO — In the late 1950's, David Gottlieb, founder of D. Gottlieb & Co., conceived a plan to build a non-sectarian, general community hospital to serve the needs of the growing pop-

ulation in the western suburbs of Chicago. The structure would be dedicated to the memory of Mr. Gottlieb's parents.

Some 140 persons, many of whom were residents of the area, immediately offered assistance and by July of 1961 Gottlieb Memorial Hospital was officially opened as a 4-floor, 120 bed facility. It has since expanded to 223 beds with a staff of approximately 800, including more than 450 full time paid employees.

A wide range of both in-patient and out-patient services are readily available including the hospital's newly completed Coronary Care Unit, equipped with the most sophisticated heart monitoring apparatus for patients with acute cardiac conditions. The Coronary Unit was sponsored by the Electronics Industry and dedicated to the memory of Sam Kaplan, late president of Zenith Radio Corp. and a hospital board member for many years.

In-hospital seminars are provided regularly for the nursing staff and similar training programs are offered for personnel in the various other departments of the hospital. Gottlieb Memorial is currently sponsoring a series of lectures, "Sixty Years Of Medical Progress", conducted by prominent members of the medical profession as a community service to area residents.

In the span of eleven years since the realization of David Gottlieb's very ambitious and humanitarian undertaking, thousands of people have been served and approximately 13,740 new lives have entered the world.

Nathan Gottlieb, Judd Weinberg and Alvin Gottlieb, executives of D. Gottlieb & Co., presently serve as board members of the hospital.

A venture such as this is a credit not only to the Gottlieb family but to the entire coin machine industry, of which the firm is a very eminent member.

Calif. Promo

(Cont'd.)

The CAVC booth, the major CAVC public relations activity, featured vending equipment and literature about careers in vending food service management.

California Council President Rick Jacocks officiated at the opening of the vending booth. He commented that this CAVC activity has helped to interest young people in the excellent futures available in our industry. Because vending is represented along with some 100 other major California industries, the exhibit also improves our image among counselors and young people, Jacocks said.

Members of the Council, with the help of the N A M A Western Office, manned the booth and answered questions of the young people passing through.

CHICAGO COIN MACHINE

DIVISION OF

CHICAGO DYNAMIC INDUSTRIES, INC.

1725 DIVERSEY BOULEVARD • CHICAGO, ILLINOIS 60614 • WELLINGTON 5-4600

April 24, 1972

Dear Mr. Operator:

Your overwhelming reception of Twin Rifle, our truly unique "real competition" gun, has more than confirmed our faith in its tremendous appeal and earnings potential.

It has created a flood of domestic and export orders so great that we are expanding production facilities in order to meet our commitments to you.

So, if you are one of the many operators awaiting delivery of your Twin Rifles, please be patient. This one is worth waiting for, and it won't be long now!

Sincerely,

Chuck Arnold

Marketing Manager

JACK BONUS



P8FT-1005 PKFT-1005

Jack Bonus plays saxophone and flute and was joined on his debut LP by some of San Francisco's finest new musicians.
Jack Bonus wrote all the songs, words and music; sang all the vocals, lead and background; and took care of the arranging and producing as well.
His new album is called "Jack Bonus." (FTR-1005). It's on Grunt Records and Tapes.

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