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The Dangers Of 'Going Pop' (Ed) ... NARM '71 Study: Slight Shifts In Disk Vs. Tape Volume ... Famous Re-aligns Setup Via Blue Thumb Exec Shifts ... Col, Electro-Voice Share Quad Technology ... Hayes Tops Memphis Awards ... Chappell Bolsters 'Now' Drive ...

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The Dangers Of 'Going Pop'

There are all sorts of advantageous aspects to a generalized "pop" view of music, whether it be R&B, country, classical, etc. From a commercial point of view, the concept that this approach opens a wider market for these specialized sounds is well taken. Within the industry, this also gives specialty labels and artists a chance to broaden their appeal as well as their income.

Yet, there is an important philosophy that shouldn't be overlooked as well. This is the inherent danger that from the attempt to "go pop" we will end up with a musical blandness that will bode ill for everybody. Even in the classical area the industry is confronted with a "Greatest Hits" approach that establishes a doubt whether the classics are being well-served. For Tchaikovsky's "Greatest Hits" are really not his melodies, lovely as they are, but the complete works in which his melodies are but a vehicle for bigger and better things.

Also, in the R&B and country fields the music that originates from these "pure" forms should be cherished in their own right. And what about the millions in each market who cherish

these sounds in their more or less natural state? To continue the process of "popularization" is to deny this audience a continuous flow of such product.

We can accept the idea that going for the general pop market can serve as acceptable introductions for the real thing. But, it would be sad, indeed, if these "introductions" reached the point where they are virtually representative of the musical style itself. Thus, millions of possible devotees of one "pure" musical idiom or another will be cheated of the opportunity of getting to the "roots" of this music.

Interestingly, some specialized artists, attempting to move into the general pop scene, have, indeed, lost their original markets, requiring a long period in which to re-establish themselves there once more.

At this point, we admit that things aren't completely out of hand. What we are trying to convey is simply a warning that the trend of "going pop" can reach a point whereby serving up a continuous diet of musical pap will do no one, in the long run, much good. It could cut deeply into the diverse vitality of American music.

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JUNE 17, 1972

Main chart listing 100 songs with columns for rank, song title, artist, and chart position. Includes songs like 'Sylvia's Mother', 'Nice to Be With You', 'Candy Man', etc.

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

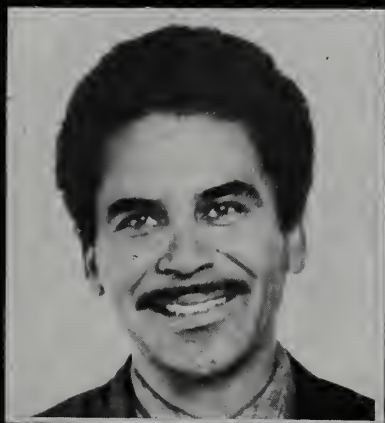
Alphabetized list of the top 100 songs, including titles, artists, and chart positions. Starts with 'A Little Bit Of Soul' and ends with 'Zing Went The Strings Of My Heart'.



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Memphis Music Awards 1972



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BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

Columbia, Electro-Voice To Share Quad Disk Technology

Compatibility Goal Stressed

NEW YORK — Columbia Records and Electro-Voice have reached an agreement in principle for a non-exclusive exchange of patent rights and technology related to their respective four-channel quadrasonic disk systems and to make such rights and technology available to others.

Since last year, both companies have been extensively engaged in worldwide marketing of their proprietary sound systems. Columbia Records, introduced its SQ quadrasonic disk system in June of last year, following three years of development. Similarly, Electro-Voice, a subsid of Gulton Industries, has marketed its own quadrasonic system under the brand name Stereo-4 since February, 1971.

The new arrangement is seen as a major step in achieving compatibility in the four-channel industry. The move is responsive to the growing industry feeling that the resolution of the compatibility issue is the single most important need for the full potential of quadrasonic to be realized.

Under this agreement, Electro-Voice will now be able to produce a new, modified integrated circuit de-

signed to decode records produced for the SQ system. In turn, Columbia's equipment licensees will be able to obtain access to Electro-Voice's patent privileges and technical know-how. Included in this exchange are rights to the recently issued United States patent to Peter Scheiber for matrixing techniques. CBS Laboratories, commissioned by Columbia Records to develop the SQ system will continue its world work in four-channel technology under the direction of Ben Bauer.

Both firms have agreed to continue offering quadrasonic technology producers of records on a license-free basis. Nearly 100 titles have been released throughout the world thus far, featuring such artists as Leonard Bernstein, Andy Williams, Johnny Cash, Blood, Sweat and Tears, John

(Cont'd on p. 25)

E-V Decoder For Col Ties

NEW YORK — In conjunction with the cross license agreement between Columbia Records and Electro-Voice, E-V is introducing a professional encoder which incorporates matrix encodings of both companies.

In addition, E-V is showing for the first time at the Consumer Electronics Show (June 11-14) two products incorporating the E-V Universal Decoder chip which decodes all current matrix encodings. Model EVX-44 Universal Decoder, priced at \$99.95 Suggested Retail, provides complete 4-channel control facilities. Model EVR 4X4 Receiver combines an AM/FM stereo tuner, full control complement, Universal Decoder, and four power amplifiers in one convenient package. Rated at 10 watts RMS per channel, 70 watts total IHF dynamic power, EVR 4x4 carries a Suggested Retail price of \$249.95. Electro-Voice is making available to original equipment manufacturers integrated circuit chips containing decoding circuitry to process all matrixed material.

FRONT COVER:



There is a joke around the Sussex Records office that their name is a misspelling of "success." Under the leadership of president Clarence Avant and general manager Ron Mosley, the Buddah-distributed diskery has made great progress in two short years.

Dennis Coffey's third hit in a row, "Ride Sally Ride" is charted at #59. Bill Withers' new single, "Lean On Me," is bulleted at #12 and the debut disk by Gallery, "Nice To Be With You" is bulleted at #2. Withers' second LP, "Still Bill," is #40 with a bullet (and just two years ago he was a struggling airplane mechanic!). Coffey's second LP is riding out a long chart run at #118, and a debut album is in the works for Gallery.

Obviously the company knows the meaning of the word, no matter how you spell it.

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NARM Study: Slight Shifts In Disk Vs. Sales Volume In '71

PHILADELPHIA — The recording industry in 1971 saw only slight shifts in terms of disks vs. tape volume.

This is revealed in the 1971 NARM Study. The wholesaling association did not issue any separate NARM dollar figures since it claims to represent at this time virtually the sum total of all wholesaling activity in the music industry. NARM now uses as its basis for total industry figures for 1971 those issued recently by the Recording Industry Association of America (RIAA).

This figure is \$1.744 billion, of which \$1.086 billion represents LP sales, \$493 million represents pre-recorded tape sales; and \$165 million represents singles sales.

| NARM MEMBERSHIP PROFILE | | |
|------------------------------|-----------------------------------|-----------|
| MEMBER COMPANY DOLLAR VOLUME | % OF TOTAL NUMBER OF NARM MEMBERS | 1971 1970 |
| Under 1 million | 8.1% | 11.9% |
| 1 million—2 million | 20.0% | 30.6% |
| 2 million—3 million | 22.2% | 23.1% |
| 3 million—5 million | 24.4% | 16.5% |
| 5 million—15 million | 16.3% | 8.9% |
| 15 million—40 million | 6.0% | 6.0% |
| Over 40 million | 3.0% | 3.0% |

| NARM MEMBERS—TYPE OF PRODUCT SOLD | | |
|-----------------------------------|-------------------|-----------|
| PRODUCT | % OF TOTAL VOLUME | 1971 1970 |
| Phonograph Records | 65.4% | 65.3% |
| Tapes | 27.8% | 27.4% |
| Equipment | 4.6% | 4.8% |
| *Other | 2.2% | 2.5% |

| NARM MEMBERS—RECORDED PRODUCT ONLY | | |
|------------------------------------|-------------------|-----------|
| PRODUCT | % OF TOTAL VOLUME | 1971 1970 |
| Phonograph Records | 70.3% | 70.4% |
| Tapes | 29.7% | 29.6% |

| TYPES OF PHONOGRAPH RECORD OUTLETS SERVICED BY NARM RACK JOBBERS | | |
|--|--------------------|-------|
| TYPE OF RETAIL OUTLET | % OF DOLLAR VOLUME | |
| | 1971 | 1970 |
| Department and Discount Stores | 54.7% | 53.8% |
| Variety Stores | 14.8% | 15.4% |
| Retail Record Stores | 14.2% | 11.6% |
| Drug Stores | 7.8% | 8.0% |
| Supermarkets | 5.1% | 3.8% |
| Service PX's | 2.4% | 3.2% |
| *Miscellaneous | 3.0% | 4.2% |

*Book Stores, Gas Stations, Electronics Stores, Hardware Stores, Mail Order, Sub-distributors and One Stops

According to the NARM study, all NARM members in 1971 did 65.4% of their business in records, while tapes accounted for 27.8% of their business. The figures for 1970 were 65.3% and 27.4%, respectively.

Interestingly, pre-recorded cassette sales increased to 20.3% of tape volume, compared to 15.2% in 1970. Eight-track cartridge sales slipped to 75.2%, compared to 79.2% of tape sales in 1970. Reel-to-reel product continued its sales decline, representing only .7% of the tape market, compared to 1.6% in 1970.

In terms of dollars, 8-tracks sold \$385 million in 1971, while cassettes sold \$96 million. Reel-to-reel sales came to \$12 million.

| ALBUMS AND SINGLES ALL NARM MEMBERS | | |
|-------------------------------------|--------------------|-------|
| TYPE OF RECORDS | % OF DOLLAR VOLUME | |
| | 1971 | 1970 |
| Albums | 83.3% | 83.1% |
| Singles | 16.7% | 16.9% |

| NARM RACK JOBBERS | | |
|-------------------|--------------------|-------|
| TYPE OF RECORDS | % OF DOLLAR VOLUME | |
| | 1971 | 1970 |
| Albums | 87.2% | 87.0% |
| Singles | 12.8% | 13.0% |

| NARM ONE STOPS | | |
|-----------------|--------------------|-------|
| TYPE OF RECORDS | % OF DOLLAR VOLUME | |
| | 1971 | 1970 |
| Albums | 74.5% | 74.3% |
| Singles | 25.5% | 25.7% |

| TYPES OF TAPE PRODUCT SOLD | | |
|----------------------------|--------------------|-------|
| TYPE OF PRODUCT | % OF DOLLAR VOLUME | |
| | 1971 | 1970 |
| 8 track | 75.2% | 79.2% |
| Pre-recorded cassette | 20.3% | 15.2% |
| Blank cassette | 2.7% | 2.7% |
| Pre-recorded reel to reel | .7% | 1.6% |
| Blank reel to reel | .3% | .5% |
| Other | .8% | .8% |

| ANALYSIS OF TAPE VOLUME | | |
|--|--------------------|-------|
| TYPE OF RETAIL OUTLET OR CUSTOMER | % OF DOLLAR VOLUME | |
| | 1971 | 1970 |
| Department and Discount Stores RECORD | 48.5% | 43.0% |
| Department and Discount Stores AUTOMOTIVE | 7.1% | 8.8% |
| Departments | 6.4% | 10.7% |
| Automotive Outlets | 22.2% | 16.0% |
| Retail Record, Appliance, Electronics Stores | 5.2% | 11.2% |
| Tape Centers | 2.0% | 3.5% |
| Service PX's | 3.6% | 3.7% |
| Sub-Distributors and One Stops | 5.0% | 3.1% |
| *Miscellaneous | | |
| *Drug Stores, Supermarkets, Variety Stores, Truck Stops, Gas Stations, Photographic Supply Stores, Bookstores, Hardware Stores | | |

Famous Music Realigns Setup Via Blue Thumb Exec Shifts

NEW YORK — Famous Music Corp. president Tony Martell announced the addition of exec personnel and the consolidation of many of the companies interests, including that of Blue Thumb Records.

Bob Krasnow of Blue Thumb Records has been appointed vice president of A & R for the Famous Music complex. Krasnow will supervise A&R for the Famous Music family of labels from newly enlarged facilities in Los Angeles. While continuing to administer the product flow of the Blue Thumb Records, he will enhance the overall creative thrust on the west coast.

"Krasnow has an outstanding and illustrious history of discovering and recording new talent," said Martell. "Ike and Tina Turner, T. Rex, Leon Russell, Captain Beefheart, Dave Mason and Mark Almond, Crusaders and Dan Hicks & His Hot Licks are but a few to come to the fore under his aegis". "Consistent with the progress of Famous Music," Martell said, "is the utilization of Krasnow in a much broader range of creative responsibility."

Sal Licata, formerly vice president of sales for Blue Thumb, has been appointed vice president of marketing for Famous Music and general manager of the consolidated west coast offices. Chuck Gregory, formerly director of marketing for Famous Music, also has been appointed vice president of marketing, working from the New York headquarters of Famous and reporting to Licata. Appointed as

director of sales for all Famous labels is Carmen La Rosa. Director of promo Herb Gordon, La Rosa and their staffs will report to Gregory.

In the last several months, Famous Music has generated strong chart activity for its artists on several labels. Melanie one of her largest selling records, "Brand New Key," ever on the Neighborhood label. Commander Cody and His Lost Planet Airmen, a new recording group, achieved top 10 status with "Hot Rod Lincoln." Sales and chart activity for Mitch Ryder, the Brady Bunch, the Crusaders, Mark

(Cont'd on p. 25)

Thau Resigns

Marty Thau has resigned as vice president of A&R and operations for Famous Music to pursue his own ventures. Thau will announce his plans in Sept.

Ales Exits Motown Post

NEW YORK — Barney Ales has resigned as exec vice president of Motown Records, effective immediately, to devote full time to his investment portfolio.

"Barney has made a significant contribution to the steady growth of Motown over the past decade," president Berry Gordy said, "and his absence will be felt deeply by the company and by me personally."

Ireland Dies; CBS President

NEW YORK — Charles Ireland, who succeeded Dr. Frank Stanton as president of CBS last Oct., died in his sleep last Wed. (6) at his home in Chappaqua, N.Y. at the age of 52. Ireland, whose appointment was considered a surprise in view of the number of internal exec possibilities, had come to CBS from a position as senior vp of International Telephone & Telegraph Corp. His wife, two daughters and two stepsons survive.

At presstime no successor had been named. Clive Davis and Harvey Schein, recently named members of the board of CBS, could be among the candidates for the post. Their divisions involving recordings, mail-order and leisure-time acquisitions are prime profit-makers at CBS.

MCA (Canada) Reorganization

Youngblood Switching To CBS In UK

See Int'l News

To: Mr. Mike Curb
MGM Records
7165 Sunset Blvd.
Hollywood, Calif. 90046

Mimicry is the highest form of
flattery.

Thank you
Wes Farrell

Sy Warner London's Promo Dir.

NEW YORK — Sy Warner has been named director of promotion for London and its affiliated labels, according to D. H. Toller-Bond, president.

In this newly created position, Warner, reporting to Toller-Bond, will direct all promo activities for the national, regional and London Branch promo personnel for both single and LP product. In addition, Warner's responsibilities will include artist relations and publicity/press relations, coordinating them with promo. According to Toller-Bond, this new assignment has been made in an effort to strengthen the London promo network and to enable the company to better serve the needs of the artist as well as the product.

Warner joined London in 1956 as a salesman in the New York area. Subsequently, he has served as assistant manager of London Records Distributing Corp., the New York Branch; national special market rep for London; and, most recently, national singles sales and promo manager.

Says Warner, "With the vital functions of promotions, artist relations, press relations and publicity being directed from one office exclusively, there will definitely be a tighter line of communications in these areas between the New York office, the six London Branches and all the London field personnel."

Memphis Music Awards: 'The Year Of Isaac Hayes'

Wins 4 Awards

MEMPHIS — Paying tribute to the creative talents of the men and women who have made it possible, Memphis Music, Inc. held its second Annual Awards presentation at Holiday Hall in Memphis on Sat., June 3.

Titled "A Very Good Year," the event was a sellout with attendance exceeding 1600 and brought to a close a weekend filled with the First Annual Memphis Music Golf Tournament and other activities designed to bring the membership together for fun and entertainment.

It was clearly the year of Isaac Hayes whose music brought him awards for Outstanding Songwriter; Outstanding Album of the Year, "Shaft"; Outstanding Single of the Year, "Theme From Shaft," and Outstanding Musician. Climaxing his wins was the membership award and special citation presented by Frances Preston, vice president of Broadcast Music, Inc.

Dionne Warwick, winner of 1971's Outstanding Female Vocalist Award, was mistress of ceremonies. During the two-hour ceremony the guests

Memphis Awards Photos
On Page 29

gave standing tribute as top awards went to Mavis Staples as Outstanding Female Vocalist; Al Green, Outstanding Male Vocalist; and Steve Cropper, Outstanding Musician. Other awards went to Cymarron as Outstanding New Artist and to Willie Mitchell, Outstanding Producer.

Three new categories which were created to point up Memphis as an all-around city for recording were the Memphis Symphony Award to Joy Brown Weiner, Outstanding Album Cover Design to Larry Shaw for "Black Moses," and Outstanding Engineer to Ronnie Capone.

Trustee Awards went to Estelle Axton (The "A-X" in Stax); R. E. "Buster" Williams, business executive; Al Bell, executive vice president of Stax; and Hugo Dixon, city dignitary.

George Klein of WHBQ, Memphis, received the Dewey Phillips Media Award, while Jim Stewart of Stax Records received the Outstanding Executive Award. Accepting the First Board of Directors Award was Jerry Wexler for Atlantic Records.

A highlight of the evening was the Special Award made to the American group for their outstanding contribution to the sound of Memphis Music, having recorded 122 chart action records from 1965-1972.

(Cont'd on p. 29)

Va. 10th State To Pass Anti- Piracy Statute

NEW YORK — The Governor of Virginia has signed into law an anti-piracy statute.

This new Virginia law (Code of Virginia, Title 59.1, Chapter 3.1, Sections 59.1-41.1 through 59.1-41.6), brings to 10 the number of States which have enacted recording anti-piracy legislation to date. The other States already having anti-piracy laws are: New York, California, Arizona, Arkansas, Tennessee, Florida, Texas, Washington and Pennsylvania. In addition, other recording anti-piracy laws have been introduced in other State legislatures.

The new Virginia law makes it unlawful to manufacture, distribute or wholesale any recording with knowledge that the sounds have been transferred without consent of the owner and also makes it unlawful for any person to knowingly retail or possess for the purpose of retailing any recorded device that has been produced, manufactured, distributed or acquired at wholesale in violation of any provision of the Statute. It requires the true name of the manufacturer to be placed on the package of every recorded device sold or transferred or possessed for the purpose of sale.

Other Provisions

The Statute further provides that every individual manufacture, distribution or sale or transfer at wholesale of such recorded devices in contravention of the provisions of the Chapter constitutes a separate misdemeanor, and makes it the duty of all law enforcement officers, upon discovery, to confiscate all recorded devices that do not conform to the provisions of the Statute.

According to Jules E. Yarnell, special counsel on anti-piracy activities for the Recording Industry Association of America, the importance of these State statutes lies in the fact that the Federal Copyright Amendment (Public Law 92-140) signed into law by President Nixon on October 15, 1971 grants statutory copyright protection for sound recordings fixed and issued after Feb. 15, 1972. Public Law 9-140 thus leaves those recordings previously issued to be protectable only through civil suits by recording companies against tape and record pirates for unfair competition under the Common law of the several states or through local criminal enforcement proceedings in the states having statutes similar to that now enacted in Virginia and the nine other States mentioned.

RCA New Mkting Post Under Keane

NEW YORK — In a reorganization aimed at streamlining its merchandising and creative services activities, RCA Records has announced the appointment of Bill (Sic) Keane as director of marketing development and planning, a new post.

Keane will have direct charge of merchandising, planning, advertising, sales promo, editorial services, product art, and photography.

"It is logical," said Gene Settler, marketing vp, "that if a company is fortunate enough to find the right executive, these areas should be directed by a single individual capable of coordinating the best efforts of each activity toward getting the most potential out of each piece of product. In Keane, we have such an executive."

Keane joins RCA Records after having been associated with CBS and Columbia Records for the past six years during which period he was elevated from a position of local promo manager for San Francisco to the position of director of product management, in which latter position he

was responsible for directing all product management activities, including all marketing plans, advertising and A&R liaison relative to popular, classical, original cast and soundtrack albums and tape product.

Prior to joining CBS, Keane had been associated with the San Francisco Zoological Society and Field Music Sales in San Francisco. He attended City College of San Francisco during which time he majored in music and was singer for a folk singing group which he organized.



Keane



Warner

Col Promotes In Operations

NEW YORK — Albert B. Earl, vice president of operations for Columbia Records, has announced promotions and changes in the department.

Samuel Burger has been promoted to vice president of manufacturing. Burger, former vice president of tape manufacturing, will direct all record and tape manufacturing. John Ryan, vice president of disk manufacturing, will direct disk manufacturing operations at the Pitman, Terre Haute and Santa Maria Plants.

Bruno Fontana has been promoted to director of administration and planning. Fontana will be responsible for planning, budgets and capital project control for disk and tape. Howard Schwartz has been promoted to director of engineering. Schwartz will direct the activities of plant engineering, quality control and industrial engineering for disk and tape. Richard Billiar, manager of plastics engineering and injection molding, has been promoted to director of plant engineering. Stanley Nimiroski will become director of national quality control. Nimiroski will be responsible for product assurance programs at all manufacturing locations. Charles Giambalvo has been named manager of industrial engineering.

Lucas, Anger Exit RCA Posts

Bill Lucas and Harry Anger have left their posts at RCA Records. Lucas was director of creative services. Anger held the position of director of merchandising and planning.

Chelsea/Pineywood Indie Prod. Deal

NEW YORK — Wes Farrell, president of the Wes Farrell Organization, today announced that his newly-formed label, Chelsea Records, has made its second independent production deal with Pineywood Productions, Ltd., headed by Ellie Greenwich and Mike Rashkow.

The first artist to be presented under the Pineywood deal will be Steve Tudanger (pronounced Too-dang-ger), with a single entitled "Everybody's Talkin' 'Bout You Now," which was written by Tudanger and produced by Miss Greenwich and Mike Rashkow.

Matthews' New Team To Elektra Global

NEW YORK — Jac Holzman, president of Elektra Records and Ian Ralfini, managing Director of W-E-A Records (England) have, in a joint statement, announced the signing of Plainsong to Elektra Records worldwide.

The group, which includes Ian Matthews, who previously was affiliated with Fairport Convention and had a number of hit singles as Matthews' Southern Comfort, Andy Roberts, Dave Richards and Bob Ronga, is the first signing in England for the Elektra label worldwide. Plainsong's first album is planned to coincide with a major Elektra promotion later on this year.

In making the announcement, Holzman said: "... since this is the first group of English artists to be signed in such a manner, it represents an important first step for us. We intend to develop an international marketing plan utilizing our network of Warner-Elektra-Atlantic overseas affiliates."

Jimmy Rushing Is Dead At 68

NEW YORK — Blues singer Jimmy Rushing died last week (3) after being hospitalized for a brief illness at the Flower Fifth Avenue Hospital. He had been performing at the Half Note when he was admitted to the hospital on May 12.

Born in Oklahoma City on August 26, 1903, Rushing was the son of a father who played the trumpet and a mother who sang. He began his career in 1925 playing piano and singing in California after-hours clubs. In 1927, he returned to his home town to join Walter Page's Blues Devils as a singer. The band picked up Count Basie as its pianist a year later, and when Basie formed his own group in 1935, Rushing went with him. Basie reportedly would have given up the business had it not been for Rushing's urging him to "stick with it."

Basie's band expanded from nine to thirteen pieces and left Kansas City's Reno Club for Chicago and New York in 1936. Rushing remained with Basie until 1950. For two years he led his own seven-piece band, and from 1952 had been touring as a solo.

Rushing is survived by his wife Connie and two sons, Robert and William. Services were held Monday (12) at St. Peter's Lutheran Church.

Chappell Bolsters Drive On Contemporary Sounds

Lee Chief Of New Effort

NEW YORK — Chappell Music has launched a new drive to strengthen its contemporary look in the U.S. and Canada.

The program, being spearheaded by George Lee, vp, who joined the company as international vp, but, under the new Polygram setup, will devote more time to the stimulation of Chappell's contemporary division within the U.S. and Canada.

One of the immediate signs of success in this area, the firm notes, is the "Brandy" disk by the Looking Glass (Epic), number 65 (with a bullet) on this week's Top 100.

Due to his extensive background in record production and music publishing as vice president and general manager of Warner Bros. Records, Lee's program will be aimed at both the signing and development of contemporary writers, artist/writers and self-contained groups, plus the strengthening of Chappell's indie record production affiliations.

Internal Production Staff

Through publishing agreements with a number of major independent producers, Lee is constructing a built-in production staff available for the recording of Chappell artists and songs.

Lee is coordinating efforts in both the areas of artist signing and production agreements with the Chappell professional staff: Tommy Mottola, Chappell-New York; Jon Devirian, Chappell-Los Angeles; Jerry Renevych, Chappell-Toronto; Henry Hurt, Chappell-Nashville.

"This young team," Lee said, "will be functioning on a much broader scale than ever. Their combined talent and experience in the fields of publishing, record production and promotion is already being fully utilized. They are also involved in present production affiliations and will be further involved in the expansion of this area."

The contemporary division will

Heard To Regional At Col/Epic

NEW YORK—Mike Kagan, director of national promo for Epic/Columbia Custom Labels, has announced the promotion of Bill Heard to regional promo manager, southern region.

Formerly the Dallas Branch promo manager for Columbia and Epic/Columbia Custom Labels, Heard was named "Promotion Man of the Year" in the South by both Columbia and Epic/Columbia Custom Labels.

Prior to joining the Company, Heard was a musician and vocalist with the New Christy Minstrels.

Altschuler Opens Indie. Prod. Co.

LOS ANGELES — Ernie Altschuler, Playboy Records' manager of popular music & special projects, has left the company as of June 1 to form an independent production company.

While at Playboy Records, Altschuler produced "Matthew & Peter" and "Company", two new groups he brought to the label and which he will continue to produce independently.

Altschuler will be located at 7135 Hollywood Boulevard, Los Angeles, Calif. 90046.

place strong emphasis on the writer/artist, a combination Lee found highly successful while at Warner Bros. where he signed such acts as John Sebastian, Van Morrison, Rod Stewart, Fleetwood Mas, Robin Gibb and others. He and the Chappell professional staff have already started an impressive roster.

One of the first acts signed during this new contemporary move is Looking Glass, Epic Recording artists, current hit single "Brandy" was pulled from their debut LP. All material for the rock quartet is written by guitarist Elliot Lurie and bassist Pieter Sweval. Considered a strong performing group, Looking Glass has just finished touring with Jeff Beck and is preparing for a series of major concert dates.

Already recording their debut LP in the Atlantic Studios in New York is Whole Oats, Philadelphia-based duo. The act, which is being produced by Arif Mardin, was signed to the label through the efforts of Tommy Mottola and Jon Devirian. Whole Oats consists of writer/artists Darryl Hall and John Oates.

The division has also signed three new Canadian artists—Domenic Troiano, Kevin Gillis and Ronney Abramson. Dom Troiano, a writer/guitarist, has just had his first solo LP released by Mercury. A member of the James Gang, he has written extensively for them, and for 3 Dog Night. Writer Kevin Gillis, who plays guitar and

(Cont'd on p. 25)

ABC/Dunhill Fills In Promo

HOLLYWOOD — ABC/Dunhill's new national director of promo, Terry Fletcher, has announced the assignment of two men, Larry Saul and Sammy Alfano, to the posts of national promo men. Both Saul and Alfano have been with ABC/Dunhill previously in promotion areas. The new assignments and job descriptions are part of a major revamping of the sales and promotion staff under the direction of Dennis Laventhal, the company's newly appointed vice president for sales and promo.

Saul and Alfano will be working nationally both album and singles product on all levels, including AM and FM radio for the company and will answer directly to Terry Fletcher. Previously, Saul was traveling for ABC/Dunhill in the capacity of a national special projects man, while Alfano was the Southwestern regional promotion man, working out of Houston, Texas.

Rauls, Chaisson Promoted At Atlantic Label

NEW YORK—Phil Rauls has been promoted to Atlantic's southeast regional promo manager as well as artist relations manager for the south, while Stanley Chaisson has been promoted to the company's southwest regional promo manager. Both appointments were announced by Jerry Greenberg, senior vice-president and general manager for Atlantic Records.

Rauls previously southwest regional promo manager, will be responsible for territories encompassing Florida, Georgia, Alabama and the Carolinas while being based in Miami.

Chaisson, formerly the Warner-Elektra-Atlantic promo rep. for Memphis and Nashville, will cover the areas of Texas, Tennessee, and Oklahoma, and will headquarter in New Orleans.

Dizzy Delights At NARAS Fund-Raiser

NEW YORK — Friends and fans paid tribute to Dizzy Gillespie as the New York Chapter of the Record Academy (NARAS) honored the world-famed jazz creator during a combination membership and fund-raising meeting last Monday (5) in New York's A & R Studios, which contributed its facilities to the occasion.

Highlighted by some superb jazz moments during which Dizzy joined forces first with Bobby Hackett and then later with Roland Kirk, Bobby Brown and master-of-ceremonies Jimmy Owens, the evening also featured "A Pictorial Roast of Dizzy Gillespie," produced by George T. Simon, and some solid moments as Gillespie first snapped back with some outrageous reviews he had saved and then proceeded to entertain the throng with a series of alternately serious and humorous recitals of some of the high points of his career.

The several hundred attendees, who contributed to the chapter's scholarship fund, spotted musical luminaries. Among them: Miles Davis, Clark Terry, Marian and Jimmy McPartland, Horace Silver, Alec Wilder, Milt Hinton, Grady Tate, James Moody, Mel Lewis, Bobby Rosengarden, Harold Maybarn, George Wein, Linda Hopkins, Teddi King, Sylvia Sims, Emme Kemp, Dick Hyman, Paul West, Teddy Sommer, Joe Farrell, Bernard Purdie, Sam Jones and two of Gillespie's current crew, pianist Mike Longo and drummer Mickey Roker.

The four hour get-together, one in a series to foster membership interest and aid the scholarship program, also featured a presentation by Father Norman O'Connor of a plaque to Gillespie plus a short speech from chapter president Phil Ramone.



Dizzy, Miles Davis

W. Roker R&B Promo Chief At GSF

NEW YORK—Wally Roker has been named to head up R & B promo at GSF Records, according to by Larry Newton, president. Roker will coordinate his activities with Stewart Sank, recently named promo chief for the company, with both reporting to Len Sachs, vice president for sales and promo.

One of Roker's initial assignments will be coordinating national promotion on the first GSF single by veteran hitmaker, Eddie Holman. The titles are "My Mind Keeps Telling Me That I Really Love You Girl" and "I'll Call You Joy."

Wachs Elected GSF Secretary

NEW YORK—Robert D. Wachs has been elected by the board of directors as secretary of GSF, Inc., reports Larry Newton, president and chief operating officer of the corporation. Wachs as a member of the law firm of Kaplan, Gusick and Wachs, P.C. will serve as counsel to GSF, Inc. in its motion picture activities. Prior to joining Kaplan, Gusick and Wachs, he was associated for six years with Paul, Weiss, Rifkind, Wharton, & Garrison, specializing in entertainment matters.

Hinton Is Billy Jack General Mgr

HOLLYWOOD — Bruce Hinton has been appointed general manager of the newly-formed Billy Jack Records, according to Reuben Bercovitch, the label's corporate affairs veep and senior producer.

Before joining Billy Jack, Hinton was general manager for Amos Productions and before that director of sales for the independent labels distributed by Columbia Records. Hinton began his career with Warner Bros./Reprise where he rose to the position of national promotion director.

Hinton will headquarter at the company's home office in Los Angeles.

Talent Search

Billy Jack Productions has also announced a national talent search for performing artists and song writers for "The Trial of Billy Jack." Producer Reuben Bercovitch stated that entries will be taken from established names as well as untried artists. Those chosen will have roles in "The Trial of Billy Jack," sequel to "Billy Jack," one of the country's top grossing films of 1971 and 1972.

The talent search will be headed by Bruce Hinton, general manager of the newly-formed Billy Jack Records. Billy Jack motion picture product will be used to develop, establish, and support the label's artists.

Making the announcement of the talent hunt, Hinton stated, "In 'Billy Jack' we have the greatest youth culture picture of all time. No picture in recent history has captured the imagination and hearts of young people that this picture has. More people have seen this for the fifth to tenth time than any other picture in its first release."

Hinton noted that the search will be done in conjunction with the producer and director of "The Trial of Billy Jack" so that artists selected will not only have roles in the picture, but will be offered recording contracts, as well.

To be eligible, all contestants must comply with the following rules: Each entry should be on tape and only one song may be submitted. Original material must be accompanied by proof of having submitted a Form E to Washington, D.C., to register the copyright. A picture and a brief biography should also accompany the tape. Because of the volume anticipated all materials will be nonreturnable. No entries can be accepted after July 31, 1972. The mailing address is Billy Jack Music, 10889 Wilshire Boulevard, Los Angeles 90024.

Services Held For Hubert Stark

HOLLYWOOD—Funeral services for Hubert Powers Stark, 55, chief systems design engineer for Elektra Records, were held Tuesday, May 30, at Moeller-Murphy-Moeller Mortuary, Santa Monica. Death followed a brief illness.

Stark, who helped to set up the engineering department at Los Angeles City College, had worked for almost every major recording studio in Hollywood.

In addition to his affiliations with Sound Engineering, Radio Recorders, Universal and Paul S. Veneklassen & Associates, Stark spent three years on confidential work for Hughes Aircraft. One of his projects for the firm was the study of human behaviour from an engineering standpoint.

He was a member of the Audio Engineering Society and the Sapphire Club.

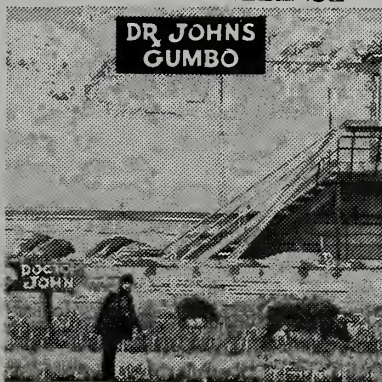
He leaves a wife, Helen, of Santa Monica, and his mother.

Dr. John on Tour

June 8 Odessa, Texas, Auditorium
June 9 Dallas, Memorial Auditorium
June 11 Houston, (U. of Houston)
June 12 Corpus Christi, Texas, Auditorium
June 16 Salem, Va., Auditorium
June 17 New York City, Central Park
June 20 Mobile, Coliseum
June 21 Lafayette, La., Lilly Purple
June 24 New Orleans, Warehouse
June 25 Kansas City, Auditorium
June 26 Detroit, Ford Auditorium
July 7 Long Island, N.Y. Commack, Arena
July 18 Shreveport, La., Coliseum
July 19 Little Rock, Coliseum
July 20 Jackson, Miss., Coliseum
July 21 Chicago, Auditorium
July 22 Minneapolis, Auditorium
July 23 Milwaukee, Auditorium
July 28 Nashville, Speedway
August 4 San Francisco, Stamford Univ.
August 5 San Diego, California, Sports Arena
August 6 Los Angeles, Hollywood Bowl
August 16 Boston, Boston Common
August 18 Staten Island, N.Y., Ritz Theater
August 19 Providence, R.I., Loew's Theater
August 20 Washington, D.C.

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NEW ALBUM RELEASE



Atco (7006)



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 PRG. SCHED. THIS WEEK | TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PRG. SCHED. TO DATE |
|--|--------|-------|--|---|
| 1. Brandy—Looking Glass—Epic | | | 37% | 91% |
| 2. Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic | | | 35% | 65% |
| 3. Too Young—Donny Osmond—MGM | | | 34% | 90% |
| 4. If Loving You Is Wrong—Luther Ingram—KoKo | | | 32% | 38% |
| 5. Long Cool Woman—Hollies—Epic | | | 31% | 31% |
| 6. School's Out—Alice Cooper—W.B. | | | 28% | 28% |
| 7. People Make The World Go Round—Stylistics—Avco | | | 28% | 85% |
| 8. Coconut—Nilsson—RCA | | | 27% | 40% |
| 9. Alone Again—Gillbert O'Sullivan—MAM | | | 24% | 33% |
| 10. Happiest Girl In The U.S.A.—Donna Fargo—Dot | | | 23% | 23% |
| 11. Day By Day—Godspell—Bell | | | 21% | 94% |
| 12. Mary Had A Little Lamb—Wing—Apple | | | 21% | 46% |
| 13. I Wanna Be Where You Are—Michael Jackson—Motown | | | 20% | 99% |
| 14. Conquistador—Procol Harum—A & M | | | 18% | 76% |
| 15. We're On Our Way—Chris Hodge—Apple | | | 16% | 91% |
| 16. Powder Blue Mercedes Queen—Raiders—Columbia | | | 16% | 88% |
| 17. After Midnight—J. J. Cale—Shelter | | | 15% | 31% |
| 18. Sweet Inspiration/Where You Lead—Barbra Streisand | | | 14% | 14% |
| 19. You Don't Mess Around With Jim—Jim Croce—ABC | | | 13% | 13% |
| 20. The Runway—Grass Roots—Dunhill | | | 11% | 37% |
| 21. Lean On Me—Bill Withers—Sussex | | | 10% | 99% |
| 22. Layla—Derek & The Dominoes—Atco | | | 9% | 29% |
| 23. Hold Your Head Up—Argent—Epic | | | 7% | 7% |
| 24. I've Been Lonely For So Long—Fredrick Knight—Stax | | | 7% | 57% |
| 25. Sealed With A Kiss—Bobby Vinton—Epic | | | 6% | 38% |



Syndicate 12 TV Music Specials

NEW YORK — Twelve one-hour musical specials produced by Winters/Rosen Productions during the past 3 years will be released for syndication, it was announced by Brad Marks, vice-president in charge of sales. Six of the specials were off-network and six were originally made for first-run syndication.

The network specials being released for syndication include "Raquel", starring Raquel Welch, John Wayne, Bob Hope and Tom Jones; "The Ann-Margret Show," starring Ann-Margret, Jack Benny, Carol Burnett, Bob Hope and Danny Thomas; "From Hollywood With Love," starring Ann-Margret, Dean Martin and Lucille Ball; "Once Upon A Wheel," starring Paul Newman; "The 5th Dimension Traveling Sunshine Show," starring The 5th Dimension, Dionne Warwick, Merle Haggard and The Carpenters; and "The Sounds of Children" starring Debbie Reynolds.

Original specials for first-run syndication are "The George Kirby Special," starring George Kirby, Lanie Kazan, Lighthouse, "Sheriff" Joe Higgins, and The Poppy Family; "The Sonny & Cher Nitty Gritty Hour," starring Sonny & Cher, Sandy Baron and Suzanne Charney; "The Darin Invasion," starring Bobby Darin, George Burns, Pat Carroll, Linda Renstadt and The Poppy Family; "The Lou Rawls Show," starring Lou Rawls, Duke Ellington, Stanley Myron Handelman and Freda Payne,

"Kenny Rogers and the First Edition," starring Kenny Rogers and the First Edition, Al Hirt, Pat Paulsen and Dianne Brooks; and "Viva," starring Anthony Quinn, Jose Feliciano, Trini Lopez, Alex Drier and Joe Kapp.



KEY PLAY — Melanie appeared recently at the Troubadour in Los Angeles and, on opening night, took time out to thank Jack Alexander, music director of KEZY for breaking her hit single "Brand New Key." Here, the Neighborhood artist and Jack pose with the gold record which she presented him.

Merry On WLIR

HEMPSTEAD, NEW YORK — A&M recording artist Merry Clayton performed at Ultra-Sonic Recording Studios recently to a 50 member studio audience for broadcast in stereo over WLIR (FM), Garden City, as part of the weekly live concert series presented by Ultra-Sonic and WLIR (FM) each Tuesday at 8 P.M.

'Hound Dog' Dies

BUFFALO — The "Hound Dog," George Lorenz died here last week at the age of 52. Cause of death for the pioneer rock deejay was a heart attack. He gained fame while at WKBW where he was one of the first white jocks to program rhythm-and-blues music. Later he founded the FM station, WBLK.

WRVR Fest Station

NEW YORK — WRVR (106.7 FM) will be the official FM station for the Newport Jazz Festival in New York, it was announced jointly by George Wein, producer of the event, and John Wicklein, general manager of the station.

Much of the station's 11 hours of daily jazz programming will be devoted to the people involved and the 27 events scheduled during the nine day Festival which takes place July 1-9.

During the month of June, WRVR's Ed Beach will preview major Festival events in 20 specially recorded "Just Jazz" programs which will be heard weekdays 10 P.M. to midnight and repeated noon to 2 P.M.

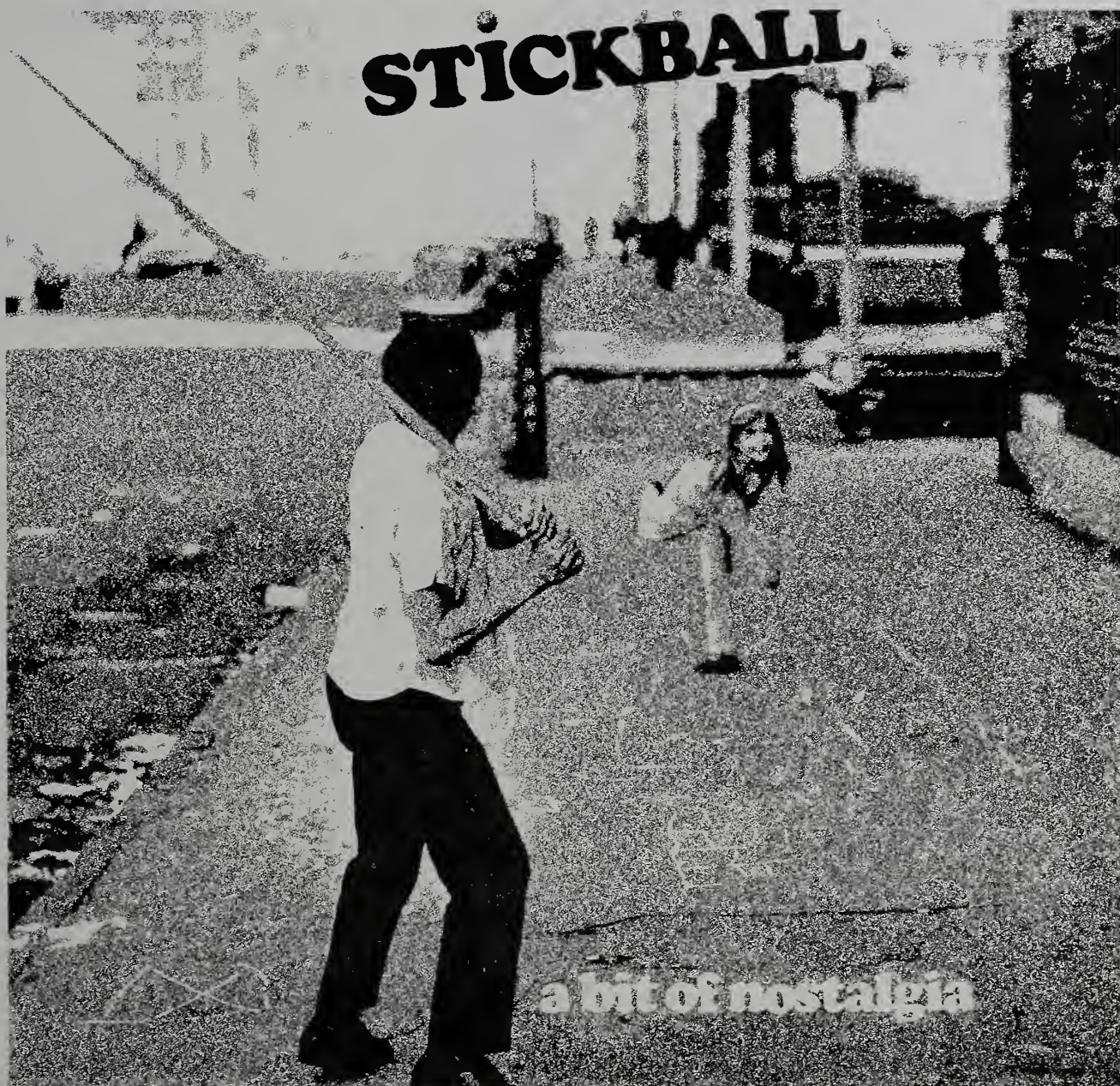
GNP CRESCENDO
FLY ME
 (R. Lockhart—R. Druz)
ORIGINAL VERSION!
 STEREO (Playable Mono)
GNP 450
 (N-3972)
KAREN
 Produced by: Ron Lockhart
 GENE NORMAN Presents — HOLLYWOOD, CALIFORNIA, U.S.A.

2:35
 Intro: 0:15
 Knollwood Music Corp. & Juniper Music, Inc. - ASCAP



COOK-IN—Roger Cook (on the left) recently in New York to meet with press, radio and promotion people on behalf of his first solo album, on Kama Sutra Records, "Meanwhile Back At The World . . ." hosted a luncheon at the East Side restaurant, The Summer House. Cook is seen here with (left to right) Neil Bogart, co-president of The Buddah Group, Gail Sicilia, Music Director WOR-FM and Barry Authors, Cook's manager.

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Additions To Radio Playlists

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

WABC—NEW YORK
I Wanna Be Where You Are—Michael Jackson—Motown

WHB—KANSAS CITY
Too Young—Donny Osmond—MGM
I've Been Lonely For So Long—Frederick Knight—Stax
Superwoman—Stevie Wonder—Tamla
Rocket Man—Elton John—Uni
Lean On Me—Bill Withers—Sussex
Take It Easy—Eagles—Asylum

WMAK—NASHVILLE
Too Young—Johnny Osmond—MGM
After Midnight—J. J. Cale—Shelter
If Loving You Is Wrong—Luther Ingraham—Stax
Happiest Girl In The U.S.A.—Donna Fargo—Dot
Long Cool Woman—Hollies—Epic

WKLO—LOUISVILLE
Daddy Don't You Walk So Fast—Wayne Newton—Chelsea
If Loving You Is Wrong—Luther Ingraham—Koko
Thick As A Brick—Jethro Tull—W.B.

WTIX—NEW ORLEANS
How Do You Do—Mouth & MacNeal—Phillips
Brandy—Looking Glass—Epic

WBAM—MONTGOMERY
Too Young—Donny Osmond—MGM
Mary Had A Little Lamb—Wings—Apple
If Loving You Is Wrong—Luther Ingraham—Koko
Lean On Me—Bill Withers—Sussex

KXOK—ST LOUIS
Schools Out—Alice Cooper—W.B.
Conquistador—Procol Harum—A & M
We're On Our Way—Chris Hodge—Apple
Day By Day—Godspell—Bell
Too Late To Turn Back Now—Cornelius Bros. & Sister Rose—U.A.
Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic

WLS—CHICAGO
Rocket Man—Elton John—Uni
How Do You Do—Mouth & MacNeal—Phillips
Country Woman—Magic Lantern—Charisma
Happiest Girl In The U.S.A.—Donna Fargo—Dot

WCAO—BALTIMORE
A Simple Man—Lobo—Big Tree
Layla—Derek & Dominoes—Atco
People Make The World Go Round—Stylistics—Avco
You Said A Bad Word—Stylistics—Avco
After Midnight—J. J. Cale—Shelter
Coconut—Nilsson—RCA

WMPS—MEMPHIS
If Loving You Is Wrong—Luther Ingraham—Koko
Touching Me—Ovations—MGM
Day By Day—Godspell—Bell
People Make The World Go Round—Stylistics—Avco
Coconut—Nilsson—RCA
Ride Sally Ride—Dennis Coffey—Buddah
Small Beginnings—Flash—Capitol

WAPE—JACKSONVILLE
Outa Space—Billy Preston—A & M
If Loving You Is Wrong—Luther Ingraham—Koko
It Doesn't Matter—Steve Stills—Atlantic
I Need You—America—W.B.
Too Young—Donny Osmond—MGM
Little Bit Of Love—Free—A & M

WIBG—PHILADELPHIA
If Loving You Is Wrong—Luther Ingraham—Koko
Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic
The Runaway—Grass Roots—ABC
Schools Out—Alice Cooper—W.B.

KQV—PITTSBURGH
Take It Easy—Eagle—Asylum
Sealed With A Kiss—Bobby Vinton—Epic
Coconut—Nilsson—RCA

WAYS—CHARLOTTE
If Loving You Is Wrong—Luther Ingraham—Koko
Daddy Don't You Walk So Fast—Wayne Newton—Chelsea
Rocket Man—Elton John—Uni
Layla—Derek & Dominoes—Atco
After Midnight—J. J. Cale—Shelter
Long Cool Woman—Hollies—Epic

WDGY—MINNEAPOLIS
We're Free—Beverly Bremers—Scepter
In The Ghetto—Candi Statton—Fame
We're On Our Way—Chris Hodge—Apple
Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic
Until We Met—Chesapeake Juke Box
Coconut—Nilsson—RCA
Dream On—Dennis Lambert—ABC

WMEX—BOSTON
Tramps—Sugar Bus
People Make The World Go Round—Stylistics—Avco
Circus—Mike Quarto—Evolution
Don't Mess With Jim—Jim Croce—ABC
Chappel Of Love—Robin & Joe
We're On Our Way—Chris Hodge—Apple
Where Is The Love—Roberta Flack & Donny Hathaway
Candy Man—Sammy Davis Jr.—MGM

KISN—PORTLAND
Take It Easy—Eagles—Asylum
Brandy—Looking Glass—Epic
Hide Your Love Away—Time Rose—Playboy
Daddy Don't You Walk So Fast—Wayne Newton—Chelsea
Long Cool Woman—Hollies—Epic
Lean On Me—Bill Withers—Sussex
Don't Mess Around With Jim—Jim Croce—ABC

KJR—SEATTLE
Happiest Girl In The U.S.A.—Donna Fargo—Dot
Coconut—Nilsson—RCA
I Refuse To Smile—Mandrill—Polydor
Inspiration/Where You Lead—Barbra Streisand—Columbia
Circus—Mike Quarto—Evolution
Don't Mess Around With Jim—Jim Croce—ABC
War Song—Neil Young & Graham Nash—W.B.

WCFL—CHICAGO
Candy Man—Sammy Davis Jr.—MGM
Lean On Me—Bill Withers—Sussex
I've Been Lonely For So Long—Frederick Knight—Stax
School's Out—Alice Cooper—W.B.

CKLW—DETROIT
Brandy—Looking Glass—Epic
Too Young—Donny Osmond—MGM

WIXY—CLEVELAND
Too Young—Donny Osmond—MGM
Mary Had A Little Lamb—Paul McCartney—Apple
Day By Day—Godspell—Bell
Brandy—Looking Glass—Epic
Funk Factory—Wilson Pickett—Atlantic
Powder Blue Mercedes Queen—Raiders—Columbia

KILT—HOUSTON
Long Cool Woman—Hollies—Epic
Conquistador—Procol Harum—A & M
Alone Again—Gilbert O'Sullivan—MAM
Amazing Grace—Royal Scots Band—RCA

WSAI—CINCINNATI
Conquistador—Procol Harum—A & M
Happy—Rolling Stones—Rolling Stones
I Wanna Be Where You Are—Michael Jackson—Motown
Too Late To Turn Back Now—Cornelius Bros. & Sister Rose—U.A.
Too Young—Donny Osmond—MGM
We're Free—Beverly Bremers—Scepter

WOKY—MILWAUKEE
Brandy—Looking Glass—Epic
Little Woman Love—Wings—Apple
Go All The Way—Raspberries—Capitol

WROV—ROANOKE
Too Late To Turn Back Now—Cornelius Bros. & Sister Rose—U.A.
Long Cool Woman—Hollies—Epic
Alone Again—Gilbert O'Sullivan—MAM
Past Our Bedtime—Sunshine—Scepter
Lean On Me—Bill Withers—Sussex
Jesahel—English Cong.—Atco
I Wanna Be Where You Are—Michael Jackson—Motown
Steppin'—Melanie—Neighborhood
Sweet Inspiration—Barbra Streisand—Columbia

WLAV—GRAND RAPIDS
Take It Easy—Eagles—Asylum
I Wanna Be Where You Are—Michael Jackson—Motown
Layla—Derek & Dominoes—Atco

WFIL—PHILADELPHIA
If Loving You Is Wrong—Luther Ingraham—Stax
Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic
Sweet Inspiration—Barbra Streisand—Columbia
Alone Again—Gilbert O'Sullivan—MAM
Powder Blue—Raiders—Columbia

WFEC—HARRISBURG
If Loving You Is Wrong—Luther Ingram—Koko
If You Can't Be My Woman—Boone's Farm—Columbia
Where Is The Love—Flack & Hathaway—Atlantic
Mary Had A Little Lamb—Wings—Apple
Morning Dew—Nazareth—Warner Bros.

KIOA—DES MOINES
The Runaway—Grass Roots—Dunhill
Powder Blue Mercedes Queen—Raiders—Columbia
Gone—Joey Heatherton—MGM
Long Cool Woman—Hollies—Epic

WPOP—HARTFORD
Where Is The Love—Flack & Hathaway—Atlantic
The Runaway—Grass Roots—Dunhill
School's Out—Alice Cooper—W.B.
Getting Together—Silver Bird—Columbia

WCOL—COLUMBUS
Conquistador—Procol Harum—A & M
Brandy—Looking Glass—Epic
Schools Out—Alice Cooper—W.B.
After Midnight—J. J. Cale—Shelter
Alone Again—Gilbert O'Sullivan—MAM
Motorcycle Mama—Sailcat—Elektra
Happiest Girl In The U.S.A.—Donna Fargo—Dot

KNUZ—HOUSTON
Go All The Way—Raspberries—Capitol
Sealed With A Kiss—Bobby Vinton—Epic
Long Cool Woman—Hollies—Epic
Brandy—Looking Glass—Epic
Chapel Of Love—Robin & Joe
Baby Don't Get Hooked—Mac Davis—Columbia
Breaking Up—Heavenbound—MGM
Mascarade—Edward Bear—Capitol

WHLO—AKRON
People Make The World Go Round—Stylistics—Avco
Mary Had A Little Lamb—Wings—Apple
Who Has The Answer—Andy Kim—Uni
Sweet Inspiration—Barbra Streisand—Columbia
The Runaway—Grass Roots—ABC
Circles—New Seekers—Elektra

KAKC—TULSA
Hold Your Head Up—Argent—Epic
Day By Day—Godspell—Bell
Conquistador—Procol Harum—A & M
Powder Blue—Raiders—Columbia
Superwoman—Stevie Wonder—Tamla
It Doesn't Matter—Steve Stills—Atlantic
Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic

THE BIG THREE

1. Brandy—Looking Glass—Epic
2. Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic
3. Too Young—Donny Osmond—MGM

KNDE—SACRAMENTO
Alone Again—Gilbert O'Sullivan—MAM
Hold Your Head Up—Argent—Epic
Brandy—Looking Glass—Epic
School's Out—Alice Cooper—W.B.
Papa Was A Rolling Stone—Undisputed
Truth—Tamla

KYA—SAN FRANCISCO
How Do You Do—Mouth & MacNeal—Phillips
Rocket Man—Elton John—Uni
Amazing Grace—Royal Scott Guards—RCA

KGB—SAN DIEGO
Where Is The Love—Flack & Hathaway—Atlantic
Too Late To Turn Back Now—Cornelius Bros. & Sister Rose—U.A.
Let Love Carry You Along—Joy Of Cooking—Capitol
Amazing Grace—Royal Scott Guards—RCA
Mother Earth—Tom Rush—Columbia
Pink Moon—Nick Drake—Island
Everybody's Gotta Live—Arthur Lee—A & M
Drinking Man's Friends—Eric Quincey Tate Group—Capricorn
Fog Hat—Fog Hat—Bearsville
Big Wind—Sonny & Brownie—Impress
War Song—Neil Young & Graham Nash—Reprise
In A Broken Dream—Python Lee Jackson—Crescendo
Whispering Thunder—Jeffrey Cain—W.B.
Little Bit Of Love—Free—A & M
Morning Dew—Nazareth—W.B.
Long Cool Woman—Hollies—Epic
Stand By The Door—Audience—Elektra
Yankee Lady—Brewer & Shipley—Kama Sutra

WSGN—BIRMINGHAM
Men Of Learning—Vigrass & Osborne—Uni
Lean On Me—Bill Withers—Sussex
Brandy—Looking Glass—Epic
Day By Day—Godspell—Bell
Too Young—Donny Osmond—MGM
People Make The World Go Round—Stylistics—Avco
Don't Mess Around With Jim—Jim Croce—ABC

KLIF—DALLAS
Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic
Hold Your Head Up—Argent—Epic
Happiest Girl In The U.S.A.—Donna Fargo—Dot
Motorcycle Mama—Sailcat—Elektra

WKBW—BUFFALO
I Wanna Be Where You Are—Michael Jackson—Motown
Lean On Me—Bill Withers—Sussex

WQAM—MIAMI
Lean On Me—Bill Withers—Sussex
Too Young—Donny Osmond—MGM

WJET—ERIE
People Make The World Go Round—Stylistics—Avco
Immigration Man—Nash & Crosby—Atlantic
Rocket Man—Elton John—Uni
Alone Again—Gilbert O'Sullivan—MAM
Automatically Sunshine—Supremes—Motown
Stories—Chakachas—Polydor
If Loving You Is Wrong—Luther Ingraham—Stax
Cats Eye In The Window—Tommy James—Roulette

WKWK—WHEELING
Alone Again—Gilbert O'Sullivan—MAM
Schools Out—Alice Cooper—W.B.
Men Of Learning—Vigrass & Osborne—Uni
Rocket Man—Elton John—Uni
Too Young—Donny Osmond—MGM
Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic
I'm Coming Home—Stories—Kama Sutra

WDRC—HARTFORD
Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic
Layla—Derek & Dominoes—Atlantic
Schools Out—Alice Cooper—W.B.
Mary Had A Little Lamb—Wings—Apple

WOKY—MILWAUKEE
Brandy—Looking Glass—Epic
Go All The Way—Raspberries—Capitol
Little Woman Love—Wings—Apple

WGLI—BABYLON
People Make The World Go Round—Stylistics—Avco
Daddy Don't You Walk So Fast—Eagles—Asylum
You Said A Bad Word—Joe Tex—Dial
Jasahel—English Cong.—Atco
Rip Off—Laura Lee—Buddah

WPRO—PROVIDENCE
Conquistador—Procol Harum—A & M
Sweet Inspiration—Barbra Streisand—Columbia
Daddy Don't You Walk So Fast—Wayne Newton—Chelsea
Too Late To Turn Back Now—Cornelius Bros. & Sister Rose—U.A.
Beautiful Sunday—Daniel Boone—Mercury

KLEO—WICHITA
Brandy—Looking Glass—Epic
We're On Our Way—Chris Hodge—Apple
Coconut—Nilsson—RCA
Lean On Me—Bill Withers—Sussex

WING—DAYTON
Lean On Me—Bill Withers—Sussex
Take It Easy—Eagles—Asylum
Rocket Man—Elton John—Uni
I've Been Lonely For So Long—Frederick Knight—Stax
Sealed With A Kiss—Bobby Vinton—Epic
How Do You Do—Mouth & MacNeal—Phillips
People Make The World Go Round—Stylistics—Avco
I Wanna Be Where You Are—Michael Jackson—Motown



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Billy Joe Thomas



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Picks of the Week

THE PARTRIDGE FAMILY (Bell 235)

Breaking Up Is Hard To Do (2:30) (Screen Gems-Columbia, BMI—N. Sedaka, H. Greenfield)

Neil Sedaka's biggie sounds tailor-made for the Family. Will be their biggest in a long while, and deservedly so. Flip: "I'm Here, You're Here" (2:39) (same—W. Farrell, G. Goffin)

WINGS (Apple 1851)

Mary Had A Little Lamb (3:30) (Maclen/McCartney, BMI—P. & L. McCartney) Little Woman Love (2:06) same credits

Mother Goose helped write the "A" side; the nursery rhyme we all know and love gets a bouncy treatment. Flip is a "Lady Madonna" -ish rocker. Both will fly.

MALO (Warner Bros. 7605)

Cafe (3:26) (Canterbury, BMI—A. Garcia, P. Tellez, J. Santana)

El Exigente's got nothing to complain about here. A stronger brew as a follow-up cup to "Suavecito" that's good to the last drop. Flip: "Peace" (3:39) (same—Garcia, Tellez, Zarate, Versoza)

THE TEMPTATIONS (Gordy 7119)

Mother Nature (2:59) (Jobete, ASCAP—N. Zesses, D. Fekaris)

Change of pace and direction for the guys—a lush ballad bound for pop and soul honors. Flip: no info. available

APRIL WINE (Big Tree 142)

Bad Side Of The Moon (3:00) (Dick James, BMI—E. John, B. Taupin)

Tune from Elton John's first British LP is a catchy rocker, following the flow of their "You Should Have Been A Lady" success. Flip: "Believe In Me" (4:12) (Belwin-Mills, ASCAP—M. Goodwyn)

THE UNDISPUTED TRUTH (Gordy 7117)

Papa Was A Rollin' Stone (3:25) (Stone Diamond, BMI—N. Whitfield, B. Strong)

Shaping up as their biggest since "Smiling Faces," an effectively produced story song of a wandering, philandering dad. Flip: no info. available

DAVID BUSKIN (Epic 10880)

When I Needed You Most Of All (2:55) (Lou Levy, ASCAP—D. Buskin)

Song from his debut LP, re-cut with tasteful strings and chorus. A talent and a half performs a doubly fine tune. Flip: no info. available

EDDIE KENDRICKS (Tamla 54218)

Eddie's Love (3:20) (Jobete, ASCAP—L. Caston, A. Poree)

From his new LP, psychedelic guitar meshes with a sweet mid-tempo love letter. Eddie makes it funky. Flip: no info. available

O'JAYS (Phila. International 3517)

Back Stabbers (3:07) (Assorted, BMI—L. Huff, G. McFadden, J. Whitehead)

Their best in years. Gamble & Huff have outdone themselves. As sharp a pop/souler as you're ever going to hear. Flip: no info. available

SILVERBIRD (Columbia 45625)

Getting Together (2:44) (April, ASCAP—V. & R. Ortiz)

Chewy, summery upper will be this year's "See You In September." Irresistible sound destined to be Top 10 or better. Flip: no info. available

THE DOORS (Elektra 45793)

Get Up And Dance (2:25) (Alchemical, ASCAP—Manzarek, Krieger)

Doors plus female chorus, hand clappin' and tack piano. Their straight-ahead commercialism this time out should quickly be rewarded with chart action. Flip: no info. available

THE NEW SEEKERS (Elektra 45787)

Circles (4:35) (Ampco, ASCAP—Chapin)

The sequel they've been looking for to "I'd Like To Teach The World To Sing." Penned by the "Taxi" man Harry Chapin, this one meters in as an instant standard. Flip: no info. available

Newcomer Picks

NEIL YOUNG & GRAHAM NASH (Reprise 1099)

War Song (3:34) (Silver Fiddle, BMI—N. Young)

Latest in the combination pairings from CSN&Y debuts with a philosophical/political opus in the groove of "Ohio." No battle needed for this to be victorious. Flip: "The Needle And The Damage Done" (1:59) (Broken Arrow, BMI—N. Young)

THE JAMES BROWN SOUL TRAIN (Polydor 14129)

Honky Tonk Part 1 (3:05) (W&K/Islip, BMI—B. Doggett, S. Shepherd, H. Glover, C. Scott, B. Butler)

Bill Doggett's original barrelhouse rocker updated by an instrumental contingent under the aegis of King James. Flip: no info. available

MIKE QUATRO JAM BAND (Evolution 1062)

Circus (3:43) (Lobek, ASCAP—M. & S. Quatro)

The quintessence of a studio band. Two guys via multi-tracking become a percussive orchestra. Dynamite Top 40/FM item. Flip: "Time Spent In Dreams" (4:05) (same—M. Quatro)

BOONES FARM (Columbia 45623)

If You Can't Be My Woman (3:00) (Boones Farm, ASCAP—G. Stovall, K. Sprague)

Truly unique blend of many sounds that emerges a simple but elegant musical/lyrical statement. Will bear fruit with just a taste of pop exposure. Flip: no info. available

AUSTIN ROBERTS (Chelsea 78-0101)

Something's Wrong With Me (3:07) (Pocket Full Of Tunes, BMI—D. Janssen, B. Hart)

Label is scoring with their first release (Wayne Newton), and this should keep their batting average at 1000. A hit on the Bread/Tommy James ballad axis. Flip: no info. available

WEEKEND (Goodtime 4501)

Together (2:25) (Warner/Tamerlane, BMI—D & D. Addrissi)

Group recaptures the Turtles style and should score a summer hit with it. Sounds good mid-week as well. Flip: "Doc Halliday" (3:42) (Ear Wax/Cognition, BMI—B. Culver, N. Wood)

WEST COAST REVIVAL (United Artists 50920)

So Far Away (3:42) (Screen Gems-Columbia, BMI—C. King)

Carole King song done up just to the soulful side of the 5th Dimension. MOR/Top 40/soul magic. Flip: no info. available

Choice Programming

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

APOLLO 100 (Mega 0080)

Telstar (3:14; 2:35) (Campbell-Connelly, ASCAP—J. Meek) Tornadoes hit put into orbit again by the "Joy" crew. Flip: no info. available

JACK JONES (RCA 74-0734)

Games Of Magic (2:36) (Olde Grog, BMI—Griffin, Royer) Lesser known Bread slice given the fine Jones touch. MOR's could hardly ask for more. Flip: "Coming Apart" (3:31) (same credits)

DIXIE LEE INNES (Bell 230)

Black Paper Roses (2:22) (Maribus, BMI—B. Gonzales) Lead singer of original Caste solos with strong pop material. Flip: "The Dolphins" (Third Story, BMI—F. Neil)

BOB MOSLEY (Reprise 1096)

Gypsy Wedding (3:03) (James R. Mosley, ASCAP—B. Mosley) Moby Graper peels himself a solo. Infectious refrain and rhythm track. Flip: no info. available

CHUCK DUBERSTEIN (Roulette 7128)

A Shot Of Rhythm And Blues (2:30) (Fame, BMI—T. Thompson) Gets you moving and singing along from the first note. AM play will see it make pop noise. Flip: no info. available

JAMESTOWN MASSACRE (Warner Bros. 7603)

Summer Sun (3:04) (Nine Mile, BMI—T. Powers) Lightly up sound, somewhere between BS&T and CSN&Y. Refreshing. Flip: no info. available

BRUCE ROBERTS (Bell 232)

All The Time In The World (3:17) (Dramatis, BMI—B. Roberts) School's out and love's up; new artist with a tried and true tune idea. Flip: no info. available

MUNGO JERRY (Pye 65009)

Open Up (3:24) (Our, ASCAP—R. Dorset) "In The Summertime" guys with a Doors-type rocker for openers on their new label. Flip: "Going Back Home" (2:16) (same credits)

RALPH HARRISON (Gramm 001)

California Bloodlines (2:37) (January, BMI—Stewart) Fine up treatment of John Stewart's tribute to backgrounds. Flip: "The Message" (2:38) (Gramm, BMI—R. Harrison)

SAMMY KAYE (Project 3 1421)

If You've Got The Time (2:33) (Shada, ASCAP—B. Backer) Miller beer commercial with a lyric head that could suds as an MOR hit. Flip: "For The Good Times" (3:02) (Buckhorn, ASCAP—K. Kristofferson)

STAN FREBERG (Capitol 3355)

John And Marsha (2:25) (Central, BMI—S. Freberg, B. Liebert, C. Stone) Classic two-word comedy routine is back, and should generate renewed interest in the comic genius. Flip: "Try" (3:10) (same—S. Freberg, R. Raskin)

JOE SIMON (Sound Stage 7 1508)

Misty Blue (3:02) (Talmont, BMI—B. Montgomery) Label dips back into their Simon sounds vault to come up with a colorful ballad. Flip: "That's The Way I Want Our Love" (2:38) (Cape Ann/Jabee, BMI—Beavers, Hill et al)

RONNIE BISHOP (Zuma 658)

The Carpenter's Son (2:59) (Softcharay, BMI—R. Bishop) Interesting MOR ballad sung as if the vocalist were Jesus talking to Dad. Will cause talk. Flip: "I Lost My Place" (2:09) (same credits)

BRIAN HYLAND (Uni 55334)

Only Wanna Make You Happy (2:42) (Pocketfull, BMI—B. Hart, W. Farrell) Tambourine shakin' return for the "Itsy Bitsy Bikini/Gypsy Woman" man. With exposure, should make many glad. Flip: no info. available

THE MAJIC SHIP (P.I.P. 8936)

Wednesday Morning Dew (2:57) (Luristan, ASCAP—T. Mikosey, M. Gerringan) Group has picked an apt name as their debut tune sails along on a mystic sea of pop prospects. Flip: no info. available

RONNIE DYSON (Columbia 45599)

Jesus Is Just Alright (3:12) (Yolk/Alexis, ASCAP—A. Reynolds) Fantastic voice tackles the Byrds original Jesus-rocker with much potential success. Flip: no info. available

THE CY COLEMAN CO-OP (London 173)

What Are Heavy? (2:49) (Notable, ASCAP—C. Coleman, C. Rossetti) Poem from 1800's meets thoroughly modern Coleman. MOR's should start this moving. Flip: "When It Comes To Lovin'" (2:29) (same—C. Coleman, B. Fried)

ELIJAH (United Artists 50919)

Mama (3:08) (Unart/Hot Chariot, BMI—M. Esparza, S. Lawrence) Taste of Latin horns and powerful vocalist join forceful forces. With AM play, a giant debut disk. Flip: no info. available

PAT DENNIS (Perception 512)

Until (2:45) (Patrick Bradley, BMI—P. Adams, D. Jordan) Artist comes on like a one woman Honey Cone. Commercial pop/souler. Flip: "It's So Easy" (2:30) (Loutodd, BMI—C. Curry, D. Jordan, P. Adams)

ALFIE & THE EXPLOSIONS (Phil. L. A. Of Soul 357)

Safire (2:08) (Dandelion, BMI—H. Gibson) Yes, an instrumental that's controversially punctuated by that Amos 'N Andy stereotype. Let the listener judge. Flip: "True Love" (3:22) (same credits)

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NEW YORK—REGGAE: ONLY A MOTION AWAY (CONCLUSION)

(Last week, *Insight & Sound* was devoted to discussing the definition, sound and feeling of Reggae music. We realized its influences on many of our own popular acts such as **The Stones**, **Paul McCartney** and **Paul Simon**. Incidentally, the back up musicians on Simons' "Mother & Child Reunion" and "Me And Julio" tracks are none other than **Byron Lee** & **The Dragonaires**. This concluding segment will discuss some of the major Reggae acts now popular in Jamaica.)

The music of any given area is almost always influenced by its surroundings. The Jamaican atmosphere, with its bright sunny days and tranquil moonlit nights is reflected in a music that is both soft and driving at the same time. But, just as there are different kinds of rock, blues and jazz formats, Reggae too has its differences. All Reggae songs are basically similar in their harmonic structure and rhythmic feel. But they are dissimilar in audience appeal. There is the "Rastafari" Reggae sound which can be likened to our own FM or underground music. Much of this music, though is banned on local radio because of its social or political content. "Wet Dream," "Beat 'Em On Babylon," and "Doris, Open Your Legs" are three examples much like **Yoko Ono's** "Open Your Box" which was also banned on most American radio stations. The major portion of Reggae music, however fits into what we know as the MOR and R&B formats.

Last week we mentioned **Byron Lee** and **The Dragonaires** and one of their songs, "Meagre Dog" but to discuss Reggae music you must put Byron Lee in proper perspective. Byron and his band, the Dragonaires, have been the number one band on the Island in the same respect that **Woody Herman**, & **Guy Lombardo** have been considered top bands. We mean, then—the big band sound.

Byron's band concentrated on performing at functions, gatherings and parties rather than major shows. One of the group's main drawbacks is the fact that

HOLLYWOOD—IAN SAMWELL: BRINGING AMERICA HOME

"I only started producing because I was so fed up with the way other people were producing my songs." The speaker was **Ian Samwell**, a fixture on the English pop scene since the late 50's. Today, he has become a hot item in this country as well; his production of "A Horse with No Name" being this year's Cinderella story.

"I was the first guitar player with **Cliff Richard's** band, back when they were called **The Drifters**. Then I wrote a song called 'Move It,' which was a fantastic hit for Cliff. I simply wasn't good enough to play lead with the band anymore, so they brought in **Hank Marvin** and I moved to bass." Ian's chief success as a songwriter was in England, though one composition, "You Can Never Stop Me From Loving You" was a top-20 hit for **Johnny Tillotson** in this country nine years ago.

Ian moved into production, working on the first **Small Faces** album (and co-writing their single, "Whatcha Gonna Do About It") and producing **John Mayall's** first single. "I'd known **Steve Marriott** for years. I thought that he was very talented, but that the rest of them were terrible. I think they're wonderful now—in fact, I brought **Faces** to Warner Bros."

We asked Ian how he first met America. "Someone brought me a tape of a band. I wanted to hear them, so I went to their place. Their equipment had broken, and they weren't able to play for me. But they gave me another tape they had made. On it was a guitar solo that had absolutely nothing to do with the rest of the record—it obviously wasn't them playing. I asked who it was, and that's where they made their mistake: they told me. It was a fellow named **Gerry Beckley**. I contacted him, and America was what he was doing."



(Top)—Ken Lazarus & Barry Biggs
(Bottom)—Ian Samuel & Chris Darrow



Climax—With Sonny Geraci

they lack a front man, a versatile male lead singer. And though extremely popular in Jamaica, they do not have the track record that most other popular groups have. Following is a partial listing of some of the major Reggae acts:

Ken Lazarus: a little less than two years ago, one Jamaican newspaper had this to say about Lazarus who is known as the "King Of Reggae": "At this very moment, Ken Lazarus has nine songs in the top 15. He has taken over Guyana by storm . . . nobody knows anything about him except that he does the Reggae thing better than anyone else." Lazarus, who records for Steady Records, is still doing his Reggae thing, and is still quite a sensation at it.

Vic Taylor: Taylor is a young Jamaican who has mastered the art of perfect pronunciation. Thus, he can sing with the thickest of accents, and on the other hand, is able to deliver tunes such as "You'll Never Walk Alone" and "My Way" in perfect English.

Barry Biggs: Pictured above with members of **The Dragonaires**, Biggs is a personable Reggae artist who leans more in the direction of the R&B sound. "Show Me Your Company," a self penned tune is currently being prepared for release in America.

Hopeton Lewis: Lewis has also had a fling at performing as lead vocalist with **Byron Lee**. He had two huge singles, "Take It Easy," and "Music Got Soul," during the 60's Rock Steady era and he won the Festival '70 Song Competition Award for his own "Boom Shacka-lacka". Lewis also had an international hit called "Groovin' Out On Life."

Though there are dozens and dozens of top flight Reggae artists, (**Eddie Lovette**, **Eric Donaldson**, **Keith Lyn**, etc.) space limitations have allowed us to mention only a few.

As far as the future of Reggae music in America is concerned, it is interesting to note that **Byron Lee** is in the process of completing a brand new 16 track fully dolbyized recording studio in Kingston, Jamaica, while Federal Recording Studios already have quite a solid reputation. Also, many American and
(Cont'd. on page 31)

Samwell is currently in Los Angeles—or was, when we spoke with him—recording **Claudia Linnear**, whose greatest fame has come so far from her reputation as a background singer and from a featured spot in the "Mad Dogs and Englishmen" tour. We asked Ian what he thought of our theory that session musicians make lousy soloists and leaders. "I know what you mean, and I don't think that it applies to Claudia at all. She's had a chance to solo with **Joe Cocker**, and with **Leon Russell**, and did quite well. And the results of our recording have been excellent."

One side of the upcoming album will be devoted to the songs of another recent Warner Bros. acquisition, **Allen Toussaint**. "We started just doing one or two songs. Then we thought it would be a good idea to do a whole side. We phoned Toussaint in New Orleans, asking for suggestions. He wound up coming here to play piano on the sessions and do some singing, as well."

Ian is British, which means—among other things—that he exudes warmth and class. He spent a good portion of our talk chatting up the room service operator, with mixed success. Well, as a matter of fact, no success. Tea came instead of coffee, and when the coffee came to replace it, new cups didn't. But that's the kind of problem it's almost fun to put up with when you're riding a horse with no name.

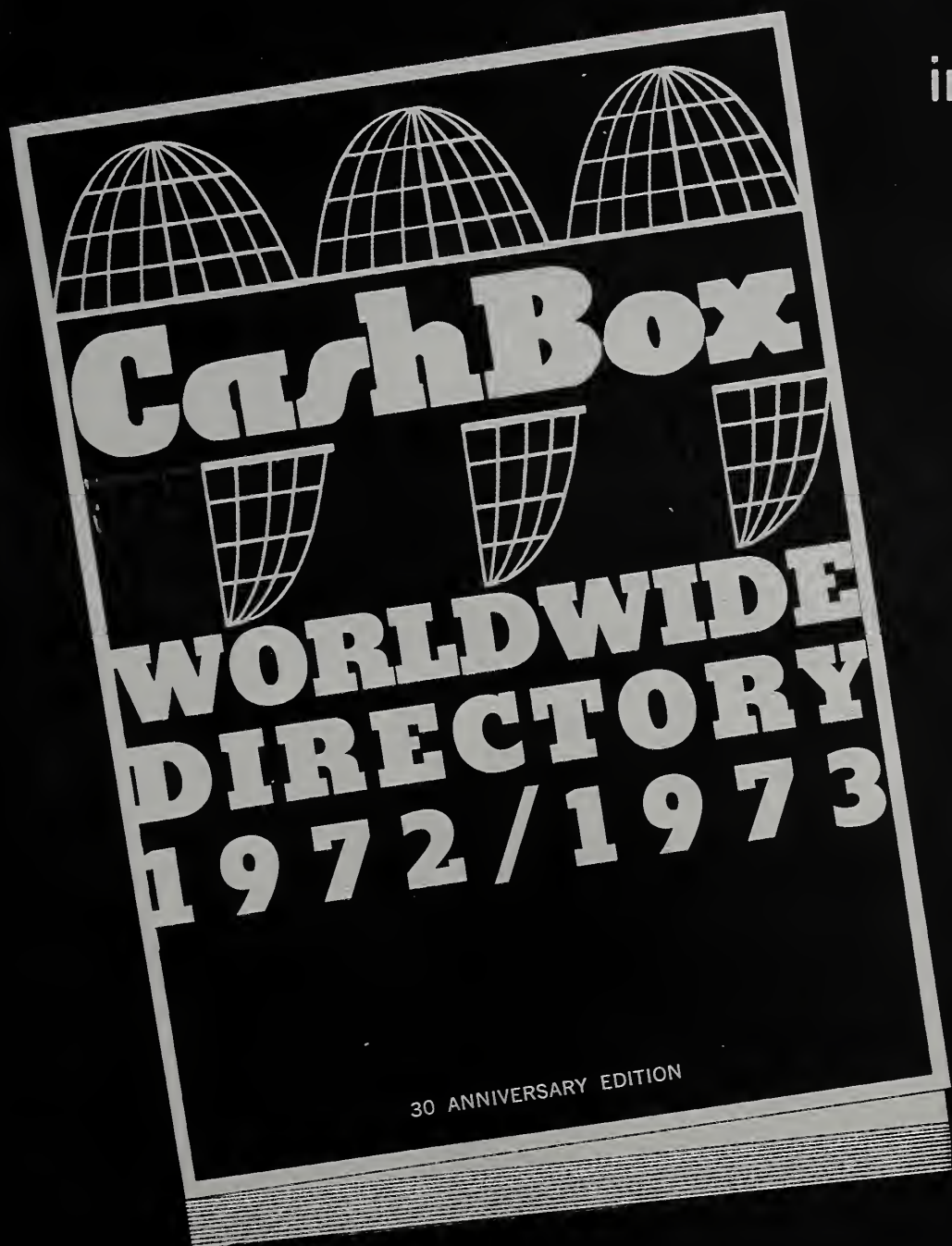
ON THE TRAIL OF THE LONESOME PICKER

CHRIS DARROW—One of the many albums to have come out this year with a lot of critical acclaim but little or no success in the marketplace is the debut effort of one **Chris Darrow**. On the Fantasy label, "Artist's Proof" is a fine mixture of country, rock and folk picking and singing, and not necessarily in that order, either.

We've had a little bet with ourselves over the years that Chris has probably played the Troubadour more nights than any other single musician. The reason he has been able to do so is that he is an accomplished utility musician—able to provide excellent work on guitar, mandolin, fiddle and God knows what else, whenever needed. He finds himself, then, in constant call when pickup bands are
(Cont'd. on page 31)

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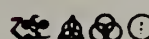
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CashBox Top 100 Albums

- | | | | | | | | | |
|----|---|----|----|--|-----|-----|--|-----|
| 1 | THICK AS A BRICK JETHRO TULL (Reprise MS 2072) | 1 | 35 | THE STYLISTICS (Avco AV 33023) | 40 | 68 | BARE TREES FLEETWOOD MAC (Reprise MS 2080) | 63 |
| 2 | EXILE ON MAIN ST. ROLLING STONES (Rolling Stones 2-2900) (TP/CS 2-2900) | 14 | 36 | I WROTE A SIMPLE SONG BILLY PRESTON (A&M 3507) (BT 3507) (CS 3507) | 46 | 69 | AND THAT'S THE TRUTH LILY TOMLIN (Polydor PD 5023) | 74 |
| 3 | FIRST TAKE ROBERTA FLACK (Atlantic SD-8230) (TP/CS 8230) | 2 | 37 | THE ROAD GOES EVER ON MOUNTAIN (Windfall 5502) | 37 | 70 | COLORS OF THE DAY JUDY COLLINS (Elektra EKS 75030) | 101 |
| 4 | HARVEST NEIL YOUNG (Reprise MS 2032) (8-2032) (5-2032) | 3 | 38 | FM & AM GEORGE CARLIN (Little David LD 7214) | 31 | 71 | WHATCHA SEE IS WHATCHA GET DRAMATICS (Volt 6081) | 78 |
| 5 | ROBERTA FLACK & DONNA HATHAWAY (Atlantic SD 7216) (TP 7216) (CS 7216) | 12 | 39 | POWERGLIDE NEW RIDERS OF THE PURPLE SAGE (Columbia KC 31284) | 43 | 72 | CHEECH & CHONG (Ode 77010) (8XT 77070) (CS 77010) | 77 |
| 6 | JOPLIN IN CONCERT JANIS JOPLIN (Columbia C 2X31160) | 6 | 40 | STILL BILL BILL WITHERS (Sussex SXBS 7014) | 55 | 73 | AMERICAN PIE DON McLEAN (United Artists UAS 5535) | 58 |
| 7 | GRAHAM NASH & DAVID CROSBY (Atlantic SD 7-220) (TP 7-220) (CS 7-220) | 5 | 41 | THE CONCERT FOR BANGLA DESH VARIOUS ARTISTS (Apple STCX 3385) (CAX 31230) (ZXT 31230) | 32 | 74 | QUIET FIRE ROBERTA FLACK (Atlantic SD 1594) (TP 1594) (CS 1594) | 71 |
| 8 | AMERICA (Warner Bros. GS 2576) (8-2576) (5-2576) | 4 | 42 | SAMMY DAVIS JR. NOW (MGM SE 4832) | 49 | 75 | KILLER ALICE COOPER (Warner Bros. 2567) (8-2567) (5-2567) | 72 |
| 9 | A LONELY MAN CHI-LITES (Brunswick 754179) | 11 | 43 | MUSIC CAROLE KING (Ode 77013) (BT 7013) (CS 77013) | 33 | 76 | LIVE CREAM VOLUME II (Atco 7005) (TP/CS 7005) | 62 |
| 10 | MANASSAS STEPHEN STILS (Atlantic SD 2-903-0996) | 8 | 44 | ALL I EVER NEED IS YOU SONNY & CHER (Kapp KS 3660) | 35 | 77 | LAYLA DEREK & DOMINOS (Atco SD 2-704) (TP/CS 2-704) | 89 |
| 11 | EAT A PEACH ALLMAN BROS. BAND (Capricorn 2 CP 0102) (8/5 0102) | 7 | 45 | GODSPELL ORIGINAL CAST (Bell 1102) (8/5 1102) | 47 | 78 | STRAIGHT SHOOTER JAMES GANG (ABC ABCX 741) | 66 |
| 12 | FRAGILE YES (Atlantic SD 7211) (TP 7211) (CS 7211) | 9 | 46 | HEADS & TAILS HARRY CHAPIN (Elektra 75023) (BT 5023) (5-5023) | 48 | 79 | FLOY JOY SUPREMES (Motown M 751 L) (M8 1751) (M75 751) | 97 |
| 13 | SMOKIN' HUMBLE PIE (A&M SP 4342) (8T/CT 4342) | 10 | 47 | BURGERS HOT TUNA (Grunt FTR 1004) (P8FT/PKFT 1004) | 38 | 80 | SITTIN' IN KENNY LOGGINS with JIM MESSINA (Columbia C 31044) (CT/CS 31044) | 84 |
| 14 | MARK, DON & MEL 1969-71 GRAND FUNK RAILROAD (Capitol SABB 11042) (8XT/4XT 11042) | 13 | 48 | THE PARTRIDGE FAMILY SHOPPING BAG (Bell 6072) (8/5 6072) | 41 | 81 | BLOOD SWEAT & TEARS GREATEST HITS (Columbia KC 31170) (CA/CT 31170) | 69 |
| 15 | ALL DAY MUSIC WAR (United Artists UAS 5546) | 17 | 49 | INDIVIDUALLY & COLLECTIVELY THE 5TH DIMENSION (Bell 6073) (8/5 6073) | 50 | 82 | BUMP CITY TOWER OF POWER (Warner Bros. BS 2616) | 88 |
| 16 | BEALITUDE: RESPECT YOURSELF STAPLE SINGERS (Stax STS 3002) | 19 | 50 | DR. HOOK & THE MEDICINE SHOW (Columbia KC 30898) (CA 30898) (CT 30898) | 60 | 83 | KINK KRONIKLES KINKS (Reprise RS 6454) (8-6454) (5-6454) | 75 |
| 17 | PAUL SIMON (Columbia KC 30750) (CA 30750) (CT 30750) | 15 | 51 | CABARET ORIGINAL SOUNDTRACK (ABC ABCD 752) (085-1049) (OK 1049) | 52 | 84 | MANDRILL IS (Polydor 5025) (8F 5025) (4F 5025) | 87 |
| 18 | DONNY HATHAWAY LIVE (Atco SD 33-386) (TP/CS 33-386) | 24 | 52 | YOUNG GIFTED AND BLACK ARETHA FRANKLIN (Atlantic SD 72213) (TP 7213) (CS 7213) | 36 | 85 | INNER-MOUNTING FLAME MARHAVISHNU ORCHESTRA WITH JOHN McLAUGHLIN (Columbia KC 31067) | 86 |
| 19 | HISTORY OF ERIC CLAPTON (Atco 2-802) (TP 2-802) (CS 2-802) | 21 | 53 | SHAFT ORIGINAL SOUNDTRACK (Enterprise & MGM) (EN 2-5002) (ENC 2-5002) | 45 | 86 | REST IN PEACE STEPPENWOLF (Dunhill DSX 50124) (8/5 50124) | --- |
| 20 | LET'S STAY TOGETHER AL GREEN (Hi SHL 32070) | 22 | 54 | JACKSON BROWNE (Asylum SD 5051) (TP 5051) (CS 5051) | 51 | 87 | COME FROM THE SHADOWS JOAN BAEZ (A&M SP 4339) (8T/CS 4339) | 91 |
| 21 | LOVE THEME FROM "THE GODFATHER" ANDY WILLIAMS (Columbia KC 31303) (CA/CT 31303) | 18 | 55 | MACHINE HEAD DEEP PURPLE (WB BS 2607) (8-2607) (5-2607) | 59 | 88 | THE SNAKE HARVEY MANDELL (Janus JLS 3037) | 93 |
| 22 | PROCOL HARUM LIVE WITH THE EDMONTON SYMP. ORCH. (A&M SP 4335) (8T/CS 4339) | 30 | 56 | AMAZING GRACE ARETHA FRANKLIN (Atlantic SD 2-906) (TP/CS 2-906) | --- | 89 | CLOCKWORK ORANGE ORIGINAL SOUNDTRACK (Warner Bros. BS 2573) (8-2573) (5-2573) | 76 |
| 23 | MUSIC OF MY MIND STEVIE WONDER (Tamla 314) | 28 | 57 | TEASER AND THE FIRE CAT CAT STEVENS (A&M SP 4313) (8T 4313) (CS 4313) | 61 | 90 | MEET THE BRADY BUNCH (Paramount 6032) | 94 |
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| 25 | I GOTCHA JOE TEX (Dial DL602) (DCB-6002) (DCR4-6002) | 26 | 59 | GERALDINE FLIP WILSON (Little David 1001) (TS 1001) (CS 1001) | 64 | 92 | ALVIN LEE & COMPANY TEN YEARS AFTER (Deram XDES 18064) | 79 |
| 26 | MARDI GRAS CREEDENCE CLEARWATER REVIVAL (Fantasy 9404) | 16 | 60 | HOT ROCKS 1964-1971 ROLLING STONES (London 2 PS 606/7) | 68 | 93 | HELLBOUND TRAIN SAVOY BROWN (London XPAS 71052) | 80 |
| 27 | MALO Warner Bros. (BS 2584) (8-2584) (5-2584) | 23 | 61 | HONKY CHATEAU ELTON JOHN (UNI 93135) | --- | 94 | EV'RY DAY OF MY LIFE BOBBY VINTON (Epic KE 31286) | 81 |
| 28 | PORTRAIT OF DONNY DONNY OSMOND (MGM SE-4820) | 39 | 62 | A MESSAGE FROM THE PEOPLE RAY CHARLES (ABC 755) (8/5 755) | 54 | 95 | BLACK MOSES ISAAC HAYES (Enterprise ENS 2-5003) (EN 25003) (EA 15003) | 82 |
| 29 | BABY I'M A WANT YOU BREAD (Elektra EKS 75015) (8T 5014) (5-5014) | 25 | 63 | FORGOTTEN SONGS & UNSUNG HEROES JOHN KAY (Dunhill DSX 50120) (8/5 50120) | 67 | 96 | FIDDLER ON THE ROOF ORIGINAL SOUNDTRACK (United Artists UAS 10900) (U5013) (K 5013) | 90 |
| 30 | JEFF BECK GROUP (Epic KE 31331) (EA/ET 31331) | 34 | 64 | ROADWORK EDWARD WINTER'S White Trash (Epic KEG 31249) | 57 | 97 | CELEBRATION EL CHICANO (Kapp KS 3663) (K8/K7 3663) | 103 |
| 31 | LOOKIN' THROUGH THE WINDOWS JACKSON 5 (Motown M 750 L) (M8 1750) (M75 750) | 44 | 65 | CRUSADER I (Blue Thumb BTS 6001) | 56 | 98 | MADMAN ACROSS THE WATER ELTON JOHN (Uni 93120) | 85 |
| 32 | TAPESTRY CAROLE KING (Ode 77009) | 27 | 66 | SOMETHING/ANYTHING? TOD RUNDGREN (Bearsville 2066) (8/5 2066) | 70 | 99 | JACKSON 5 GREATEST HITS (Motown M 741 L) (M8 1741) (M75 741) | 83 |
| 33 | NILSSON SCHMILSSON (RCA LSP 4515) (P8S 1734) (PK 1734) | 29 | 67 | OZONE COMMANDER CODY (Paramount PAS 6017) | 65 | 100 |  LED ZEPPELIN (Atlantic SD 7208) (TP 7208) (CS 7208) | 92 |
| 34 | IT'S JUST BEGUN JIMMY CASTOR BUNCH (RCA) (LSP 4640) (P8F 1888) | 42 | | | | | | |

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The Todd Rundgren Show

CARNEGIE HALL, NYC — Many strange preliminaries for this show, or so we hear, never made it to the stage. He rented two golf carts which were never used (likewise six alarm clocks) while Sookie Samuels' stunning midget-tailored costumes were overexposed in a people/puppet show opening the second half of the evening. Musically, Rundgren lies between Bread and the Bonzo Dog Band. When Todd doesn't take himself to excess, he is a colossal showman.

The Hello People provide much of the sensible/farcical visual element in his entourage. Their mimes know no equal in this end of the business, creating Alice-Cooperish sensations without overt violence. Their musical abilities are also far above average. Another strong member of Rundgren's group is Tom Cosgrove, who

did a fine vocal on Freddie Scott's "Hey Girl." His tasty guitar is obviously there from the beginning.

Rundgren himself may be the focal point of the group to the crowd (who gave him three encores), but had any of the groups he produces on record so expertly exhibited his on stage looseness, he probably would want nothing to do with them. He is frequently off-key and/or out of tune early in the evening. It might have been first time at CH jitters, but we hope he gets his genius on sooner very soon.

The poorest part of the show, a taped "comedy" routine which plays during intermission like an old used Mad Libs pad, should be dumped entirely. If the Bearsville artist were a bit more controlled in his lunacy, we could all be a lot happier for it. **r.a.**

Mandrill Ellen McIlwaine

CARNEGIE HALL, NYC — Once Mandrill got their thing together at the Friday (3) evening concert, the audience caught the good vibes and started to enjoy the diversified sounds emanating from this Latin-Rock styled band. Although their musical offerings range from Funky, R&B and on through Jazz with outstanding horn riffs, at this particular concert there were moments when it could have been more together. A talented group of musicians capably doubling on many instruments also featured Ric Wilson on an Arabian Horn riff solo that was tremendous. The full-house crowd dug the offerings of 'Cohelo,' 'Git It All' and 'I Refuse To Smile' all from the "Mandrill Is" currently released LP. I especially liked, 'Here Today Gone Tomorrow'.

Ellen McIlwaine, who is certainly a name to be contended with in the not too distant future, opened the show. She is an accomplished performer (guitarist, vocalist and composer). Her rendition of 'Losing You,' and 'We The People' were roundly received. She also achieves a Sitar effect on her acoustic guitar through the manipulation of a slide bar, the sound is unusual. Ellen has an outstanding voice, and I liked her delivery. Frankie Crocker did the MC honors, and as always was effective. **d.d.**

Gladys Knight & The Pips

ROYAL BOX, NY — Two heavy—very heavy—Motown acts are playing key New York showcases. The Supremes are winding up their last week at the Copa, while Gladys Knight & The Pips started doing some wonderful musical things at the Royal Box last Tues. (6).

More than super soul, Miss Knight is super anything in term's of her singing art. A bright, bubbly personality, the lovely performer is a model of the all-around vocal talent. She can convey a carefree soul spirit and then render a ballad in a most meaningful way. Her opener, "Nitty Gritty," is an instant show-stopper, while "He Ain't Heavy" or "Help Make It Through the Night" or "If I Were Your Woman"—a song of uncommon poignance—are you-can-hear-a-pin-drop beauts. Similar choice performances include "I Heart It Through the Grapevine," "Bridge Over Troubled Water," "Friendship Train," "I Don't Want To Do Wrong." The three Pips, although they engage in printed-circuit choreography, are strong vocal assists, blending with a unique feather-like touch.

As for Gladys, who could ask for anything more? **i.l.**

Captain Beefheart Little Feat Daddy Cool

SANTA MONICA CIVIC AUDITORIUM, L.A. — Co-oping with local radio station KMET, Warner Bros. brought three of their better bands together for this free concert-radio broadcast. Members of the "live" and radio audience were treated, then, to a show that would have been an excellent value at the prices usually charged at this 2,500-seat venue.

Opening act was Daddy Cool, the Australian rock and roll band that seems to be spending most of their time these days playing around L.A. and getting used to audiences this side of the Pacific. The group has improved vastly since their U.S. debut several months ago, when it was difficult to see any particular reason for their being "the biggest band in Australia." These days (they played a benefit concert in town a couple of days earlier), the group's presentation is much more organized before, and they all seem—with ample justification—more organized before, and they all seem—with ample justification—considerably less nervous. Beginning their set with the old Crows' hit, "Gee," they rocked and rolled their way through selections from their two albums. Notable were their versions of "Eagle Rock," their latest single "I'll Never Smile Again," and a clearly Zappa-influenced medley of "Teen Love," "Drive-In" and "F.S." (the latter about a car). The group closed with what was by far their best, gutsiest number, a long freak-out on "Shake, Rattle and Roll," enhanced by a very funny, trucking dance routine between lead singer Ross Wilson and guitarist Ross Hanaford.

Little Feat, having recently added a couple of new members to the group, have improved their act considerably over the last several months. They are a band featuring immaculate musicianship, an adequate presentation and generally routine material.

Leader Lowell George introduced one number with a quite funny, shaggy dog-type anecdote concerning his meeting with Howlin' Wolf, and Bill Payne's keyboard work on "I'm Willin'" was especially noteworthy. Their Chuck Berry-type closing number was well-received, too.

Captain Beefheart's set opened with Magic Band bassist Rockette Morton (Mark Boston) leaping onstage for a bass solo. In the middle of it, Ed Marimba (Art Tripp) entered, wearing a pair of green panties on his head and hitting what appeared to be a wooden fish. The bizarreness increased, but the high degree of musicianship and professionalism did not. The group proceeded through numbers from throughout their recording career; from "Abba Zabba," which appeared on the "Safe as Milk" lp

Nashville At The Garden

MADISON SQUARE GARDEN, NYC — Like Christmas, Nashville At The Garden comes but once a year. If you hold a transistor radio outside the arena, you cannot pick up any station regularly programming country music. The best you can do is to find the few special programs on some of the smaller stations or wait around for WABC to play "Rose Garden" as an oldie. But inside this night, it was a veritable bloomin' garden of many flowers for the country music fan to appreciate.

Decca's Conway Twitty & The Twitty Birds opened the show with a rousing version of "Proud Mary," and then moved into his chart-topping ballad, a vocal version of Floyd Cramer's "On Our Last Date." "Hello Darlin'" and "15 Years Ago" made the crowd cheer, but his oldest oldie, "It's Only Make Believe" received the biggest reaction as he closed his solo set with it.

RCA's Jim Ed Brown, in an impeccable suit and tie was introduced as his hand struck up a chorus of "Jesus Christ Superstar." (He left the stage at set's end as they played "Close To You," the two tunes truly describing his appeal). His version of "I Believe" was just as impressive on its own terms as Little Richard's the night before on the same stage, and his huge number "Morning" also was greeted to enraptured attentiveness during and mountainous applause after. Assisted vocally by the pretty fiddlin' Kate Sisters, he recreated three of The Browns' biggest memory tunes: "The Old Lamplighter," "The Three Bells" and "Scarlet Ribbons." His stage presence reminds us of a country Perro Como.

Loretta Lynn stands for everything that is good and wholesome, with an angel's voice to prove it. She sings as she looks—with straightforward honesty and pure emotion, unadulterated by gimmicks or attention-grabbing tricks. With a voice as fine and true as hers, she doesn't need any. In addition to her "One's On The Way" hit, Loretta also performed a stirring rendition of "God Bless America Again," from her new Decca album. **e.k./m.p./& r.a.**

Guess Who Casey Kelly

ANAHEIM CONVENTION CENTER, L.A. — Stage presence is not the Guess Who's strongest asset. Fact is, they're as unlikely-looking a set of rock and roll stars as you're likely to find, looking more like a bunch of seekers of spare change who all happened to converge on a stage at the same time. Be not fooled.

When the music starts, the RCA group can pull off as slick a show as an audience (or two-thirds of an audience) of fans could desire. Opening hard and fast, the group plays enough of their hits to keep the top 40 set satisfied, and supply some material on the verge of the "underground" for that crowd, as well. Noteworthy this time around were "Guns, Guns, Guns," "Rain Dance," the very pretty still "These Eyes" and the Canadian Chauvinist Piggish "American Woman" (with drum solo). All were as well-played as you might expect; the only possible negative note being that there were few or no surprises.

Casey Kelly opened the show. A former member of A&M's Luziana Band, he sings, plays guitar, and purveys a set of songs that are strongest as he veers away from obvious social commentary. Several parodies are nice, and would be better still if he'd actually finish one. The Beach Boys do get theirs, though. **t.e.**

through "Click Clack" from the current "Spotlight Kid" on Warner Bros. Beefheart's voice is as strong as ever, with a wide range and super-strong presence. **t.e.**

Joyous Noise

TROUBADOUR, L.A. — Joyous Noise was reportedly signed to Capitol on the basis of a dynamite appearance at the Hollywood Bowl last year. Their first chance at a national tour was on the Capitol Joywagon of several months ago; at the time, we weren't particularly impressed. The group seemed to be lost in indecision as to whether they should be a pseudo-country act, or if more rocking, shouting material suited them. They now seem to have settled, reasonably happily, somewhere in the middle.

The general format has guitarists Lance Wakely and Marc McClure, together with bassist Happy Smith and newly-added drummer Chris Johnson, setting up a sort of country version of the Allman Brothers sound. There's lots of flashy dual guitar work, with lengthy instrumental passages in each song. The vocals, less fierce this time around, are supplied by Lee Montgomery, who maintains a zombie-like attitude when not actually participating.

The instrumental work is all of a very high order; Johnson is a particularly fortunate addition, with an original style to his playing. The tunes are largely undistinguished, with "Did You Ever Lose a Friend" standing out, thanks to some fine steel guitar work by McClure and a catchy, sing-along type chorus. **t.e.**



HAIR TODAY, GONE TOMORROW
—Pete Bennett, national promotion director for Apple Records, greets Ringo Starr and George Harrison upon their arrival in New York. Following their arrival, George and Ringo attended a surprise party given by Allen and Betty Klein at their home.

Col-Electro Voice

(Cont'd from p. 7)

Lennon and Joan Baez.

Simultaneous announcements of this new agreement are being made by Columbia and Electro-Voice officials in New York, London, Paris and Tokyo.

In commenting on the new arrangement with Electro-Voice, Stan Kavan, vice president of planning and diversification for Columbia, said, "From the very first we wanted to accomplish standardization in the industry and we think that the move we are achieving that. The announcement is especially appropriate for the convening of the CES Show. The CES Show will be, from all reports, a show that will welcome the air of stability that such unification of systems will bring."

Famous Music

(Cont'd from p. 7)

Almond, Dave Mason and others also illustrate the flurry of activity.

Martell Philosophy

As Martell stated, "from approximately 14 releases, mostly new artists, nine have found a place on the best selling charts, including five in the top 50. Our philosophy is to avoid large releases for the sake of false volume and pick records with potential and then back them with advertising, press and exploitation. Belief in the artists and hard work are the secrets to our growth."

The country arm of Famous Music Dot Records has been particularly successful in recent months. Under Jim Fogelson, director of A & R and Larry Baunach, director of sales and promo; Dot currently enjoys records on the charts including the number one single, "Happiest Girl In The Whole USA" by Donna Fargo, which has also crossed to the pop charts. A short time ago, Tommy Overstreet had the number one country single also on the Dot label—his second this year.



STEPPING OUT—Lissome Liz Rush, (center) from Boston's Castle Music complex, looks on here as Henry Gross (left) signs his new agency contract with Agency for the Performing Arts (APA). At right is Ron Rainey of the agency, who handled the negotiations.

Record Sales Names Cohen

NEW YORK—Rick Cohen has been named sales manager for Record Sales Corp. in Memphis, according to Sid Melvin, head of the firm. Cohen, for the past two years, has been operating as general manager for Musical Isle of America, Memphis branch, also under Melvin. Both firms are part of the mass merchandising division of United Artists.

Berge To Garrett

HOLLYWOOD—Snuff Garrett, president of Garrett Enterprises, has appointed Michael Berge production associate in the company's record production division.

Berge will primarily be involved in reviewing materials for the artists Garrett produces. Additionally, he will be involved in acquiring new writers for GME's publishing division—Peso Music (BMI) and Senior Music (ASCAP).

Name Mancuso To A&M A&R

LOS ANGELES—Louie Mancuso has been named an A&R coordinator for A&M Records, reports Chuck Kaye, A&M vice-president in charge of publishing and A&R.

Mancuso formerly worked for A&M's publishing department for two years prior to his present appointment.

Chappell Drive

(Cont'd from p. 10)

harmonica, has just signed with Steve Tyrell's New Design label (distributed by Columbia) for which he will be the first Canadian artist. Recording shortly, he will be co-produced by Tyrell and Al Gorgoni, who produce B. J. Thomas and Barry Mann. Guitarist/writer Ronney Abramson will be produced for Chappell through a production agreement with Andre Perry Productions of Canada.

Benefiting from this contemporary action are The Johnstons, leading British contemporary folk group, and the Jerry Butler Chicago Writers Workshop. The Johnstons, currently on tour in the United States in conjunction with their first Mercury LP, are a self-contained group with all material written by Chris McCloud, the group's manager/producer and group members Adrienne Johnstons and Paul Brady. Brought to Chappell by Lee, The Johnstons' "Angela Davis" and other political and social contemporary songs have already gained them international attention.

The Chappell-sponsored Butler project, begun in 1969, is also working closely with the contemporary division. It has produced a prolific string of hits this past year including Butler's "Ain't Understanding Mellow" (which earned a gold record), The Independents' current chart record "Just As Long As You Need Me," The Deells' "The Love We Had" (Cadet), and Brenda Lee Eager's "In My World" (Mercury). The workshop is also represented with six cuts on Jerry Butler's new LP, "Spice Of Life." The staff writers are Billy Butler, Terry Callier, Larry Wade, Sam Brown III, James Blumenberg, Marvin Yancy and Chuck Jackson. The writer/artist concept is also evident here as both Butler and Callier record their own material, while Yancy and Jackson are writer/members of the Scepter group, the Independents.



L to R—Tyrell, Gillis, Gorgoni & Mottola

Marina Sets Foreign Deals

HOLLYWOOD—Marina Records president Harold Berkman has finalized foreign distribution deals for all Marina Records product with Quality, Inc., of Canada and Tempo Record Sales of Australia. US distribution has been handled by Berkman out of Marina's LA office since termination of his distributing agreement with MGM Records.

Artists signed to the Marina label include Chad Everett, Andy Parks

Saltzman Named Warner Manager

NEW YORK—It was announced this week that James Saltzman has become Warner/Reprise district sales manager for the midwest. The announcement came from Ed Rosenblatt, director of national sales. Saltzman will be based in St. Louis covering all midwest markets including Chicago, Cleveland, Detroit, Minneapolis and Milwaukee.

Saltzman is a seventeen-year record business veteran who previously served as United Artists' national promotion director. Prior to this, he held Liberty/UA sales manager positions in both St. Louis and Los Angeles.

Purple Records' Summer Release

NEW YORK—Purple Records, the U.K. based label headed by Tony Edwards and John Coletta and distributed here through Capitol, has set its summer releases for the United States.

"Gemini Suite," the BBC commissioned composition by Deep Purple organist Jon Lord is scheduled for re-release in late June. The Suite, the first recording by Purple Records, features the London Symphony Orchestra conducted by Malcolm Arnold, with Tony Ashton (Ashton Gardner & Dyke & Co.), Yvonne Elliman (J. C. Superstar), Lord, and Deep Purple members Roger Glover and Ian Paice.

"Bullet Proof" by Hard Stuff (originally called Bullet), will be released on July 1; the group is currently in England recording. Silver Head, an act that will be touring in August and September with Deep Purple, will release a single, "Ace Supreme," also on July 1. Curtiss-Maldeen, the acoustic act that had a tour with Badfinger, are releasing a single, "You Were a Friend," just prior to their American tour with the Bee Gees, commencing September 15. A single, "Hamburgers," by Rupert Hine (formerly McIver Hine) is also planned for Summer release.

New Governors At NARAS

HOLLYWOOD—Four new Governors have been elected to fill one-year vacancies on the Board of Governors of NARAS.

They are Gary David, Spoken Word, Etc.; Jack Feierman, Leaders; D. Clare Fischer, Musicians, and Mel Larson, Songwriters.

These four joined with newly-elected and incumbent Governors for their first board meeting on Tuesday, June 6.

Magid Masters

HOLLYWOOD—Lee Magid Productions will produce and make master lease agreements with several artists and labels. The artists include Fran Jeffries, Al Hibbler, Irene Cara, the 13 year old songstress from the Broadway Show "Me That Nobody Knows," Tony Reed (formerly of "Hair"), Art Reynolds (composer of "Jesus is Just Alright" and "Glory, Glory") Sandy Landers, also known as "Sweet Mama Love," plus jazz artists Eddie "Cleanhead" Vinson, Big Joe Turner and Pee Wee Clayton.

and female rock group, Thundermama, with two new artists soon to be announced. Berkman, former v.p. of MGM Records, left to form Marina one year ago. Current releases on the label are Thundermama's initial single ("Thundermama") and the Chad Everett album "All Strung Out."

Bass Chief Of GRT-Ter Mar Chi Studios

NEW YORK—Ralph Bass has been appointed head of the GRT-Ter Mar Studios in Chicago, the site of many historic Chess recording sessions, reports Esmond Edwards, vice president of A & R for Chess/Janus Records. Chief engineer Gary Starr will co-manage the studios, which have more than doubled their outside business in the past few weeks.

Bass, a leading Chicago record producer for the past 30 years, has been bringing in new business from agencies and indie producers. The Rolling Stones, Muddy Waters, Chuck Berry, Bo Diddley, Jerry Butler, the Rotary Connection and Howlin' Wolf are among the artists who've recorded in the studios. Previous commercial accounts include the J. Walter Thompson and McCann Erickson and agencies and such products as Coca Cola, Schlitz Beer, Afro Sheen and Cold Power.

The GRT-Ter Mar Studios, which have both 8 and 16 track facilities, include a studio large enough for a symphony orchestra as well as more intimate studios for rock groups.

Sears Named Pres., G.M. Of United Rec.

HOLLYWOOD—Don Sears, founder and president of Sound Recorders, Inc., independent sound recording studios, and Seco Laboratories, sales and installations of professional audio equipment, both of Omaha, Nebraska, has been named vice president and general manager of all studio operations of the United Recording Corporation headquartered here. In announcing Sears' acceptance of this post, M. T. (Bill) Putnam, chairman of the URC complex (points out that the appointment includes all subsidiary studio operations at Western Recorders, Inc. in Hollywood, and at Coast Recorders, Inc., in San Francisco. Sears plans some innovative updating of operations and looks for "continuing the quality where the URC companies have always excelled."

Speaking of the future of Sound Recorders, Inc., and Seco Labs in Omaha, Sears announced the appointment of his second-in-command, Ron Ubel, as vice president and general manager, to serve that area.

MGM To Sell Trust Bonds

CULVER CITY—James T. Aubrey, Jr., president and chief exec officer of Metro-Goldwyn-Mayer Inc., reports that MGM proposes to sell, through an underwritten public offering, \$50 million principal amount of collateral trust bonds due 1992.

Aubrey stated that the proceeds of the offering will be used to finance a portion of the costs of the 2,000-room resort hotel and casino being constructed by MGM in Las Vegas, Nev., which will be known as the MGM Grand Hotel. The bonds will be secured by a First Trust Deed on the Las Vegas hotel property. Aubrey further stated that MGM shortly plans to file with the Securities and Exchange Commission a Registration Statement with respect to the proposed offering.

OVATION

*Bonnie
Koloc*



"BONNIE KOLOC has got it! . . . Take any available transportation and go down to see her." Patricia O'Haire/New York Daily News . . . "Bonnie Koloc is possessed of a truly stunning talent." Dan Bottstein/Billboard . . . "Hers will be an important voice for years." Rich Aregood/Philadelphia Daily News . . . "It looks like Bonnie Koloc is on her way." Al Rudis/Chicago Sun-Times.

These are just some of the raves after Bonnie Koloc's live performances and following the release of her first album for Ovation, "After All This Time." When she first came to Chicago, she had nothing more than seven dollars, an old guitar and her magnificent voice. With "After All This Time" making its mark, Bonnie is well on her way.

NEW OVATION QUADRAPHONIC RELEASES IN JUNE, include Bonnie Koloc's latest and three on Ovation's Black Jazz label, all encoded with the Sansui QS System:



Ovation OVQD/14-26:
Bonnie Koloc—"Hold on to Me."



Black Jazz BJQD/7:
Henry Franklin—"The Skipper."



Black Jazz BJQD/8:
Doug Carn—"Spirit of the New Land."



Black Jazz BJQD/9:
The Awakening—"Hear, Sense and Feel."

FOR SANSUI

A pioneer in quadraphonic software, Ovation Records has already issued a number of albums encoded with the Sansui QS System. But Ovation's pacesetter president, Dick Schory, is once again in the forefront of a new and exciting development in the industry, four-channel sound. Actually, he's been experimenting with the new medium for 10 years, well before most of us heard about four channels. In fact, the Sansui QS Encoding System is not the first one or the only one he's worked with—but it looks like the last. He doesn't mind telling you why either:



"Over the years, I've tried every technique I could get my hands on. And I've come to grips with the special problems and special capabilities of this great new medium. So my decision to go with Sansui is not a casual one. There were solid reasons.

"Essentially, we were looking for a system that

could fulfill two major requirements. It had to be able to reproduce accurately the exact placement of program material as we intended in the original four-channel mix. It also had to reproduce that material, without any loss or distortion, when played back in stereo or monaural modes. We wanted a single disc version of each release.

"After a thorough study of the various matrix systems now available, we have elected to use and strongly endorse the Sansui QS System. With this encoding process, our product reproduces extremely well in monaural AM broadcast, in standard stereo and in decoded form in the various standard

matrixing systems. It is my professional opinion that Sansui QS Encoding offers complete compatibility with all present home equipment and extensive four-channel possibilities when used with various decoders."



Why not find out for yourself what Ovation has already discovered? Add the Sansui QS studio encoder and here's what you'll have going for you:

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ONE DISC DOES IT ALL. When you play back Sansui-encoded material in conventional two-channel stereo, you get an entirely correct stereo perspective. The rear-channel sounds are spread out outside the two speakers, to produce a broadened and enlarged stereo perspective, rather than being jammed unnaturally into the space between the two speakers. In practical terms, this means that you do not need to produce separate four-channel and two-channel records.

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For a demonstration or literature, call or write to any of the locations shown here:

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333 West Alondra Blvd. Gardena, Calif. 90247. Tel.: (213) 532-7670.
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6 Frankfurt am Main, Reuterweg 93. Tel.: 33538.
Thornhill Southampton SO9 5OF. Southampton 44811. Cable: VERNITRON SOTON. Telex: 47138.

New Riders Eric Andersen

CARNEGIE HALL, NYC — A few months back, we saw Eric at The Castaways, and we raved about how he had written a whole bunch of fine new tunes and seemed to be at his highest creative peak since his "Violets Of Dawn/Thirsty Boots" stage. Well, the peak has been peaked. While the audience came to see NRPS, by the time Eric got into "Mama Tried," everyone was screaming for more.

His first LP for Columbia provided the quieter highlights of the evening. "Faithful" set down in words often thought but never better said the feeling that truth is more important than fidelity. Moving to piano for "Blue River," he ably carried the flow solo (on the LP, Joni Mitchell is a triumphant chorister). Our favorite is the eternal question, "Is It Really Love At All?" Andersen's new songs are both contemporary and unique in the singer/songwriter tradition he helped to establish in the sixties. His guitar, harmonica and piano are as alive as the spirit of that which they are helping to communicate. Welcome back, Eric. Hope you stay around for a long, long time.

Before one says anything about The New Riders Of The Purple Sage, either pro or con, one cannot help but mention that they are a crowd's band start to finish. There is a lack of high points in their set for the simple reason that the audience reacts to them and their western swing/rock as a totality and not as a collection of different songs of differing value. To the analytical ear, Buddy Cage's pedal steel has little trouble coming to the fore, and when John Dawson is joined by bass player David Torbert and lead guitarist David Nelson, the harmonies really surpass the one-voiced vocals. "Rainbow" from their "Powerglide" Columbia LP is an example of the two forces saddling up together for the smoothest ride. For those in their evergrowing audience however, their pony express always provides perfect service. **r.a.**

Steve & Eydie Mike Curb Congregation

CAESAR'S PALACE, LAS VEGAS — Newly-signed to MGM Records, Steve and Eydie brought with them to Las Vegas the label president's group. "Good planning," one might be tempted to say with a knowing wink. "Good planning, indeed," we counter, having seen the show in action.

The Mike Curb Congregation is a carefully-constructed group of 14 singers of all ages under, apparently, 25, led by Curb who stands behind an electric piano and announces the numbers. Under the musical direction of Bob Summers, the group parades through a highly-choreographed sequence of tunes ranging from the overdone (a medley of "Oh Happy Day," "Put Your Hand in the Hand" and "My Sweet Lord") with the inspired — the Bonner-Gordon "Celebrate" being a nice example. There's a lot of jumping around and changing position to keep the act moving, the kids all have good voices, and Curb is a conscientious host, if a bit stiff. A bit more conversation from him would have been a welcome addition to what's already an excellent opening act for this kind of show.

Lawrence and Gorme, long-established on the club circuit, here offered no particular surprises to their longtime fans. Steve and Eydie's voices are still unbeatable; here, Lawrence handles the more swinging material, with his wife handling the more dramatic stuff. Many of the songs are from Broadway and the movies, including "I've Gotta Be Me," which was written for their "Golden Rainbow" four or five years ago. Miss Gorme consented to do but one song in Spanish; too bad, some of her best work was done on her LPs with the Trio Los Panchos.

Rock & Roll Revival #9

MADISON SQUARE GARDEN, NYC — Obviously, this concept has more than nine lives. Danny & The Juniors, who opened the show with "At The Hop" said it all with "Rock 'N Roll Is Here To Stay."

The Exciters made their first appearance at The Revival, and did an animated extended version (with audience participation) of "Tell Him" to bring their set to a fine finale. Shirley & Lee also debuted on the program, and their "Feel So Good" and especially "Let The Good Times Roll" were well received. (Shirley is currently touring in the Dr. John troupe, but she got out a sequined stunner for the occasion).

Dion was united with The Belmonts in typical half-put-on, half-serious rivalry. The surprise hit of their set was a flip side, "That's My Desire." The program was heavily weighted in favor of hits Dion did after splitting from the group ("Runaround Sue" garnering the best response), but they did also manage to get to "No One Knows," "I Wonder Why" and the A-side of "Desire," "Where Or When."

The Clefones opened the second half and exploded with their "Heart And Soul" which Jan & Dean later covered. The quartet provided the most accurate and impressive harmony moments of the evening and the crowd was well aware of their power. They more than got away with imitating the Heartbeats' "1000 Miles Away" and everyone got off on their "Sweethearts" and "Little Girl Of Mine" rocker hits. A label would do well to look these guys up — they still have it.

Lloyd Price didn't do as much as the crowd would have liked, but he got more than professional mileage out of "Personality," "Stagger Lee" and "Lawdy Miss Clawdy." He is a one man group, his choreography being particularly strong.

Little Richard brought the house down, closing the evening by taking off various garments, renting them asunder and flinging them into the audience. What movements he couldn't get away with, his nubile male go-go dancer did. "Lucille" and "Good Golly Miss Molly" were sandwiched around a somewhat questionable but obviously heartfelt version of "I Believe." The only act that could follow Little Richard would have been The Crusades. Richard Nader is obviously saving that for Volume 10. **r.a.**

Revival

VILLAGE GATE, NYC — Beaming youth and enthusiasm, and everything that is alive and well, Revival recently completed an engagement that brightened the cavernous downstairs of the Village Gate. This folk-rock quartet has always been on the ball, but now they also have the ball rolling; their current Buddah album and receiving exposure at clubs and concerts has strengthened Revival's rapport with the audience and amongst themselves.

Paul Guzzone, Michelle Conway, Dan Daley and Michael Malfesi each take equal concern in their group's progress, and because of this it has become a unified and cohesive sound that prospers from its direct simplicity. In addition to outside material such as "Mama Tried," Revival also delivered originals such as "Swamp River" and "So Hard Lovin'." **m.p.**

Later in the set, the duo and the 35-piece Nat Brandwynne orchestra were joined by the Curb Congregation for a couple of numbers including "Candy Man" ("... Good planning."). The show was extra-long, giving the customers extra value. One might question the value of the Sonny and Cher-type bickering between the stars; we, for one, would rather hear them sing. All in all, though, a fine performance. **t.e.**

LOOKING AHEAD

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| <p>101 BED & BOARD (Kama Sutra—BMI) Barbara Mason—Buddah 296</p> <p>102 IS THERE ANYBODY HOME (Pocket Of Tunes—BMI) Jimmy Druiett—Wheels 0034 (Dist: RCA)</p> <p>103 BUTTERFLY (Pending—ASCAP) Danyel Gerard—Verve 10670</p> <p>104 MY GUY (Jobete—BMI) Petula Clark—MGM 14392</p> <p>105 MOTORCYCLE MAMA (Singing Wire—BMI) Sailcat—Elektra 45782</p> <p>106 WILD EYES (Corral—BMI) Stampede—Bell 226</p> <p>107 GOT PLEASURE (Bridgeport—BMI) Ohio Players—Westbound 204 (Dist: Janus)</p> <p>108 I DON'T NEED NO DOCTOR (Renleigh/Baby Monica—BMI) New Riders Of The Purple Sage— Columbia 45607</p> <p>109 LOOKING FOR MY LADY (Pamco/Straight Shooter—BMI) James Gang—1325</p> <p>110 I THANK YOU (Camad—BMI) Donny Hathaway & June Conquest— Curton 1971 (Dist: Buddah)</p> <p>111 LISTEN TO A COUNTRY SONG (Jasperilla—ASCAP) Lynn Anderson—Columbia 45615</p> <p>112 POPCORN (Bourne—ASCAP) Hot Butter—Musical 1458</p> <p>113 KUM BA YAH (Volando/Mayohan—ASCAP) Hillside Singers—Metromedia 246</p> <p>114 (THAT'S THE WAY IT'S GOTTA BE) BODY & SOUL Soul Generation—Ebony Sounds 175</p> <p>115 I ONLY MEANT TO WET MY FEET (Equant/Talk & Tell—BMI) Whispers—Janus 184</p> | <p>116 LOVE, LOVE, LOVE (Adish/Two People—BMI) J. R. Bailey—Toy 3801</p> <p>117 SECOND CHANCE Z. Z. Hill—Mankind 12012</p> <p>118 YOU DON'T MESS AROUND WITH JIM (Blendingwell/Wingate—ASCAP) Jim Croce—ABC 11328</p> <p>119 METAL GURU (Wizard Artists—BMI) T-Rex—Reprise 1095</p> <p>120 CIRCUS (Lobek—ASCAP) Mike Quatro—Evolution 1062</p> <p>121 SWEET INSPIRATION/ WHERE YOU LEAD (Press/Screen Gems/Columbia—BMI) Barbra Streisand—Columbia 45626</p> <p>122 PLEASURE (Bridgeport—BMI) Ohio Players—Westbound 204 (Dist: Janus)</p> <p>123 IT'S THE SAME OLD LOVE (Legacy—BMI) Courtships—Tamla 54217</p> <p>124 EARTH OMEN (Knip—BMI) Frijid Pink—Lionel 115</p> <p>125 WE'RE ALMOST HOME (Hastings—BMI) Solomon Burke—MGM 14402</p> <p>126 WE'LL ALWAYS BE FRIENDS (Ensign/Green—BMI) Brady Bunch—Paramount 0167</p> <p>127 PUT IT WHERE YOU WANT IT (Four Knights—BMI) Crusaders—Blue Thumb 208 (Dist: Paramount)</p> <p>128 THUNDER MAMA (PTL—ASCAP) Thunder Mama—Marina 600</p> <p>129 A SIMPLE MAN (Kaiser-Famous—ASCAP) Lobo—Big Tree 141</p> <p>130 I AM WOMAN (Buggerlugs—BMI) Helen Reddy—Capitol 3350</p> |
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Vital Statistics

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| <p>#76 Mary Had A Little Lamb (3:30) Wings—Apple 1851 1700 B'way, NYC 10019 PROD: Paul and Linda McCartney c/o Lee Eastman, 39 W. 54th, NYC PUB: Maclean Music/McCartney Music BMI WRITERS: The McCartneys FLIP: Little Woman Love</p> <p>#80 Honky Tonk—Part I (3:05) James Brown—Soul Train—Polydor 14129 1700 B'way, NYC 10019 PROD: James Brown Pdn'ts, 1700 B'way, NYC PUB: W&K Music/Islip Music BMI 120 W. Bayberry Rd., Islip, NY WRITERS: Doggett, Shepherd, Glover, Scott, Butler ARR: James Brown FLIP: Part II</p> <p>#84 Alone Again (Naturally) (3:40) Gilbert O'Sullivan—Mam 3619 DIST: London, 535 W. 25th NYC PROD: Gordon Mills c/o London PUB: Management Agency & Publ. BMI c/o MCA 445 Park Ave., NYC WRITER: G. O'Sullivan ARR: Johnnie Spence FLIP: Save It</p> <p>#85 Brown Eyed Girl (3:11) El Chicano—Kapp 2173 c/o MCA, 100 Universal City Plaza, Universal City, Calif. PROD: Don Buday c/o MCA PUB: Web 4 Music BMI 1314 Elsworth NW, Atlanta, Ga. WRITER: Van Morrison ARR: El Chicano FLIP: Mas Zacate</p> <p>#87 Yaya Con Dios (3:04) Dawn—Bell 225 1776 B'way, NYC 10019 PROD: H. Medress, D. Appell & Tokens c/o Bell PUB: Morley Music ASCAP 31 W. 54th St., NYC WRITERS: Russell/James/Pepper FLIP: I Can't Believe How Much I Love You</p> <p>#89 Long Cool Woman (3:02) The Hollies—Epic 10871 51 W. 52nd St., NYC PROD: Ron Richards & the Hollies c/o Epic PUB: MCPS (Tintobe) London WRITERS: Cook/Clarke/Greenaway FLIP: Look What We've Got</p> | <p>#93 Papa Was A Rolling Stone (3:25) Undisputed Truth—Gordy 7117 DIST: Motown, 2457 Woodward, Detroit PROD: Norman Whitfield c/o Motown PUB: Stone Diamond Music BMI c/o Motown WRITERS: Whitfield/Strong ARR: Orch Dir. D. Van DePitte FLIP: Friendship Train</p> <p>#96 Starman (3:59) David Bowie—RCA 0719 1133 Ave. of Amer., NYC PROD: Ken Scott & David Bowie c/o RCA PUB: Tantrick Music BMI c/o RCA WRITER: David Bowie FLIP: Suffragette City</p> <p>#97 Nobody But You (2:43) Kenny Loggins & Jim Messina—Col. 45617 51 W. 52nd St., NYC PROD: Jim Messina c/o Columbia PUB: Jasperilla Music ASCAP c/o Columbia WRITER: J. Messina FLIP: Danny's Song</p> <p>#98 Eddie's Love (3:20) Eddie Kendricks—Tamla 54218 DIST: Motown, 2457 Woodward, Detroit PROD: Frank Wilson c/o Motown PUB: Jobette Music ASCAP 2457 Woodward, Detroit, Mich. WRITERS: Caston/Poree FLIP: Let Me Run Into Your Lonely Heart</p> <p>#99 In A Broken Dream (3:00) Python Lee Jackson—GNP Crescendo 449 PROD: Miki Dallon PUB: Young Blood Music WRITER: D. Bently</p> <p>#100 Zing Went The Strings Of My Heart (3:00) Tramps—Buddah 306 810 7th Ave., NYC PROD: Baker/Harris/Young c/o Buddah PUB: WB Music ASCAP WRITERS: Hanley ARR: Ron Baker FLIP: Penguin At The Big Apple</p> |
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\$ Devaluation, Euro Inflation Lift List Of Philips Classics

CHICAGO — Mercury Records Philips Classical Imports will increase in suggested list price from \$5.98 to \$6.98 beginning July 1.

Irwin Steinberg, president, said Mercury is allowing a buy-in during the rest of June on all \$5.98 Philips Import product. The buy-in, based on the \$5.98 list price, should allow for increased consumer traffic for the rest of June.

Steinberg stated that: "With the devaluation of the American dollar and the current European inflation, this increase in price is absolutely necessary in order to maintain the standards of high quality records produced by Phonogram International on the Philips label."

He also remarked that this decision was not made quickly, but has been deliberated upon for the past 18 months when the company became

aware of the problem. Steinberg pointed out that similar conditions caused Deutsche Grammophon to increase its price over a year ago.

During the past months, Mercury said it "endeavored to hold the list price at \$5.98 for the benefit of the consumer and country's economy." "However, with today's consumer interest in high quality recordings, it was felt that rather than risk the possibility of a decrease in the high standards of Philips Records, a price increase was mandatory.

Steinberg was "extremely enthusiastic" about the consumer response to the Philips Import program and noted that Philips Classical Records were experiencing the "fastest sales growth of any classical label in the United States today." With the emergence of Colin Davis and Bernard Haitink as two of today's foremost international conductors, Steinberg said, "1972 will consolidate Philips' position as one of the most innovative and important classical companies in the world."

Mampe Comments

M. Scott Mampe, director of the classical division, elaborated: "The development of the new talent is one of the paramount concerns of the company and the growing esteem for Stephen Bishop, Daniel Chorzempa, Elisha Inbal, Edo de Waart and Christine Walevska attests to Philips' success. Philips' philosophy of recording concentrates on unusual, previously unrecorded repertoire such as Verdi's 'I Lombardi,' Berlioz's 'Benvenuto Cellini,' Monteverdi's 'Madrigals' and Liszt's 'Symphonic Poems' — works given top-flight recordings by our major artists.

Them Go On London's Bonus-Pak

NEW YORK — London Records' Bonus-Pak line of specially-priced, two-LP packages will be augmented by the group "Them," featuring Van Morrison. This new package is the latest in the series which includes some of the top names in the company's catalog at \$7.98 list.

The newest Bonus-Pak entry includes Them's single hit of several seasons ago, "Gloria." With a "heavy sales response for these albums becoming increasingly apparent, "London is now blueprinting an all-out and sustained promo for the series, including sets of empty covers for window displays, special print and radio advertising, and newly-designed catalogs for both salesmen and consumers.

One of the newest of the packages, aside from the new Them release, is the two-record "Stan Kenton Today," on the phase 4 stereo label. An earlier London release, "Through the Years," featuring the legendary British blues king, John Mayall, has become a best-seller for the company.

Others in the Bonus-Pak catalog include "Spectacular Les Reed," with the British maestro-composer, Les Reed, on his own Chapter One label; "Ebb Tide and Other Million Sellers," with Frank Chacksfield, also on phase 4 stereo; "The Best of Willie Mitchell," on Hi; and "The Return of James Bond," by Roland Shaw, on London. At least two other big name entries in the series are due for release before the end of the summer.



THAT MEMPHIS SOUND—Pictured above at the second annual Memphis Music awards presentation are: (top row 1-r) Al Green, Willie Mitchell, and Rufus Thomas. (second row) Mauri Lathower with the Staple Singers, Mike Kagan, Ron Alexander and Don Burt. (third row) Dionne Warwick and husband Bill Elliot; Reggie Young, Stan Kessler and the American Group. (last row) Leslie Uggams and Isaac Hayes, Jackie DeShannon and Jose Feliciano.

Memphis Awards

(Cont'd from p. 9)

Performing on the program were RCA guitarist and artist Jose Feliciano, Cymarron, The Staple Singers, Al Green, Jackie DeShannon, Isaac Hayes, and The Memphis Music Orchestra.

Presenters

Music and recording executives and recording artists making the presentations were Gene Settler, vp, RCA; Jerry Williams, president, TMI; Ron Alexenberg, vp, Epic; Al Bell, executive vp, Stax; Mauri Lathower, vp, Capitol; Sam Phillips, president, Sam Phillips Recording; Walt Maguire, vp, London; Knox Phillips, vp, Sam Phillips Recording; Mike Curb, president, MGM; Larry Uttal, president, Bell; Jim Stewart, president, Stax; Jerry Wexler, executive vp, Atlantic; Isaac Hayes, vp, Enterprise; Dionne Warwick, Warner Bros. artist; Marty Lacker, president, Mempro, Inc.; Rufus Thomas, Stax artist; Al Green, Hi artist; Jackie DeShannon, Atlantic artist; and Pop and Mavis Staples, Stax artists.

The board of trustees of Memphis Music, Inc. is chaired by Jim Eikner, with Knox Phillips, vice president; Ted Cunningham, secretary, and Marty Lacker, executive secretary.

In the city where W. C. Handy first wrote the blues and Elvis Presley launched a new era of contemporary music, Memphis Music is one of the major music centers with an industry currently reported to bring in an excess of 100 million dollars annually.

Memphis Music, Inc. is an organization composed of record manufacturers, distributors, one stops, rack jobbers, retailers, writers, composers, arrangers, publishers, artists, musicians, members of the broadcasting industry, pressing plants, and many others directly or indirectly interested in or associated with the Memphis Music industry.

Chakachas To Ham Artists

NEW YORK—Harvey Averno has announced the signing of the Chakachas to exclusive management contract with Ham Artists Corp. The Chakachas new single is "Stories."

Ham Artist Corp. offices are located at 420 East 64th St., New York. Tele: (212) 838-0755; 757-1170.

LaRosa Is B'nai B'rith Fete Emcee

NEW YORK — Because of a scheduling conflict, NBC radio personality Don Imus has been forced to forego acting as MC for the Annual Dinner Dance of the Music and Performing Arts Lodge of B'nai B'rith, June 24, at the New York Hilton Hotel.

Replacing the previously announced Imus will be WNEW deejay and singer Julius LaRosa. Henry Mancini and Jane Pickens are being honored at the event as recipients of this year's Creative Achievement and Humanitarian Award.

Hayes Music For TV Series

HOLLYWOOD — Academy Award-winner Isaac Hayes has been signed by ABC to compose the theme music for the weekly network trilogy "The Men."

"The Men" consists of three individual story segments: "Assignment Vienna" starring Robert Conrad, from MGM; "The Delphi Bureau" starring Laurence Luckinbill, from Warner Bros., and "Jigsaw" starring James Wainwright, from Universal.



SWEET VICTIM — Bettye Swann (left), along with her husband George Barton, and Barbara Harris of Atlantic Records, dropped by the New York offices of Cash Box last week. Bettye's Atlantic disk of "Victim of a Foolish Heart," is number 82 (with a bullet) on this week's Top 100.

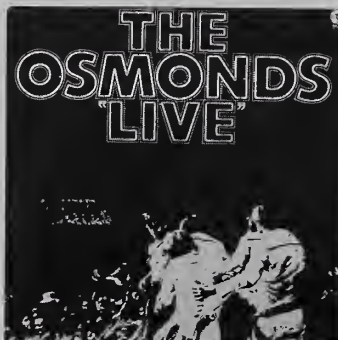


WARM WELCOME—Singers Liza Minnelli and Nancy Wilson (r.) greet Melba Moore after a performance at the Waldorf's Empire Room, where Melba's headlining thru June 17.

Pop Picks

AMAZING GRACE—Aretha Franklin—Atlantic D 2-906

Breathtaking. Inspiring. Incredible. Choose your own adjective and apply it to this double set by Aretha. This is the album which brings Ms. Franklin all the way back—to the roots, the beauty and joy of her gospel heritage. Joining the artist for this venture are James Cleveland and the Southern California Community Choir. From the very first track a level of excellence is established and that level never drops for the duration. All the selections are superb but listen especially to "Wholy Holy" and "Mary, Don't You Weep." Unquestionably Aretha's finest hour.



THE OSMONDS LIVE—MGM 2SE-4826

If you were among the happy thousands who packed the L.A. forum last December for the Osmonds concert, this double album will be a nice souvenir of the evening. If you weren't there you are really in for a treat. As the crowd roars the group tears through a bunch of their hit singles including "One Bad Apple" and "Down By The Lazy River." When Donny takes the mike for some solos the screams really reach a fever pitch and he doesn't disappoint anyone as he performs "Sweet And Innocent" and "Go Away Little Girl." A spiritual medley and some fine versions of some Motown goldies. A whirlwind of excitement, this LP should be the biggest Osmonds record ever.

MOVE ALONG—The Grass Roots—Dunhill DSX-50112

The Grass Roots move along with an album with that very title. Since they first surfaced in the mid-Sixties, this group has been turning out single and album hits. Two of the former, the quintet's current "The Runway" and their recent "Two Divided By Love" are featured here. Other choice cuts include "Face The Music," "Runnin' Just To Get Her Home Again," "Anyway The Wind Blows" and "Someone To Love." Certain to be a formidable chart item.



OBSCURED BY CLOUDS—Pink Floyd—Harvest ST-11078

The group which laid much of the groundwork for English electronic rock has made an album which is a blend of the experimental sounds they are famous for and some extremely melodic and appealing acoustic things. The songs here are from the soundtrack of "The Valley," a film which has yet to be released in the States. The Floyd are a prime example of the axiom that quality will win out provided you have perseverance. With their American legions growing by the day, the group could have one of their biggest charters with this set.

TWO SIDES OF LAURA LEE—Laura Lee—Hot-Wax HA 714

Laura Lee is a throaty, deepdown soulful thrush who first hit hard with her "Women's Love Rights" LP and now gives us another look at what makes her tick. She doesn't just get into a song, she first tickles it, talks to it and then hits it over the head when it isn't looking. Her latest chart single, "Rip Off" is here, as well as revivals of soul classics like Brenda Holloway's "Every Little Bit Hurts" and Percy Sledge's "When A Man Loves A Woman." She goes further back for "At Last (My Love Has Come Along)" and introduces a mean Holland-Dozier hit-to-be, "If You Can Beat Me Rockin' (You Can Have My Chair)." This one you can't sit out.



THE SNAKE—Harvey Mandel—Janus JLS 3037

The career of Harvey Mandel has taken many turns. Having attracted attention via his association with the Steve Miller Blues Band and Canned Heat, he later stepped into the solo spotlight. Now he makes his strongest bid to date with a cooking album of jazz-edged tracks. Working primarily with a bass, drums, guitars set-up, he comes flashing through, joined by several of the better sidemen around. Listen to what happens on "Bite The Electric Eel," "Ode To The Owl" and "Pegasus."

MISSISSIPPI GAMBLER—Herbie Mann—Atlantic SD 1610

Herbie Mann really isn't a Mississippi gambler but he does have some aces up his sleeve. Fortunately he puts his cards squarely on the table in this set and what a hand it is! Herbie looks into the late Sixties hit catalog of several other artists and finds just what the doctor ordered. "Satisfaction" and "I've Been Loving You Too Long" (with some incredible David Newman tenor sax playing) are two of the strongest cuts. And in a more traditional vein, there's a moving version of "Swing Low Sweet Chariot." We're betting on the Gambler for chart sweepstakes.

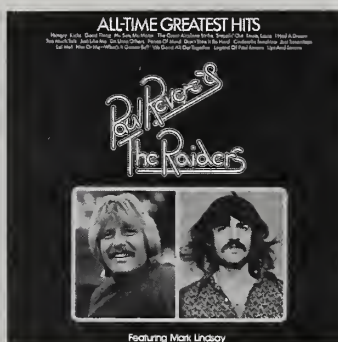


EAGLES—Asylum SD-5054

Some groups have it, some don't. Eagles have it and it gets right to you. Remember the first time you heard the Byrds? Or Buffalo Springfield? You knew, right? Well, listen to Eagles and get acquainted with a quartet which will be one of the major groups in the country by year's end. Skyrocketing single, "Take It Easy," is only one of the fine cuts to be found here. Another Jackson Browne song, "Nightingale," a stomper called "Chug All Night" and a Gene Clark penned gem entitled "Train Leaves Here This Morning" offer further glimpses of the Eagles magic. The time is right for Eagles—watch 'em fly.

UPENDO NI PAMOJA—Ramsey Lewis Trio—Columbia KC 31096

Ramsey Lewis trucks on. The title of his latest LP means that love is together and the togetherness of Ramsey and his accompanists, Cleveland Eaton (acoustical and electric bass) and Morris Jennings (drums and percussion) is apparent from the opening track. Lewis has always had a unique ability to interpret other composers and here he exercises it on "Slipping Into Darkness," "Put Your Hand In The Hand" and "Got To Be There." Some tasty new material, especially a suite by Eaton, rounds out the set.

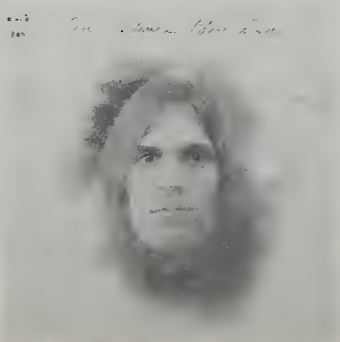


ALL TIME GREATEST HITS—Paul Revere And The Raiders Featuring Mark Lindsay—Columbia KG 31464

Paul Revere And The Raiders put together an enviable string of hits while working with Mark Lindsay and all of them are assembled on this double album. What your memories with "Hungry," "Kicks," "Him Or Me—What's It Gonna Be?" "The Great Airplane Strike" and "Just Like Me." One of their earliest efforts, a fine "Louie, Louie" is here too. Twenty tracks in all.

BLUE RIVER—Eric Andersen—Columbia KC 31062

A solo Eric Andersen album is a joy. One that also features Joni Mitchell, The Jordaires, the Area Code 615 gang and David Bromberg is almost too good to be true. But here 'tis. Makes you want to close out the world so that your attention will be that much more undivided by petty daily consideration, for Andersen creates a world of his own with each cut. Especially best of all possible orbs are "Is It Really Love At All," "Faithful" (both Andersen originals) and David Wiffen's "More Often Than Not." His first album in more than two years, and the first for the label, is well worth the wait. Prototypical singer/songwriters of his calibre don't die, they just get wiser.



BLUES PROJECT—Capitol 11017

The Blues Project is back together, but the question is, did they ever really leave us? Even though the group underwent physical demise, the Blues Project spirit lived on, often showing fragments of its presence in performances by Blood, Sweat & Tears, Al Kooper and Seatrain. With three original members (guitarist-leader Danny Kalb, vocalist Tommy Flanders, drummer Roy Blumenfeld) at the helm, the sextet belts through a potent set of blues-rock-folk arrangements and improvisation, including "Crazy Girl," "Rainbow," "Danville Dame" and "Easy Lady."

NEW YORK: (Cont'd. from page 18)

Jamaican producers are working overtime attempting to prepare releases for future American distribution. Among them are **Chris Blackwell**, **Art Trefferson**, **Les Harsten**, **Neville Hinds**, **Byron Lee** and **Winston Blake**.

All it really takes to break Reggae wide open in the States is a single hit record. And with all of the artists and producers working on their huge catalog of songs, that hit seems to be only a motion away. **kenny kerner**

NEW YORK—CLIMAX: WHAT'S IN A NAME?

Sonny Geraci is the lead singer of the group that made "Precious & Few" a number 1 hit single and who have followed it up with an LP and new single, "Life & Breath." Sonny has not changed his name in his search for fame and fortune, but both his label and group has.

Originally **Tom King & The Starfires**, the Cleveland band had garnered a huge local reputation, but their first record company knew that the local stations did not support local talent. To get airplay, they suggested a moniker substitute, so that the jocks in the area would think they were an "outside" group. Interestingly enough, they chose the name "The Outsiders" and at 18, Sonny had a Top 10 single with his first release, "Time Won't Let Me." Four LPs and three more Top 40 singles later, the group began to go through some changes and stopped recording for some time. Their contract was picked up by Carousel Records in California where the guys had moved to, and they sought a second change of name for the launching of an act that would be a bit freer in approach. "We wanted a name that people would talk about," Sonny relates "and 'Climax' came up and stuck." The controversy inherent in the choice is not reflected in the music (which ranges from ballads like the two singles, to the mystical/rocker "Merlin" and the rock 'n rollin' "If It Feels Good—Do It"). However, the excitement is.

Meanwhile, back at the label, another change of titles due to the worldwide success of their initial single, to avoid confusion with an Italian label, Carosello. They chose "Rocky Road," but it looks like there'll be little hard traveling for either the group or their newly re-christened diskery.

Sonny is very set on keeping the group relatively free and directionless in a strict musical sense, utilizing jazz and classical influences when they seem appropriate. He describes their live act (echoing the reviews they've received) as ranging in tone from **B. J. Thomas** to **Guess Who**, and one that is able to feel a variety of moods like **The Beatles**.

Yes, Sonny may have a high opinion of the group's capabilities, but then you don't get to the top by thinking small. And their name certainly goes along with the super-positive outlook. **robert adels**

WHERE ARE THEY NOW—Blues Magoos, John & Paul, The Royal Guardsmen, Sgt. Barry Sadler, Strawberry Alarm Clock, The Buckingham, Jay & The Techniques, The Hullabaloo, The T. Bones, The Newbeats, Jimmy Gilmer, Kyu Sakamoto, The Seeds, Paul Peterson, Mark Dinning, Larry Verne, Dodie Stevens, Wink Martindale, Kalin Twins, The Devotions, Art & Doty Todd, The Rip Chords, Shelly Fabraes, Linda Scott, Hollywood Argyles.

HOLLYWOOD: (Cont'd. from page 18)

assembled to back artists at the club. In addition, he has been a member of **The Kaleidoscope** and the **Nitty Gritty Dirt Band**, two groups who were regular features of the L.A. club scene (the Nittys are, of course, still. **Jackson Browne** is another distinguished alumnus, by the way).

As a student in Pomona, California, Chris fell in with two classmates, **David Lindley** and **Richard Greene**, and formed a group, the **Dry City Scat Band**. Chris played mandolin, David guitar and Richard, of course fiddle. Chris went on to teach art history at a private girls' school and printmaking at Scripps College (hence the title of his album). "David had gotten a couple of guys together for a band, and needed a bass player. They had been signed to Epic, and were ready to record. I discovered that what I had really been doing was waiting for somebody to ask me to join a band. I went in right away. Four of us in Kaleidoscope played fiddle, so I wound up playing bass and guitar most of the time." **Kaleidoscope** was one of the first of the rock bands to break out of a single style; their repertoire included rock and roll, cajun music, jazz tunes, r&b and Eastern influences. After two albums, Chris left. "There are many aspects to my music. That's why I can only stay in a band for a certain amount of time."

Although his current work with **John Stewart's** band allows him to display only one side of his music, "Alligator Man" has been winning him a good deal of response. And, Chris admits, it's nice of Stewart to allow him the solo.

When putting together his own band for the albums, Chris tells us, he kept certain factors in mind. "Records I like are by the **Rolling Stones**, **Faces** and the early **Band**. They've got a feel that's live, not over-rehearsed or over-produced. We rehearsed my album for three days, and cut it in three, to keep that kind of feeling. I found musicians that were very good, but who aren't the guys you find on every record. I try to avoid cliques. You know, I sort of discovered **Russ Kunkel**. He was working with **John Stewart** and **Peter Asher** was looking for a drummer to play with **James Taylor**. I suggested that he hear Russ. He's become pretty well-known, now," Chris adds, drily. **todd everett**

Beginning next week, **Insight & Sound** will be devoted to a series on **The Beatles**. Their music, their early influences, their technical development in the studio and their solo careers. Next Week—**The Beatles: Once Upon A Time (Part 1)**. **k. k.**

cashbox/album reviews

Pop Best Bets

MODERN TIMES—Original Soundtrack—United Artists UAS-5222

With the revival of interest in **Charlie Chaplin** films moving into high gear, this wonderful score should find a ready audience. Composed by Chaplin himself, it is a marvelously evocative piece of music. Just listening to it brings back many of the classic scenes from this movie masterpiece. The score was conducted by **Alfred Newman** and arranged by **Edward Powell** and **David Raskin**. If you don't happen to have a print of "Modern Times" in your living room (or even if you do) this will be the next best thing.



UNDERSTANDING—Bobby Womack—United Artists 5577

Leon Russell, look out! **Bobby Womack** is making a fast drive forward after serving many years as one of the most important behind-the-scenes musicians and composers. Not that Womack sounds like Russell, but he possesses the same instant karma of being able to whip together a group of musicians into creating on-the-spot magic time and time again. While Russell is into funk and rock, Womack applies his charisma more to a soul-blues area and uses session men from American Sound (Memphis) and Muscle Shoals on tunes such as "Simple Man" and "I Can Understand It." This LP shows Womack's new understanding of pop commerciality.



BITTER SWEET—The Main Ingredient—RCA LSP-4677

The Main Ingredient's secret formula is not one main ingredient, but rather many spices carefully measured and mixed. **Bert De Coteaux's** orchestrations and arrangements really give the vocal trio many tastes to choose from, and one by one they pass them all across the listener's palate. Included is their current single, "Everybody Plays The Fool" and the possible follow-ups like "Traveling" and "You Got To Take It (If You Want It)." The material is fresh and alive, and this sounds like their biggest LP to date.



2nd RIGHT, 3rd ROW—Eric Von Schmidt—Poppy 5705

Bob Dylan first met **Eric Von Schmidt** on the "green pastures of Harvard University." That was seven years ago, and if you still haven't met Eric and his music, then be informed that his pastures are greener than ever with this new Poppy collection of the Boston balladeer's special brand of tender but fantastically funky originals, including "Believer," "Turtle Beach" and "Fat, Fat, The Water Rat." Along for the ride on this LP are ex-Jim Kweskin Jugbanders **Geoff & Maria Muldaur**, as well as **Paul Butterfield**, **Billy Mundi**, **Ben Keith** and a host of original Boston folkies such as **Bob Siggins** and **Jim Rooney**.



PIPE DREAM—Tim Davis—Metromedia KMD 1054

A pipe dream is defined as "a wishful, fantastic notion of hope" but this album has its feet planted firmly on the ground. This is roots music brought to you by the former drummer of the **Steve Miller Band**. Davis turns in a non-stop virtuoso performance on eleven tunes, more than half of which he composed himself planted firmly on the ground. This is roots **Ladies Name** and "Boogie Woogie F.C.B." A lot is going on in this "Dream."



WHO WOULD GIVE HIS ONLY SONG AWAY—Adam Miller—Chelsea CHE-1000

Wes Farrell produced this interesting young singer/songwriter. Miller's biggest strength is in his lyrics which are touching even while they are enigmatic. With remarkable frequency, he hits you right in the eye with a striking phrase or a sharply focused image. A full assortment of strings and horns (arranged by **Mike Melvoin**) give some neat support. Check out "So Tired," "Who," "Man Of My Word" and "I Agreed." Something unusual here all right.



8 AF Albums

NEW YORK — Audiofidelity Enterprises, Inc. has announced the release of eight new albums on four of its labels.

On Audio Fidelity Records, flamenco guitarist Juan Serrano, newly signed to the label, is represented by Flamencísimo. The Candullo and Val Show Band makes its first outing on the label.

The first release on Thimble Records, Audiofidelity's newly-formed pop label, is an album by the rock group Pulse.

Milestone adds noted jazz pianist McCoy Tyner to its roster with Sahara, featuring his work on both keyboard and the Japanese koto. Alto saxist Lee Konitz is represented by Spirits. A further addition to the "Milestone Mothers" re-issue series, Pitchin' Boogie, includes selections by Meade Lux Lewis, Cripple Clarence Lofton and others.

New additions to the First Component SERIES catalog include Mozart's Piano Concerto #21 in C major (containing the theme from "Elvira Madigan") coupled with the Piano Concerto #20 in D minor (FCS5044), both performed by pianist Ernest Groschel with the Nuremberg Symphony conducted by Erich Kloss, and Tchaikovsky's Violin Concerto in D major (FCS50045) with Ralf Holmes as soloist.

Audiofidelity is expanding its custom producing and premium department under the supervision of Harold Drayson, executive vice president of the firm.

Leading manufacturers and national retail accounts can now have custom record and tape packages designed to suit their own requirements by utilizing its catalog of over 500 records. These custom records are designed to fit every promotional need.

Peter Cummings To Sunflower

NEW YORK — Singer-songwriter Peter Cummings has signed to record for Sunflower Records, a subsidiary of MGM Records, it was announced by Jerry Purcell, his personal manager.

Purcell disclosed that Cummings will collaborate with songwriter Mack David, also president of the Sunflower label, on an album of original material to be released in the fall. Purcell's GWP Productions will produce the album for Sunflower.

Manuela U.S. Agent

LOS ANGELES—Manuela, the German recording star who has been number one there for nearly 10 years, has signed a personal management contract with Gus Lampe for representation in the United States and elsewhere, except Germany and the Iron Curtain countries. The petite blonde recently signed a new three-year recording contract with BASF, which paid her a record 2 million marks.

Lampe plans to sign Manuela with a U.S. recording company and agency "very quickly." The singer will spend more time in the States as she establishes herself here and will return to Europe only for engagements.

WB Music Is Pub Of NFL Song

NEW YORK — Warner Bros. Music Publishing has acquired ownership of the Official Song of the National Football League, according to Ed Silvers, WB President. The composition written by Eddie Ballantine and Max Kendrick, under the pseudonym M. Kay, will be performed on network television during half-times of all games played by the 13 teams of the National Football League.

Marching band arrangements have been printed and special mailings are now being made to musical directors of high school and college marching bands across the country together with a promotional recording of the song on Athletic Records. Silvers is planning to record a commercial version of the song with one of the NFL teams and will set a national distributor for the single release.

Gold 'Hendrix In The West'

NEW YORK — "Hendrix In The West" has been awarded gold album status by the R.I.A.A. signifying sales in excess of one million dollars. The posthumous album marks the eighth time Reprise has struck gold with a Jimi Hendrix album. The entire catalogue of Hendrix albums on Reprise is gold.

Van Cleef To Oak Label

HOLLYWOOD — Actor Lee Van Cleef, who has played the heavy in more than 150 films, has been signed to a recording contract by Ray Ruff, president of Oak Records.

Van Cleef, who is a top-rated box-office star in Europe, will record an album for Oak based on Western standards and new material. The album, shortly to go into production, is scheduled for release in July.

Immediately upon completion of the album, Van Cleef reports to Rome where he will begin filming "The Big Duel," which will be filmed on location in Italy and Spain. The actor also has four unreleased films scheduled to be released during the summer months.

A&M Inks Robin & Jo

NEW YORK — Robin & Jo, a husband and wife singing team produced by Jeff Barry, have been signed to A&M Records. Their first release is a re-make of Barry's famed "Chapel of Love". The team had an early success when Barry produced Robin McNamara's million-selling single "Lay A Little Lovin' On Me."

Personal manager John Marotta, of Hairy Lip Productions, is scheduling a number of appearances including: June 12-17 at Mr. D's in Fort Wayne, Indiana; July 6-8, She, Cincinnati; and July 11 through 30 at Gulliver's, Port Chester, New York.



THE PRODUCERS—Recording artist Tommy James has just completed production of two new singles by two artists newly signed to James' management firm. The artists are Joey Greco and Fat Daddy, and their respective singles, "It's About Time," and "Captain Midnight & His Rock 'N Roll Band." Shown above are (l-r) Joey Greco, Charles Fach, Mercury vice president; Tommy James, and Bob King, James' partner.

Metromedia Inks Cofield

NEW YORK — Jack Wiedenmann, president of Metromedia Records, has announced the signing of folk/rock artist Peter Cofield.

Peter's first single for Metromedia, "What Exactly Is A Friend" (b/w "Taking Some Time With A Bottle Of Wine"), will be released shortly. Also forthcoming is an album entitled "What Exactly Is A Friend," produced by King James for Golden Bough Productions.

Peter writes his own material and plays guitar and keyboard instruments. He has recently been playing the Washington D.C. coffee-house circuit. A campaign to promote Peter Cofield's album is currently being planned.

Playboy Singles

LOS ANGELES — Playboy Records is releasing two new singles from recent albums, "Michael Jarrett: We're All Goin' Down Together," and "Matthew & Peter: Under The Arch." The Jarrett single, "I'm Leavin'," is a song he wrote for Elvis Presley last year. It later became a chart record. "Smiles" by Matthew & Peter also goes into national release this week.

Easter Seals' Rock Festival

NEW YORK — Sixteen rock and soul acts will appear before 80,000 listeners this summer at the 24-hour, 2-day Festival Of Hope to be held at Roosevelt Raceway in Westbury, Long Island, on August 12 and 13.

Saturday's schedule includes Chuck Berry, The James Brown Revue, Commander Cody And His Lost Planet Airmen, Elephant's Memory, The James Gang, and McKendree Spring. On Sunday, the acts are Delaney, Bonnie & Friends, Bo Diddley, Lighthouse, The Looking Glass, Sha Na Na, The Shirelles Sly & The Family Stone, and Ike And Tina Turner's Revue. Contracts with four more acts are now nearing completion.

Richard Simon is director and co-producer of the festival. Tickets, priced at \$10 per day (60% tax deductible) are on sale, beginning June 12, at 16 locations in Manhattan and in Nassau and Suffolk Counties or may be purchased by mail through the Nassau Easter Seal Society in Albertson. Net proceeds will benefit crippled children and adults of Long Island through Easter Seal Programs.

For additional information concerning the concert, contact Simon or Terry Danziger (co-producer) at 516-747-3553.



ANKA MEN—Seen at the Paul Anka Plaza Room opening last week are Paul and his wife, Bob Esposito of E. B. Morris with his wife, and Joe Fields representing Buddah Records, Anka's label.



RANDY BURNS
I'm A Lover,
Not A Fool



Ampex-Rocky Road Pact On Tape Sales

NEW YORK — Ampex Stereo Tapes and Rocky Road Records have signed a long-term tape licensing agreement for the U.S. and Canada, according to William Slover, Ampex vice president and general manager of AST. The contract includes all tape configurations. Rocky Road discs are distributed by Bell Records.

Bell and Ampex have recently shipped the first album and tape by Rocky Road's hit group, Climax, featuring Sonny Geraci. The album, "Climax," contains the group's current hit single, "Life and Breath," and the million-selling hit, "Precious and Few."

"Initial sales and reaction to the album have been excellent," according to Marc Gordon, Rocky Road label chief. Gordon, who also manages The Fifth Dimension and Dawn, said that the radio advertising campaign by Bell and an in-store advertising contest have been "extremely successful."

AST has added promotional emphasis through its distribution network, Gordon added.

"The addition of Rocky Road to our growing catalog of recorded music is very valuable to us and we are particularly elated about this relationship with Marc Gordon," Slover said.

Cassette Repair Kit from Certron

LOS ANGELES — Certron's new "Ready Repair Kit" is expected to "bolster the cassette image by offering consumers a convenient and practical solution to jammed cassettes. The Ready Repair Kit will sell for under \$50 and can be used with any jammed cassette," explained Ray Allen, Certron vice president-marketing/sales.

"All the consumer has to do is pry open the jammed unit and transfer the tape to the Certron replacement unit. The Repair Kit fills a need caused by poorly manufactured cassettes that tend to get stuck," Allen said.

"By saving the consumer's jammed cassette we know that we will win his confidence and increase sales of our own cassette product."

"In fact we expect the 'Ready Repair Kit' to be an impulse item that should spark new cassette sales at the same time the kit is purchased."

AV Educator Line Bows at Audio/Mag

GARDENA, CAL. — Audio Magnetics Corp., has introduced a new AV Educator Standard line of cassettes for the educational market.

The new Educator line is available in seven recording time lengths: 10, 20, 30, 40, 60, 90 and 120 minutes. The company's Educational Division also makes available an AV Educator Premium line in the same time lengths.

Specifications for the AV Standard line include the following: Cassettes are sonically sealed, black and white housing with solid welded window; High density, low noise calendared tape; Color-coded pressure-sensitive label inserts; Packaged in a two-piece hinged styrene Philips-type storage case with a clear plastic top.

Albert Tops Sales At Cartridge TV

PALO ALTO, CAL. — W. C. Albert has been named director of sales for Cartridge Television Inc., developers of the Cartrivision according to Donald F. Johnston, vice-president of marketing for CTL.

In his new position, Albert will be responsible for sales of pre-recorded and blank Cartrivision cartridges to the consumer and industrial markets, sales of video tape recorders to Car-

ITA Setting Specs For 8-Track Tapes

NEW YORK — ITA has taken another step toward consumer protection by releasing the first draft of the ITA Proposed Audio 8-track Cartridge Specifications to the ITA membership. This first draft containing 37 pages, 13 of which are pictures and graphs, were mailed to the ITA membership for preliminary comments. These were compiled by Keyvan Mokhtarian, Alan Heath, Don Coy and Gene Nyland of Ampex Corporation, Music Division following guidelines set at several meetings of the ITA Plastics Committee and 2 meetings of the ITA combined Raw Tape, Hardware and Plastics Committee.

Eugene Barker of Audio Magnetics, Chairman of the Plastics Committee, stated that this first draft has been sent to the ITA members for comments to be returned by July 15. Another combined committee meeting will then be scheduled so the committee can review the comments and then proceed to the drafting of revised specifications for final critique.

According to Larry Finley, Executive Director of ITA, the completion of the 8-Track Cartridge specifications is the second major move taken by the Association in the past 30 days. Three weeks ago members were sent C-60 specifications for final critique.

Philips to Show Color TV Recorder



CHICAGO — North American Philips Corp. will demonstrate its new Norelco Color Video Cassette Recorder VCR at the Consumer Electronics Show June 11-14, McCormick Place, Chicago.

Gerry Citron, Manager of the Consumer Electronics Department announced, "Norelco will demonstrate its compact Video Cassette Recorder which enables the user to record and play-back video pictures via an ordinary color TV set."

Commercially pre-recorded cassettes will be shown along with recorded off-the-air segments from network telecasts.

Norelco's VCR will enter commercial distribution early next year.

In addition to unveiling the VCR, a new Norelco Carry Corder 150 — the recorder that started the cassette business — will be shown by Philips at the Show (see photo).

With the addition of the "new" Carry Corder to the line, Norelco will be able to offer the dealer and consumer a choice in price and range of features in the famous Carry Corder models. The Carry Corder 150 is AC adaptable and will be sold with fitted carrying case, remote control dynamic microphone and blank cassette—a basic, solid recorder package at a suggested retail price of \$54.95.

trivision equipment licensees, and establishment of a professional products organization for marketing Cartrivision system hardware and programming.

7th Annual Schaefer Fest

NEW YORK — The 1972 Schaefer Music Festival will begin Thursday evening, June 15 at the Wollman Rink in Central Park. Jose Feliciano and Billy Joel will inaugurate the seventh season of the concert series with an 8:00 P.M. concert in the rink, which has been enlarged to hold 7,000 people.

The Schaefer Music Festival is again being produced by Ron Delsener and sponsored by the F. & M. Schaefer Brewing Co. Ticket prices are \$1.50 and \$2.00.

Cy Coleman's London Single

NEW YORK — A new single by the Cy Coleman Co-Op, titled "What Are Heavy?," on London Records, is getting a two-way promotion and merchandising boost, according to Walt Maguire, vice president of pop a. & r. for the company.

Maguire, in a joint statement with Coleman's personal rep, Eric Colodne, asserted that the disc is based on a poem written 100 years ago by poetess, Christina Rossetti. Music was composed by Coleman. The group, Co-Op, consists of Coleman and a bevy of female voices.

Coleman will kick off a series of tv appearances for the record with a stint on the Mike Douglas Show.

'Fillmore' Bow Reset At Plaza

NEW YORK — "Fillmore," a filmed record by Medion Productions of the final days of Bill Graham's Fillmore West, San Francisco's citadel of rock music, will now have its world premiere engagement on Wednesday, June 14, at the Plaza Theatre in Manhattan.

Originally scheduled to open on May 17, "Fillmore" was withheld from release after Graham insisted that the film's "R" rating be appealed before public showings began. The appeal will be heard by the MPAA on June 12.

Featuring concert performances by Santana and the Grateful Dead as well as the wheeling and dealing of impresario Graham, the 20th Century-Fox release was conceived and directed by Richard T. Heffron and produced by Herbert F. Decker, with Claude Jarman serving as executive producer.

The 1972 season will feature 44 concerts on 39 nights, playing Monday, Wednesday, Friday and Saturday evenings. Most concerts will be given at 7:00 P.M. In addition to the line-up of rock acts, this year's season will feature 7 concerts for the over-30 set. Headlining these concerts will be Bobby Darin, Ella Fitzgerald and Herbie Mann, the Association and Jackie De Shannon, Sergio Mendes and Brazil '77, Bette Midler, the 4 Seasons and Jay & the Americans, and Miss Peggy Lee.

Included in the roster of rock acts are: the Byrds, Poco, Mandrill, Blood, Sweat & Tears, the Doors, Ginger Baker, Melanie, Arlo Guthrie, Canned Heat, Badfinger, Savoy Brown and T-Rex. The performers, who do not donate their services, receive their usual fees—the added expense being absorbed by the Schaefer Brewing Co. and not by the taxpayers of New York.

Project 7 Buys Globe

HOLLYWOOD — The Globe Music Corp. and its GLO Publishing (an ASCAP Co.), one of Hollywood's background music companies, has been acquired by Project 7, Inc., a closed circuit communications firm, it was announced by Robert J. Leder, chairman of the board of Project 7.

Globe, the outgrowth of Gordon Zahler's General Music Corp., is associated with Walter Lantz Productions and Ivan Tors Productions and is involved in research, development and post production operations for motion pictures, television and radio. Globe just completed a 2½ year recording stint and has acquired its new contemporary library for background music dissemination.

Details of the agreement, according to Leder, included an option on the part of Project 7, Inc. to provide financing for Globe Music in exchange for 100% control of the company. The terms were for an undisclosed sum of cash and stock in Project 7, Inc.

Principals involved for Globe Music Corporation were Gordon Zahler, president and Jerry Levy, executive vice president and marketing director.



JOINING FORCES — Friends of Atlantic recording artists Jimmie and Vella met after the artists' successful New York City concert last week at the Olympia Theatre with Labelle. Held at the home of Atlantic's artist relations executive Victor O'Gilvie, the party was attended by New York music celebrities and representatives of the press.

Shown above are Barbara Harris, Atlantic; Donny Hathaway; Patti Labelle; Lillian Kyle, promoter of the concert; Vella and Jimmie Cameron.

Jan Howard



DECCA 32955

'LET HIM HAVE IT'

another hit single
from the album



Love Is
Like A
Spinning
Wheel

- | | | | | | |
|----|--|----|----|---|----|
| 1 | THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo (Dot 17409) (Prima-Donna-Algee—BMI) | 1 | 37 | CHANTILLY LACE Jerry Lee Lewis (Mercury 73273) (Gladd—BMI) | 25 |
| 2 | MADE IN JAPAN Buck Owens (Capitol 3314) (Blue Book—BMI) | 4 | 38 | I'M THE MAN ON SUSIE'S MIND Glenn Barber (Hickory 1626) (Acuff-Rose—BMI) | 36 |
| 3 | ON OUR LAST DATE Conway Twitty (Decca 32945) (Acuff-Rose—BMI) | 2 | 39 | LET HIM HAVE IT Jan Howard (Decca 32955) (Ben Peters—BMI) | 44 |
| 4 | ELEVEN ROSES Hank Williams Jr. (MGM 14371) (Hank Williams Jr.—BMI) | 7 | 40 | ONE MORE TIME JoAnna Neel (Decca 32950) (MCA—Cockerroach—BMI) | 42 |
| 5 | LONESOMEST LONESOME Ray Price (Columbia 45583) (Screen Gems, Columbia—BMI) | 6 | 41 | A SEED BEFORE THE ROSE Tommy Overstreet (Dot 17418) (Terrace—ASCAP) | 54 |
| 6 | KATE Johnny Cash (Columbia 45590) (Mariposa—BMI) | 9 | 42 | IF IT FEELS GOOD DO IT Dave Dudley (Mercury 73274) (Passkey—BMI) | 33 |
| 7 | THAT'S WHY I LOVE YOU LIKE I DO Sonny James (Capitol 3322) (Beechwood—BMI) | 10 | 43 | BIG BLUE DIAMOND Jacky Ward (Target 0146) (Fort Knox—BMI) | 47 |
| 8 | LOST FOREVER IN YOUR KISS Porter Wagoner & Dolly Parton (RCA 0675) (Owepar—BMI) | 5 | 44 | LISTEN TO A COUNTRY SONG Lynn Anderson (Columbia 45615) (Jasperilla—ASCAP) | 60 |
| 9 | CAB DRIVER Hank Thompson (Dot 17410) (Blackhawk—BMI) | 12 | 45 | YOU ALMOST SLIPPED MY MIND Kenny Price (RCA 0686) (Danor—BMI) | 48 |
| 10 | GRANDMA HARP Merle Haggard (Capitol 3294) | 3 | 46 | COUNTRY MUSIC IN MY SOUL George Hamilton IV (RCA 0697) (Acuff-Rose—BMI) | 50 |
| 11 | I'VE FOUND SOMEONE OF MY OWN Cal Smith (Decca 32959) (Mango/Run-A-Muck—BMI) | 16 | 47 | ANYTHING'S BETTER THAN NOTHING Mel Tillis & Sherry Bryce (MGM 14365) (Sawgrass—BMI) | 35 |
| 12 | REACH OUT YOUR HAND Tammy Wynette (Epic 10856) (Algee/Altam—BMI) | 20 | 48 | SAD SITUATION Skeeter Davis (RCA 0681) (Window—BMI) | 53 |
| 13 | I'LL BE THERE Johnny Bush (Million 1) (Hill & Range—BMI) | 14 | 49 | SOFT, SWEET AND WARM David Houston (Epic 10870) (Algee—BMI) | 63 |
| 14 | SHOW ME Barbara Mandrell (Columbia 45580) (Tree—BMI) | 13 | 50 | GONE (OUR ENDLESS LOVE) Billy Walker (MGM 14377) (Anne-Rachel, Best Way, Venomous—ASCAP) | 56 |
| 15 | DELTA DAWN Tanya Tucker (Columbia 45588) (United Artists/Big Ax—ASCAP) | 24 | 51 | SUNSHINE & RAINBOWS/ THE NIGHT'S NOT OVER YET Roy Drusky (Mercury 73293) (Green Grass—BMI) (Jack & Bill—ASCAP) | 57 |
| 16 | WOULD YOU WANT THE WORLD TO END Mel Tillis (MGM 14372) (Sawgrass—BMI) | 18 | 52 | TRAVELIN' MINSTREL BAND Carter Family (Columbia 45581) (Jack & Bill—ASCAP) | 58 |
| 17 | IS IT ANY WONDER THAT I LOVE YOU Nat Stucky (RCA 0687) (Jack & Bill Music—ASCAP) | 23 | 53 | SWEET DREAM WOMAN Waylon Jennings (RCA 0716) (Blackwood, Back Road—BMI) | — |
| 18 | ALL THE LONELY WOMEN IN THE WORLD Bill Anderson (Decca 32930) (Stallion—BMI) | 8 | 54 | MAMA BEAR Carl Smith (Columbia 45558) (Green Grass—BMI) | 61 |
| 19 | LOVING YOU COULD NEVER BE BETTER George Jones (Epic 10858) (Altam—BMI) | 28 | 55 | ONE WOMAN'S TRASH Bobbie Roy (Capitol 3301) (Tree—BMI) | 68 |
| 20 | SEND ME SOME LOVIN' Hank Williams Jr. & Lois Johnson (MGM 14356) (Venice—BMI) | 17 | 56 | WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey (Columbia 45596) (House of Gold—BMI) | 70 |
| 21 | MANHATTAN KANSAS Glen Campbell (Capitol 3305) (Tree—BMI) | 11 | 57 | I'VE GOT TO HAVE YOU Sammi Smith (Mega 0079) (Buckhorn—BMI) | 69 |
| 22 | IN THE SPRING Dorsey Burnette (Capitol 3307) (Brother Karl's—BMI) | 29 | 58 | IT TAKES YOU Bob Luman (Epic 10869) (Jack & Bill—ASCAP) | — |
| 23 | AIN'T NOTHIN' SHAKIN' Billy "Crash" Craddock (Cartwheel 210) (Arc—BMI) | 15 | 59 | SHE'S DOING IT TO ME AGAIN Ray Pillow (Mega 0072) (100 Oaks—BMI) | 66 |
| 24 | BORROWED ANGEL Mel Street (Royal American 64) (Levisa—BMI) | 31 | 60 | VIRGINIA Jean Shepard (Capitol 3315) (House of Cash—BMI) | 67 |
| 25 | JUST PLAIN LONELY Ferlin Husky (Capitol 3308) (Hall-Clement—BMI) | 27 | 61 | BLESS YOUR HEART Freddie Hart (Capitol 1362) (Buckhorn—BMI) | — |
| 26 | THE KEY'S IN THE MAILBOX Tony Booth (Capitol 3269) (Fort Knox—BMI) | 19 | 62 | ASHES OF LOVE Dickie Lee (RCA 0710) (Acuff-Rose—BMI) | 75 |
| 27 | ME AND JESUS Tom T. Hall (Mercury 73728) (Hallnote—BMI) | 22 | 63 | LONELY WEEKENDS Jerry Lee Lewis (Mercury 73296) (Knox—BMI) | — |
| 28 | MY HEART HAS A MIND OF ITS OWN Susan Raye (Capitol 6494) (Screen Gems/Columbia/Mandan—BMI) | 39 | 64 | I'M ONLY A WOMAN Dottie West (RCA 0711) (Singleton—BMI) | — |
| 29 | A SPECIAL DAY Arlene Harden (Columbia 45577) (Two Rivers—BMI) | 34 | 65 | JUST IN TIME Charlie Louvin (Capitol 3319) (Window-Captive—BMI) | — |
| 30 | IT'S GONNA TAKE A LITTLE BIT LONGER Charley Pride (RCA 0707) (Pi-Gem—BMI) | 41 | 66 | THAT'LL BE THE DAY Kenny Vernon (Capitol 3331) (Nor-Va-Jak—BMI) | — |
| 31 | GOOD MORNING COUNTRY RAIN Jeannie C. Riley (MGM 14382) (Acuff-Rose—BMI) | 40 | 67 | IF YOU TOUCH ME Joe Stampley (Dot 17421) (Algee/Al Galico—BMI) | — |
| 32 | LOVE ISN'T LOVE (TILL YOU GIVE IT AWAY) Bobby Lee Trammel (Souncot 1135) (Terrace/Barlow—ASCAP) | 37 | 68 | SHE LIKES WARM SUMMER DAYS Henson Cargill (Mega 0074) (Terri—ASCAP) | — |
| 33 | DO YOU REMEMBER THESE Statler Bros. (Mercury 73275) (House of Cash—BMI) | 21 | 69 | PRIDE Jeannie Seely (Decca 32964) (Cedarwood—BMI) | — |
| 34 | THANKS FOR THE MEMORIES Barbara Fairchild (Columbia 45598) (Duchess—BMI) | 45 | 70 | GLORY SPECIAL Ray Stevens (Barnaby 72058) (Affiliated—BMI) | 74 |
| 35 | WHAT AM I GONNA DO Bobby Bare (Mercury 73279) (Screen Gems/Columbia—BMI) | 26 | 71 | DO YOU WANT TO DANCE Jack Reno (Target 0150) (Clockus—BMI) | 72 |
| 36 | LET'S ALL GO DOWN TO THE RIVER Jody Miller & Johnny Paycheck (Epic 10863) (Altam—BMI) | 49 | 72 | THEY CALL THE WIND MARIA Jack Barlow (Dot 17414) (Chapel—ASCAP) | 73 |
| | | | 73 | JUST OUT OF REACH Eddy Arnold (RCA 0705) (4 Star—BMI) | — |
| | | | 74 | WOMAN (SENSUOUS WOMAN) Don Gibson (Hickory 1638) (Acoustic—BMI) | — |
| | | | 75 | THE ROADMASTER Freddy Weller (Columbia 45624) (Young World/Central Stars—BMI) | — |

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Hall Of Fame Ballots For GMA Dove Awards

NASHVILLE — Balloting is underway for the entries into the Gospel Music Hall of Fame, according to Les Beasley, president of the Gospel Music Assoc.

Names of twenty-seven persons have been nominated for this year's awards, 16 in the living category and 11 in the deceased category. One-hundred persons have been selected by GMA officials to participate in the balloting and each will vote for one person in each category.

Deadline for returning ballots to a Nashville accounting firm is July 30, 1972. A second ballot will be mailed showing the five in each category receiving the most votes. The 100 voters will then ballot a final time.

Winners in both the living and deceased category will be announced during the annual Gospel Music Assoc. Dove Awards Program scheduled for Friday, October 6 in Nashville's War Memorial Auditorium.

Jim (Pappy) Waites was the first living person to be enshrined in the Gospel Music Hall of Fame last year. Also enshrined at the 1971 awards program was G. T. (Dad) Speer, who passed away in 1966.

Nomination in the living category for 1972 are: Lee Roy Abernathy, singer and composer and publisher; Les Beasley, composer, record producer and manager for the Florida Boys Quartet, presently serving his second term as president of the Gospel Music Assn.; John T. Benson, Jr., gospel music publisher; James Black-

wood, manager of the Blackwood Brothers Quartet and winner of two Dove Awards as best male singer; Albert E. Brumley, composer and publisher; Jimmie Davis, composer and singer; Vespew (Vep) Ellis, composer and singer; Connor Hall, music editor and former singer; Eva Mae LeFevre, singer and pianist; Hovie Lister, publisher and manager of the Statesmen Quartet; Mosie Lister, composer and publisher; W. B. Nowlin, gospel music promoter; Lloyd Orrell, gospel music promoter; Brock Speer, manager of the Speer Family singers; J. D. Sumner, composer, publisher and manager of the Stamps Quartet; J. G. Whitfield, gospel music promoter and newspaper publisher.

Nominees in the deceased category are: J. R. Baxter, Jr. (1887-1960) composer and publisher; R. W. Blackwood (1921-1954) former manager of the Blackwood Brothers; Denver Crumpler (1914-1957) singer; John Daniels (1906-1961), singer and publisher; Adger M. Pace (1882-1959), composer, editor and author; Homer Rodeheaver (1880-1955) composer, publisher and author; Lena Brock (Mon) Speer (1900-1967) singer with the Speer Family and wife of the late G. T. Speer; Frank Stamps (1896-1965) singer, publisher and broadcaster; Virgil Oliver Stamps (1892-1940) singer, composer and publisher; James D. Vaugahan (1864-1941) publisher and broadcaster; R. E. Winsett (1907-1952) publisher and composer.

Country Artist of the Week: CAL SMITH



HE'S FOUND IT—One of Decca Records' top recording artists, Cal Smith, a native of Gans, Oklahoma, has come a long way since his first night club job in San Jose, California in the early 1950's.

For several years he was a regular member on the tv show "California Hayride", and his experience as deejay for KEEN Radio in San Jose has proven to be an asset in his role as an artist.

Cal attributes much of his success to the years he spent as master of ceremonies and featured vocalist for Ernest Tubb and his famous Texas Troubadour band. Traveling with Ernest and the band gave Cal the exposure he needed, and evidently the people liked what they saw and heard because requests started coming in for Cal as a single act.

Some of his latest singles are "That's What It's Like To Be Lonesome", "Free Streets", "The Woman On The Inside", with his current hit single being "I've Found Someone Of My Own".

Cal is produced for Decca by Walter Haynes, with exclusive booking by the Atlas Artist Bureau.

Music City Artist Pacts:

Tanya Tucker/B. Lee

NASHVILLE — Buddy Lee Attractions, Inc. recently accepted an opportunity to represent Tanya Tucker, 13 year old Columbia recording artist who is presently enjoying a national chart record hit with her first recorded song, "Delta Dawn". Discovered and brought to Nashville by her personal manager, Delores Fuller, Tanya was signed by Columbia Records, and executive producer Billy Sherrill took personal responsibility for her first recording session from which the hit, "Delta Dawn" emanated.

Billy Cole/Mega

NASHVILLE — Billy C. Cole, nighttime disc jockey at WHO Radio in Des Moines, Iowa (formerly of WSM, Nashville, Tennessee) has been signed to a recording contract with Mega Records. Billy was brought to the label by Brad McCuen and Lee Trimble, and is being produced by Pete Drake for Pete Drake Productions.

Cole's first single, released on Mega, is an up-tempo song titled "She's A Waitress, She's A Lady", written by David Allen Coe and published by Window Music Publishing Co., Inc. and Captive Music Co.

L. E. White/Decca

NASHVILLE — One of Nashville's top country music songwriters writing such hits as "I Love You More Today" and "To See My Angel Cry," by Conway Twitty, and "After the Fire Is Gone" by Conway Twitty and Loretta Lynn, all #1 recordings, has just signed a contract with Decca Records, with his first single being released soon.

L. E. has had approximately seventy-five songs recorded, twenty-seven by Conway Twitty, in the past two years and manages Twitty Bird Publishing Co., owned by Conway Twitty. For eight years, L. E. has appeared on a syndicated tv show.

Boot/Souncot License Deal

TORONTO — Boot Records has announced the signing of a contract to license Souncot Records in Canada. The contract was signed by Bobby Lee Trammell, Souncot president, in Nashville last week. Initial release is Bobby Lee's own recording of "Love Isn't Love (Till You Give It Away)".

Boot has also just completed negotiations with Jubal Records and Pro-Sound Records both labels represented out of Nashville by Joe Gibson's Nationwide Sound Distribution. Both are country labels with records getting regional action in the southern states.

Just signed to distribution for Canada and the United States last week are Langdon-Zephyr Productions' group "Canadian Zephyr" with their initial release of "Cheap Low-down Wine"/"On The Lam", both original tunes penned by John L. Hayman of the group.



Country Roundup

Billy "Crash" Craddock says, "I'm Gonna Knock On Your Door" . . . Mickey Newberry penned Jim Ed Brown's current RCA single, "How I Love Them Old Songs" . . . Negotiations have been completed for Lynn Anderson, Columbia Records recording star, to record the new Pepsi Cola commercial for the coming season. According to Frank Campana, who represents Lynn, a long scale promotion and advertising campaign will soon be underway that will encompass the talents and association of top award winning Lynn Anderson and Pepsi Cola . . . "The Happiest Girl In The Whole U.S.A.", Donna Fargo, taped the Hee-Haw show in Nashville, followed by an appearance on the Merle Haggard Show at the Anaheim Convention Center. Starting June 14, Donna opens a three week

stand at the Las Vegas Landmark Hotel. Following her Las Vegas debut, Donna starts a tour through Colorado, Georgia, Rhode Island, and Connecticut.

Karen O'Donnal, young songstress from Phoenix, has inked a long term recording contract with Rice Records in Nashville. Producer is Jimmy Key. Karen is the featured female vocalist on the Dave Dudley Show. Her first release on Rice is titled "Tennessee State Welfare" . . . Larry Davidson has been promoted from general sales manager of WWVA, Wheeling, to station manager. In his new position, Davidson will assume responsibility for daily internal operation of the 50,000 watt outlet. Davidson joined WWVA as an account executive in August, 1963 and was promoted to general sales manager in May, 1969

. . . ("This Is) George C. Wallace", an album made from excerpts of Governor Wallace's speeches and designed to sell at Wallace campaign rallies, has become a major distributor item since the attempted assassination. Jimmy Velvet produced the album at Jack Clement's Nashville studio.

Bud Brown, vice president of Acuff-Rose Publishing, was the guest of honor at a surprise party marking his 25th year with Acuff-Rose. During the celebration the announcement was made by president, Wesley Rose, that Brown and his wife would receive an all expense tour of the Hawaiian Islands as an extra bonus for a job well done . . . Decca recording star Bobby Lord has signed a long term management contract with E. Jimmy Key. Lord, who has been living in Florida for the past couple of years.

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|------------------------------|-----------------------------|------------------------------|
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| #1 WJQS JACKSON, MISS. | #1 KWKH SHREVEPORT, LA. | #8 KLPR OKLAHOMA CITY, OKLA. |
| #1 WUBE CINCINNATI, OHIO | #1 KWTO SPRINGFIELD, MO. | #8 WPNX COLUMBUS, GA. |
| #1 KOKE AUSTIN, TEXAS | #1 WIRB ENTERPRISE, ALA. | #8 WKYV VICKSBURG, MISS. |
| #1 WYNA RALEIGH, N. C. | #1 KDJW AMARILLA, TEXAS | #9 WMQM MEMPHIS, TENN. |
| #1 KPRB REDMOND, ORE. | #2 WCNW FAIRFIELD, OHIO | #10 KNLV ORD, NEBRASKA |
| #1 WHIT NEW BERN, N. C. | #2 KLAK DENVER, COLO. | #10 WEAS SAVANNAH, GA. |
| #1 KBUC SAN ANTONIO, TEXAS | #3 KGGF COFFEEVILLE, KANSAS | #10 WJEM VALDOSTA, GA. |
| #1 WHSL WILMINGTON, N. C. | #6 KBOP PLEASANTON, TEXAS | #10 WWOL BUFFALO, N. Y. |
| #1 KSOP SALT LAKE CITY, UTAH | #6 WMNC ASHEVILLE, N. C. | #14 WFAG FARMVILLE, N. C. |
| #1 WEEP PITTSBURGH, PA. | #6 WPXY GREENVILLE, N. C. | #15 WVOJ JACKSONVILLE, FLA. |
| | #8 WCKW GARYVILLE, LA. | |

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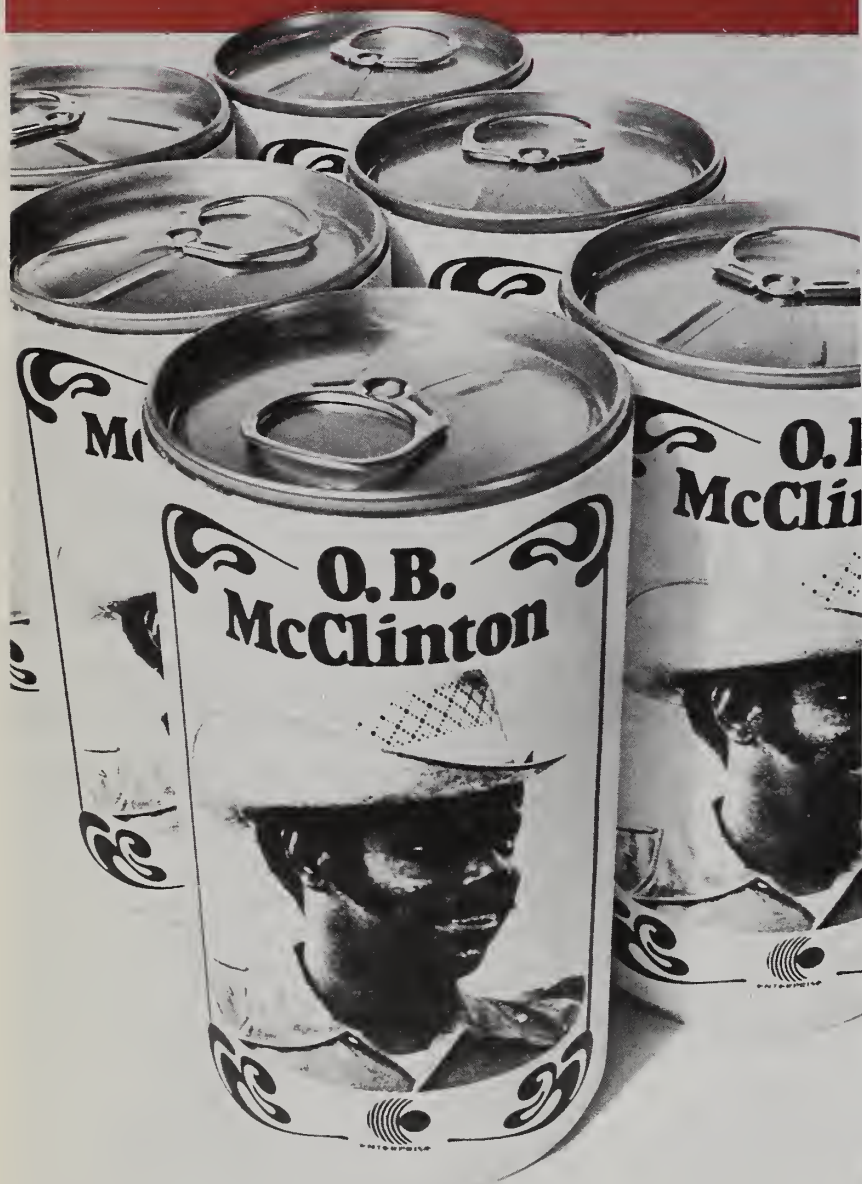
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C & W Singles Reviews

Picks of the Week

JERRY LEE LEWIS (Mercury 73296)

Lonely Weekends (1:44) (Knox, BMI—C. Rich)

How can you spend a lonely weekend when you're Jerry Lee Lewis and you have another huge hit on your hands? The killer rocks on with a Charlie Rich song that should go all the way. Flip: no info available.

BILLY "CRASH" CRADDOCK (Cartwheel 216)

I'm Gonna Knock On Your Door (2:08) (Ann-Rachel, ASCAP—A. Schroeder, S. Wayne)

"Crash" Craddock's gonna knock on your door, especially if you happen to live at the top of the charts. This high energy, goodtime number has a contagious melody. Flip: "What He Don't Know Won't Hurt Him" (2:31) (Poperee, BMI—R. Chancey).

RED SIMPSON (Capitol 3364)

Hold On Ma'm (You Got Yourself A Honker) (2:00) (United Artists/Big Ax, ASCAP—A. Harvey)

Red Simpson pulls his truck to the side of the road for some romancing via this amusing Alex Harvey tune that marks a departure for Red from his trucking songs. Sounds like a big one that could branch Red into new areas. Flip: "Truckin' On Down The Road" (2:09) (Central, BMI—R. Simpson).

JODY MILLER (Epic 10878)

There's A Party Goin' On (2:36) (Algee/Flagship, BMI—B. Sherrill, G. Sutton)

Jody Miller has a big Billy Sherrill production sound behind her for this catchy song that could grab a lot of attention with its tricky middle section. Flip: no info available.

SUE THOMPSON (Hickory 1641)

Sweet Memories (2:58) (Acuff-Rose, BMI—M. Newbury)

Sue Thompson makes full use of her vocal tone as she interprets this slow Mickey Newbury ballad with commercial flair. Flip: "Take Me As I Am (Or Let Me Go)" (2:51) (Acuff-Rose, BMI—B. Bryant).

TEX WILLIAMS (Monument 8544)

I Pledge Allegiance (3:06) (P.D.)

The Pledge of Allegiance has often become mechanical and meaningless until one takes the time to say it slowly and understand what every word means. Thus does Tex Williams, for an emotional and lucid rendition. Flip: "Tennessee Travelin' Man" (2:13) (Combine, BMI—R. Pennington, T. Seals).

LESTER FLATT & MAC WISEMAN (RCA 0736)

On The South Bound Train (2:15) (Jack, BMI—D. Lee, A. Reynolds)

The south bound train sounds like it's on the right track for substantial airplay. Flatt & Wiseman's bluegrass sound gets tighter vocally and instrumentally with every recording. Flip: "Me And Your Memory" (2:31) (Wise-O-Man, BMI—T. H. Roberts).

WEBB PIERCE (Decca 32973)

I'm Gonna Be A Swinger (2:14) (Brandywine, AS—W. Pierce, E. Ward)

Webb Pierce delivers a potent rockabilly sound that should command considerable attention with its funky backbeat and tricky vocals. Flip: "Someday" (2:21) (Tuesday, BMI—W. Pierce, S. Curtis).

Best Bets

BUZZ CASON (Caprice 1002)

Texas (2:58) (Buzz Cason, ASCAP—B. Cason) Buzz Cason sings this song that he wrote and published for release on his own label. Needless to say, it is a very unified and cohesive effort which stands a fine chance to score. Flip: "Heavy Dudes And Heartaches" (2:54) (Buzz Cason, ASCAP—B. Cason, J. Buffett).

BILL WOODS & HIS SAN JOAQUIN BRASS BAND (Capitol 3328)

What's Happened To The Friendly Man (2:08) (Central, BMI—J. Ward) Bill Woods asks a common question in search of quickly vanishing brotherly love. A brassy, attention-grabbing arrangement. Flip: "Truck Drivin' Man" (1:50) (American, BMI T. Fell.)

GRANDPA JONES (Monument 8539)

Coal Camp (2:12) (Glaser, BMI—J. Payne, O. Horton) Grandpa Jones becomes the Bret Harte of country music as he paints a vivid picture of what it was like to live in a coal camp. Local color abounds in a captivating tune that could easily catch on. Flip: "Here I Am Makin' Plans" (2:14) (Loray El Marlee, BMI—G. Jones).

DON CHERRY (Monument 8542)

For A Moment You Almost Slipped My Mind (3:03) (Danor, BMI—T. Seals, D. Goodman, T. Back, D. Barker) This slow and emotional ballad

receives full orchestration and chorus as a backdrop for Don Cherry's polished voice. Could take off if given proper exposure. Flip: "Is It Any Wonder That I Love You" (2:24) (Jack & Bill ASCAP—J. Foster, B. Rice).

O. B. McCLINTON (Enterprise 9051)
Six Pack Of Trouble (2:35) (Song City, BMI—J. G. Ward) This is the song that could place O. B. McClinton into the elite club of top country performers—the story and mood of this touching ballad create a captivatingly magical air that O. B. gets right into with understanding and vocal touch. Flip: no info available.

BILLY C. COLE (Mega 0077)
She's A Waitress, She's A Lady (2:33) (Window/Captive, BMI—D. A. Coe, D. Coe) This musical portrait of a restaurant waitress paints a lyrical image framed by funky Pete Drake production. Could place Billy Cole into the limelight. Flip: no info available.

DONNA THEODORE (Uni 55331)
There's No Holding You (2:12) (Screen Gems-Columbia, BMI—B. Mann, C. Weil) Donna Theodore launches into a firm country arrangement of this cute and catchy Barry Mann/Cynthia Weil composition. Her vocals show distinction and should carry her far on country surveys. Flip: no info available.



GOD BLESS AMERICA AGAIN—Loretta Lynn —Decca 75351

America was truly blessed with new hope and resources at the time that "God Bless America" was written, and if this country ever needed a blessing again, it's here and now. Most fortunately, the blessing bestowed upon us with this album is Loretta Lynn's pure and true country talent, delivering, eleven songs revolving around the theme of our proud American heritage and its future. Listen to "Six Feet Of Sod" and "Livin' In God's Country" and watch the Stars & Stripes wave in time to the music.



BLESS YOUR HEART—Freddie Hart—Capitol 11073

If Neil Young ever met Freddie, then he could end his search for a heart of gold, because this album just oozes with all sorts of goodness. Not only is Freddie Hart concerned with the welfare of others, he has devoted a number of songs on this LP to the human condition and how to improve it; tunes such as the psychological "Conscience Makes Cowards (Of Us All)" and the socially oriented "Hungry Row" and "Human Rat Race." Judging from the emotion in the title tune, if Freddie ever decided to leave his singing career behind, he'd have a good chance to become the Pope.



BALLADS OF LOVE —Porter Wagoner — RCA 4734

Porter Wagoner is a mature and sophisticated artist. The uniqueness of his maturity and sophistication lies in the fact that as he and his music have grown, he has never forsaken the new generations of listeners that are sprouting beneath his worldly years. In short, while gaining wisdom, he has remained young at heart. Perhaps the most important of Porter's young listeners is his daughter, Denise Mayree, who is pictured on the cover, and for whom one of the tunes on this album was specially written. Although romantic love is passionate, fatherly love is tender, and so are the ballads on this album; tender and very real.



TO GET TO YOU—Jerry Wallace—Decca 5349

It won't take much for Jerry Wallace to get to you; his persuasive powers are built right into his song stylizations. Jerry's special gift is the ability to assembled material from many sources and then mold it all into his style while still maintaining the diversity of sound for which he strives continually. And the assortment on this album ranges from Jean Chapel's title tune to Jerry Chestnut's "Small Enough To Crawl" to Jimmy Walker's "Lovin' Me Blind" and Gloria McMurty's "The Bottle, The Glass, And Me."



SKEETER SINGS DOLLY—Skeeter Davis—RCA 4732

Often when artists are gifted with many talents, they are recognized most for their obvious attributes. Such is the case with Dolly Parton, who has been widely recognized for her performances on stage and on record, while few of her fans realize the significance of her songwriting ability. This album of Skeeter Davis singing Dolly's compositions serves to isolate Miss Parton's composing talent and showcase it through the objectivity of another vocal approach. Also, this ten-song set reciprocally demonstrates the vocal and interpretive powers of Skeeter's bright, sunny style on numbers such as "Touch Your Woman," "Just The Way I Am" and "Down From Dover."



LIVE—IN PERSON!—Danny Davis & the Nashville Brass—RCA 4720

Country brass and Dynaflex—both reach a new climax in this first live album from Danny Davis' premier c&w horn conglomeration. Because of the precise and crisp tone that he demands from his brass, Davis has until this point done all his recording in the studio, but thanks to the clarity of RCA's Dynaflex system under the watchful ears of Tom Pick and Roy Shockley, the group's Birmingham, Alabama set can now be heard at home, including the much requested "Music City Montage," as well as "Kaw-Liga" and "Foggy Mountain Breakdown."

Merle Haggard/Ray Price/Donna Fargo

ANAHEIM CONVENTION CENTER, L.A. — Merle Haggard doesn't make L.A. appearances often. When he does, though, they're something to remember. This show, backed by radio station KLAC, was no exception. The sellout audience was treated to as excellent a country show as they're likely to see anywhere.

Opening was Donna Fargo, whose "Happiest Girl in the U.S.A." is currently making the folks at Dot smile a lot. Small wonder: she's a perky performer with a nicely-paced act that shows her current hit to be no fluke. Backed by the Laurel Canyon Cowboys, a rock-turned-country band led by Michael Chain, Miss Fargo belted her way through material as disparate as "You Can Have Him," "I Washed My Hands in Muddy Water," "Don't Touch Me" and "Joy to the World." Her hit brought the house down, no easy task for an opening act. Her style and general attitude puts Miss Fargo at about the same place Lynn Anderson occupied a couple of years ago, before she went pop—in other words, someone to watch very closely, and to enjoy tremendously while you're doing it.

Ray Price brought with him a pickup orchestra including a fair number of L.A. string and horn men. We personally preferred Price a bit more when the Columbia artist was singing with fiddles instead of violins, but will be the first to state that he brings a high degree of class to anything he

does. The set opened with "Help Me Make It Through the Night," and proceeded through about 40 minutes' worth of highlights from Prices' career. Particularly nice were "Night Life," "Billy Mize's "Make It Rain," and the "pre-Humperdinck" version of "Release Me." Halfway through the set came an odd little interlude during which Price's conductor (sorry we didn't catch his name) sang two Mexican numbers. Incongruity notwithstanding, they came off quite well, with a lot of sympatico yelling from the audience.

Haggard's portion of the show opened with a couple of numbers by his band, the Strangers. The weakest part of the entire evening, they slowed down the pace a bit more than was necessary. The star quickly made up for it, though, as he jumped into "Working Man Blues." The set proceeded to include "No Reason to Quit" ("... for all my drinkin' friends"), a Jimmie Rodgers tune, a Bob Wills tune, and most of Haggard's considerable number of hits. His probable next single, "I Forget You Every Day" is exceptionally strong, and another sure winner.

Bonnie Owens joined to sing backup and contribute small talk and a hilarious (in context) version of "Brand New Key." "That's one of the sexiest songs I've ever heard," said Haggard. "I've never seen the girl who wrote it, but I'll bet she looks good."

t.e.



Top Country Albums

| | | | | | |
|----|---|----|----|--|----|
| 1 | THE BEST OF CHARLEY PRIDE VOL. II (RCA LSP 4682) | 1 | 17 | AIN'T WE HAVIN' US A GOOD TIME Connie Smith (RCA 4694) | 19 |
| 2 | REAL McCoy Charlie McCoy (Epic 31329) | 3 | 18 | DETOURS Floyd Cramer (RCA 4676) | 16 |
| 3 | LET ME TELL YOU ABOUT A SONG Merle Haggard (Capitol ST 882) | 2 | 19 | ME & CHET Jerry Reed & Chet Atkins (RCA 4707) | 20 |
| 4 | THE "KILLER" ROCKS ON Jerry Lee Lewis (Mercury 637) | 4 | 20 | SOMEONE TO GIVE MY LOVE TO Johnny Paycheck (Epic 31449) | 25 |
| 5 | A THING CALLED LOVE Johnny Cash (Columbia) | 6 | 21 | SMELL THE FLOWERS Jerry Reed (RCA LSP 4660) | 13 |
| 6 | LIVE AT THE NUGGET Buck Owens (Capitol 11039) | 8 | 22 | HANK WILLIAMS, JR. GREATEST HITS VOL. 2 (MGM 4822) | 27 |
| 7 | MY HANG-UP IS YOU Freddie Hart (Capitol ST 11014) | 5 | 23 | CHARLEY PRIDE SINGS HEART SONGS (RCA LSP 4617) | 22 |
| 8 | LOVE WALKED IN David Houston (Epic 31385) | 10 | 24 | LEAD ME ON Loretta Lynn & Conway Twitty (Decca 75326) | 18 |
| 9 | ONE'S ON THE WAY Loretta Lynn (Decca 5334) | 9 | 25 | IT'S FOUR IN THE MORNING Faron Young (Mercury 61359) | 23 |
| 10 | WE ALL GOT TOGETHER AND... Tom T. Hall (Mercury 61362) | 7 | 26 | ALL THE LONELY WOMEN IN THE WORLD Bill Anderson (Decca 5344) | 30 |
| 11 | SOMETHING OLD SOMETHING NEW Sammi Smith (Mega 1011) | 12 | 27 | CRY Lynn Anderson (Columbia KC 31316) | 26 |
| 12 | HE TOUCHED ME Elvis Presley (RCA 4690) | 11 | 28 | I CAN'T SEE ME WITHOUT YOU Conway Twitty (Decca 5335) | 28 |
| 13 | GEORGE JONES (Epic 31321) | 15 | 29 | THE ORIGINAL TRAVELING MAN Dave Dudley (Mercury 61365) | — |
| 14 | ANNIE Anne Murray (Capitol ST 11024) | 17 | 30 | CONWAY TWITTY SINGS THE BLUES (MGM 4837) | — |
| 15 | THAT'S WHY I LOVE YOU LIKE I DO Sonny James (Capitol 11057) | 21 | | | |
| 16 | BEDTIME STORY Tammy Wynette (Epic 31285) | 14 | | | |



Great Britain

Youngblood Records executives Miki Dallon, Gerald Black and Jan Olfsson currently on a two-week visit to the States visiting their licensees and placing more of their material. They will discuss with Mega in Nashville future release plans of Youngblood product and visit Bell Records to discuss release plans for Mac and Katie Kissoon. This duo have had enormous success all over the continent and Youngblood are hoping to establish them firmly on the American market. It was, of course, their version of "Chirpy Chirpy Cheep Cheep" which scored in the U.S. The trio of Youngblood executives will also call on RCA with whom they have just negotiated a Don Fardon deal and during their New York stay they will be at the Americana.

Another British executive in U.S. is Paul Rich, vice president of Carlin Music and a highlight of his trip will be seeing Elvis Presley's first-ever New York appearance at Madison Square Garden June 9th and 10th. Rich will be heavily involved with the Hudson Bay Music operation which embraces numerous smaller publishing firms and expects to remain in the States for two weeks setting up new representations.

Lee Mendell, United Artists Records vice president in charge of International Operations currently in Britain for a series of meetings with European managers. He will also be visiting all European subsidiaries and licensees to discuss future sales and marketing plans and to brief executives on United States company policies for the autumn. At the managing directors meeting to be held in London the Canadian managing director Stan Kulin will be making his first appearance at such a meeting and discussions will center around Britain's entry into the common market. The expansion of the British company will also be under discussion. A label managers' meeting is to be held to co-ordinate release dates; look closely at European product concepts and to promote and plan both Sunset label and tape releases on the continent.

Gold disks galore. It's been a period of gold disk presentations recently with Vicky Leandros claiming a million sales for her Eurovision winner "Come What May" (Apres Toi) on Philips; The Faces for a "A Nod's As Good As A Wink" album presented to them by Ian Ralfini, managing direc-

tor of WEA and another WEA group America whose "America" album has now reached that elusive million mark. The New Seekers, too, have been awarded a gold by Polydor for their version of "I'd Like To Teach The World To Sing". In fact a quick check has revealed that over the last twelve months the number of gold disks presented is the biggest ever with 15 presentations being made. Another innovation is the trend towards million album sales rather than singles and of the fifteen gold disks awarded seven were for album sales.

Well, the Bardney Festival has come and gone with the usual loss of revenue story. It is estimated that the organisers lost around £40,000 but this has been debited under "experience" with a promise of more festivals to come. The Spring Bank Holiday was a wet and windy one which kept the less hardy fans away but, surprisingly, there was little adverse comment from the villagers and the Bardney festival has proved that "pop" festivals can emerge relatively unbesmirched. Plans are afoot to build a permanent festival site with proper restaurant, toilet and sleeping facilities but the location is proving a stumbling block. However, if determination is the keynote to success Great Western Festivals will firmly establish pop festivals in Britain.

Quickies: Phil Carson and Des Brown, newly appointed company managers of WEA London currently on two-week visit to States for meetings with all WEA companies . . . Allan Clarke (ex Hollies) makes his solo recording debut on RCA via "My Real Name is Harold" (which it is) . . . Four Elektra releases this month including David Accles "American Gothic" . . . Following their "I Found My Freedom" hit in Holland Youngblood through Negram have rush-released new single by Mac and Katie Kissoon "Sing Along" . . . Jack Holzman and Ian Ralfini of WEA have signed Plainsong featured Ian Matthews with album scheduled for October release . . . New Neil Young single on Reprise "Old Man" . . . Ashley Pandel, PR for Alice Cooper in London to organise concert and promote new single "School's Out" on Warner Bros. . . . WEA organization's "At The Club" revival by The Drifters on Atlantic outselling The Rolling Stones "Tumbling Dice" . . . The Pentangle headlining two concerts in Paris June 9th and 10th.

Germany's Best Sellers

- 1 Samson And Delilah—Middle of the Road—RCA—RCA/Siae
- 2 Es Fahrt Ein Zug Nach Nirgendwo—Christian Anders—Columbia—Anders Music
- 3 Am Tag Als Conny Kramer Starb—Juliane Werding—Hansa—Budde
- 4 One Way Wind—The Cats—Columbia—Accord
- 5 Beautiful Sunday—Daniel Boone—Bellaphon—Altus
- 6 Beg, Steal Or Borrow—The New Seekers—Philips—Valley Music
- 7 Apres Toi—Vicky Leandros—Philips—Radio Tele/Arnica
- 8 How Do You Do—The Windows—Golden 12
- 9 Komm Gib Mir Deine Hand—Tony Marshall—Ariola—Young Music/Intro
- 10 Heart Of Gold—Neil Young—Reprise
- 11 Poppa Joe—The Sweet—RCA—MdW
- 12 American Pie—Don McLean—United Artists—United Artists
- 13 Without You—Nilsson—RCA—Apple Music
- 14 Carneval In Rio—Heino—Columbia—Montana
- 15 Back Off Boogaloo—Ringo Starr—Apple—Essex/Gerig
- 16 Suzanne, Suzanne—Pop Tops—Finger Records—Finger Music
- 17 Hab Sonne Im Herzen—Chris Roberts—Polydor—Carlton/RMU
- 18 Never Before—Deep Purple—Purple—Francis, Day & Hunter
- 19 Du Mußt Nicht Weinen—Ulli Martin—Philips—Discoton
- 20 Give Ireland Back To The Irish—Wings—Apple

Great Britain's Best Sellers

| TW | LW | |
|----|----|--|
| 1 | 1 | Metal Guru—T. Rex—T. Rex—Wizard |
| 2 | 3 | Rocket Man—Elton John—DJM—Dick James |
| 3 | 8 | Oh Babe What Would You Say—Hurricane Smith—Columbia—Chappell |
| 4 | 2 | Could It Be Forever/Cherish—David Cassidy—Bell—Carlin/KPM |
| 5 | 7 | At The Club—Drifters—Atlantic—Screen Gems |
| 6 | 5 | Amazing Grace—Royal Scots Dragoon Guards Band—RCA—Harmony |
| 7 | 12 | Vincent—Don McLean—U.A.—U.A. |
| 8 | 10 | Lady Eleanor—Lindisfarne—Charisma—Hazy |
| 9 | 4 | Come What May—Vicky Leandros—Philips—Louvigny Marquee |
| 10 | 6 | A Thing Called Love—Johnny Cash—CBS—Valley |
| 11 | 9 | Tumbling Dice—Rolling Stones—Rolling Stones—Essex |
| 12 | — | California Man—Move—Harvest—Roy Wood/Carlin |
| 13 | 16 | A Whiter Shade Of Pale—Procol Harum—Magni-Fly—Essex |
| 14 | 13 | Leeds United—Leeds United FC—Chapter One—Hushaby/Carlin |
| 15 | — | Isn't Life Strange—Moody Blues—Threshold—Threshold |
| 16 | 18 | Sister Jane—New World—Rak—Chinnichap/Rak |
| 17 | 15 | Take A Look Around—Temptations—Tamla Motown—Jobete/Carlin |
| 18 | — | Doobedood—Diana Ross—Tamla Motown |
| 19 | 17 | Me And Julio Down By The Schoolyard—Paul Simon—CBS—Pattern |
| 20 | 11 | Randancer—Marmalade—Decca—Catrine |

TOP TWENTY LP'S

- 1 Bolan Boogie—T. Rex—Fly
- 2 Machine Head—Deep Purple—Purple
- 3 Cherish—David Cassidy—Bell
- 4 Harvest—Neil Young—Reprise
- 5 Fog On The Tyne—Lindisfarne—Charisma
- 6 Bridge Over Troubled Water—Simon & Garfunkel—CBS
- 7 Farewell To The Greys—Royal Scots Dragoon Guards—RCA
- 8 Paul Simon—Paul Simon—CBS
- 9 Argus—Wishbone Ash—MCA
- 10 Prophets, Seers And Sages—T. Rex—Fly
- 11 Exile On Main Street—Rolling Stones—Rolling Stones
- 12 Honky Chateau—Elton John—DJM
- 13 20 Dynamic Hits—Various Artists—K-Tel
- 14 Nilsson Nilsson—Nilsson—RCA
- 15 Rory Gallagher Live In Europe—Rory Gallagher—Polydor
- 16 Baby I'm Awant You—Bread—Elektra
- 17 American Pie—Don McLean—U.A.
- 18 Breadwinners—Jack Jones—RCA
- 19 We'd Like To Teach The World To Sing—New Seekers—Polydor
- 20 A Thing Called Love—Johnny Cash—CBS

Japan's Best Sellers

| TW | LW | |
|----|----|--|
| 1 | 1 | Setono Hanayome—Rumiko Koyanagi (Reprise/Warner-Pioneer) Pub: Watanabe |
| 2 | 2 | Taiyo Ga Kureta Kisetu—Aoi Sankaku Jogi (Columbia) Pub: All Staff Pub |
| 3 | 4 | Mother Of Mine—Neil Reid—(London/King) Sub-Pub: Folster Music |
| 4 | 3 | Yoake No Teishaba—Shoji Ishibashi (Crown) Pub: Crown Pub |
| 5 | 9 | Kitaguni Yukide—Eiko Shuri (Reprise/Warner-Pioneer) Pub: All Staff |
| 6 | 6 | Koi No Tsuiseki—Ooyan Fuifui (Toshiba) Pub: Takarajima Pub |
| 7 | 5 | Yurusarenai Ai—Kenji Sawada (Polydor) Pub: Watanabe |
| 8 | 8 | Kono Ai Ni Ikite—Hiroshi Uchiyamada & Cool Five (RCA/Victor) Pub: Watanabe |
| 9 | 11 | Kozure Ookami—Yukio Hashi (Victor) Pub: Oriental |
| 10 | — | Hitorija Naino—Mari Amachi (CBS-Sony) Pub: Watanabe |
| 11 | 7 | Hatoba Machi—Shinyichi Mori (Victor) Pub: Watanabe |
| 12 | 14 | Furimukanaide—Honney Nights (Union/Teichiku) Pub: Astro Music |
| 13 | 10 | Mother And Child Reunion—Paul Simon (CBS/CBS-Sony) Sub-Pub: Shinko Music |
| 14 | 15 | Sarubia No Hana—Motomaro (Canyon) Pub: Art Pub |
| 15 | — | Matta Iru Onna—Hiroshi Itsuki (Minorphone/Tokuma) Pub: Tokuma Music |
| 16 | 12 | Let's Get Married—Takuro Yoshida (CBS/Sony) Pub: Pacific Music |
| 17 | 13 | I'd Like To Teach The World To Sing—New Seekers (Philips/Phonogram) Sub-Pub: Eastern Music |
| 18 | 19 | Sayonara O Surutameni—Billy Banban (Kit/Columbia) Pub: NTV Music |
| 19 | 16 | Darekaga Kazeno Nakade—Tsunehiko Kamijo (King) Pub: Meiji Music |
| 20 | 18 | A Horse With No Name—America (Warner/Warner-Pioneer) Sub-Pub: Nichion |

TOP FIVE LP'S

| TW | LW | |
|----|----|--|
| 1 | 2 | Ningen Nante—Takuro Yoshida (Elec) |
| 2 | 3 | Mari Amachi First Album (CBS-Sony) |
| 3 | 1 | Paul Simon (CBS-Sony) |
| 4 | 5 | Tomodachi—Takuro Yoshida on Stage (Elec) |
| 5 | 4 | Mardi Gras—C.C.R. (Toshiba) |

Japan Video Assoc. Plans

TOKYO — Nippon Video Kyokai (Video Association of Japan) held its regular general meeting at the Admiral Togo Memorial Hall in Tokyo on May 24 to decide its business plan for 1972.

Main items of the plan are: 1) To take part in the information fair to be held this fall under the auspices of the two ministries of Trade and Industry, and Education, 2) To investigate the formal type of 1/2-cartridge, 3) To study establishment of prices of video software.

Chicago To Japan, Aus.

HOLLYWOOD — Chicago departed Los Angeles last Monday (5) for its second tour of Japan and their first series of concerts in Australia.

The Japanese performances encompassing seven concerts in eight days in four cities, have all been sold out in advance of the trip. Chicago will appear in Tokyo (7,8), Osaka (10, 11, 14), Nagoya (12), and Kyoto (13). Chicago has re-recorded two singles — "Lowdown" and "Questions 67 & 68"—into Japanese. The June 8 concert at Tokyo's Budokan will be video-taped for a future Japanese television special.

Chicago's Australian tour has attracted the highest advance in ticket sales in the history of pop music in that country. The group will perform in Melbourne (21, 22), Brisbane (24), Sydney (26, 27), and Adelaide (30).

Chicago will not be employing an opening act during the tour of Japan and Australia. Rather, they will be playing two sets as they normally do during their domestic engagements.

Chicago's Japanese performances are being promoted by S. Udo of Udo Artists in Tokyo. The Australian dates will be promoted by Kenn Brodziak of Aztec Services Pty. in Melbourne.

MCA (Canada) Reorganization Starts; 2 Years In Planning

ONTARIO — The completion of a reorganization plan which was laid out two years ago at MCA Records (Canada) has been completed.

In July of 1970, a skeleton staff moved into the new MCA Building located in Willowdale, Ontario. It was planned at that time to redesign the record division to make it as "modern in its operation as the building was in appearance and interior design."

In the intervening period, MCA Records closed down and demolished the original plant which went into operation in 1922. It has added a large extension to the Cornwall Plant, thus creating the largest record manufacturing plant in Canada. It has added cartridge tape and cassette manufacturing facilities. It has

created a central distribution warehouse and distribution system.

Despite the confusion that existed because of the many organizational changes through this period, 1971 proved to be the biggest year in the history of operations.

For three days, Mike Maitland, president, L. W. Cook, vice president of administrations, and Lee Armstrong, director of international operations of MCA Records, were in Montreal and Toronto reviewing past results, but more important, planning the future. With the thought in mind of making the sales and promo Department progressive and efficient in operation, Maitland has appointed Richard (Dick) Bibby to the position of national sales manager. His former position was Ontario sales manager and has played a big part in making 1971 a successful year.

To support Bibby, Barry Paine has been appointed as national promo manager. He has worked in both Quebec and Ontario markets.

To consolidate operations and to ensure better service, Marlon McRae, formerly with the plant in Cornwall, has been appointed controller and will be working out of the Toronto office. Bob Birkett, head of purchasing, will be moving from Montreal to Toronto.

R. A. Chislett, general manager, will continue to reside in Montreal to cover plant production and custom pressing. In custom pressing, an important factor in the MCA Records operation, he will be backed by John Bradley and his department.

Japanese Music Interests Chacksfield

TOKYO — Frank Chacksfield held a press conference on May 25 at Tokyo Hotel in Tokyo under the auspices of King Records and K. K. Concierta. Those present were Derrick J. Coupland (chief manager in far eastern section of London Decca), Mr. Kakuichi (president of K. K. Concierta), Mr. Suzuki (managing director of King Records).

Kakuichi said: "It was seven years ago when I intended to conclude an engagement with Mr. Chacksfield. It's a delight for me to realize this plan after a long time."

Following this, Chacksfield said: "I'm happy to visit Japan. And I wish to make music introducing Japanese sounds after a tour of Japan. Most impressive music of Japan I ever heard is 'One Rainy night in Tokyo.'"

Havens Opens Tour Of Euro

NEW YORK — Richie Havens and his group have left for their most comprehensive tour of Europe to date. They started their appearances in Hamburg, and will also be performing in Frankfurt and Munich.

From there, they will move on to England, performing in London, Bristol, New Castle, Manchester, Leeds and Croyden. While in London, Havens and the group also taped the to-be-aired NBC TV special, "Good Vibrations, 1972." In between their many England appearances, they will also journey to Glasgow, Scotland for a concert at Kelvin Hall. The tour will continue in Rome, Montreux,

Youngblood Going CBS In UK Area

NEW YORK — Miki Dallon's Youngblood label is switching from EMI distribution in the United Kingdom to CBS, effective July 1.

Dallon gave Cash Box word of the move during a stay in New York last week. Stopover is part of his journey to the U.S. to set artist deals and deliver master tapes for two LP's. One is the second Apollo album on Mega. The group, which scored with "Joy," is currently out with their follow-up single, "Telstar." He'll also deliver to Gene Norman of Crescendo Records a Michael Lee Jackson LP.

Dallon, accompanied by Jan Olofsson, international manager, and Jerry Black, attorney, spent three days in New York, then left for Nashville, and was due in Los Angeles on Sat. (10). He is set to return to London this Tues. (13) from New York.

Youngblood is handled on a freelance basis in Europe, while RCA distributes the line in Japan and Australia.

Steinberg At Phonogram Meet

CHICAGO—Irwin Steinberg, president of Mercury Records, has taken part in a meeting of the Phonogram International advisory committee in Stockholm. Following these meetings, he spent a day with Billy Gaff, manager of several Mercury acts; including Rod Stewart, Jade Warrior, Andy Bown and Akido, the latter recently signed to the label. Gaff flew to Stockholm especially to meet with Steinberg.

Steinberg was the only United States rep at the Phonogram meetings. Discussions included a summary of U.S. development and activity plus a catalogue check of master deals with small European record companies having no foreign (including U.S.) distribution deals.

Hibino To Post In U.S.

TOYO — Polydor Co., Ltd. has appointed Tadashi Hibino, chief manager of production in the United States, to bring closer ties with Polydor (U.S.A.) and Polygram Corp.

Hino will arrive in the U.S. at the end of July. He is expected to bring information on the western music and manufacturing to the Tokyo office.

DeNave To London

NEW YORK — Connie de Nave, president of Connie de Nave Public Relations, will be leaving for London on June 12th for approximately three weeks. Ms. de Nave will be meeting with officials of Threshold Records to discuss the launching of new artists for the Threshold label as well as plans for the upcoming Moody Blues tour of the United States. Ms. de Nave may be reached in London at 01-930-0894.

Athens, Israel, Warsaw and will wind up in Amsterdam.

Havens group consists of Emile Latimer on congos and percussion, Eric Oxindine on bass, and Paul Williams on acoustic guitar.

The expected return date to the United States is set for July 9.



THE FEELING'S MUTUAL: Harry Nilsson has been awarded a silver disk by RCA for quarter million sales of "Without You" and he, in turn, presented a couple of silver disks to writers Pete Ham and Tom Evans of Badfinger inscribed "... with appreciation from Harry and Richard"—Richard being producer Richard Perry. Photo shows left to right: Nilsson, Ham and Evans.

Seeburg 100-SEL. Marauder Intro's Radical New Design



Seeburg MARAUDER

CHICAGO — In a recent series of distributor premiere showings which were spotted across the world from Milan, Italy, Hamburg, Germany to key markets in the United States, The Seeburg Corp., launched its new Marauder SX-100 100-selection phonograph, to an enthusiastic international coin music trade.

"The major innovation in our Marauder SX-100 is its unique design concept," said Bud Lurie, Seeburg executive vice president. "I believe it represents a major breakthrough in revising the coin phonograph look.

"Primarily, the Marauder has been created to save space . . . its size is only 44½ inches high, 31½ inches wide and 23½ inches deep. It has been designed for those locations both here and abroad which, because of space limitations, simply require a smaller, more compact coin phonograph product. We believe Seeburg can satisfy this demand with our Marauder SX-100 in all markets, everywhere," Lurie declared.

"A slick, sculptured design approach gives the Marauder SX-100 an exciting, sophisticated look of the future, and at the same time affords a revolutionary new achievement in coin phonograph styling," he continued.

The stark Marauder shape is softened to the intimate location mood by the dramatic use of fuchsia lighting in the title display area and in the lower front cabinet paneling. The Marauder cabinetry is a unique combination of steel and unbreakable tempered glass to provide maximum longevity at the location level.

"Prime concern in the overall planning of Marauder S-100 construction is the ability to facilitate all servicing quickly and economically," Lurie said.

"A good illustration of this Seeburg engineering expertise is shown in the design of the lower portion of the Marauder console. Easy latching assembly permits the removal of the entire front panel section, allowing full access to two 12 inch speakers, the solid state stereo amplifier and solid state control center. Both amplifier and control center are identical and interchangeable with units used in the previous 100 selection Seeburg phonograph, Golden Jet.

"The design of the Title Display and Play Panel has been achieved to accomplish full ease of customer play

EDITORIAL: Eyes Are Upon Us

Something very odd is going on these days. Quite a few people from outside the industry are calling this office probing for all kinds of coinbiz information on who's who and what makes it tick. It's odd because these people are from prominent research companies, brokerage firms and the like, not the usual college students looking to do term papers on pinball machines.

Apparently, the performance of coin company public issues on the market is what's behind the interest. With a little digging, outsiders are fast learning there's a bit of money being made in jukeboxes and games and their imaginations are excited. And because most outsiders know absolutely nothing about the true nature of this business, each thinks he's getting a scoop on his competitors when he learns that a bar is called a "location" and a "split" is the commission breakdown between operator and location owner.

Therefore, it's clear the financial establishment has discovered yet another industrial area to explore. Why they took so long to "discover" it is probably because the image of our industry as a small, misunderstood collection of "strange types" who put "strange machines" into bars and diners is swiftly becoming clarified. Bluntly, the "black eye" this business has worn for these many years has disappeared in many precincts. People who really count, like the financial community, are too smart to harbor false impressions forever and now that they're learning the real nuts and bolts meaning of music and games operating, distributing and manufacturing, they're bound to come on strong.

What does this all mean to the rank and file operator. Looking downstream, we predict a variety of things: 1. more, much more, good publicity on the trade appearing in major business and consumer journals; 2. more finance companies soliciting the trade's business; 3. more freedom of movement for the operator when he's out soliciting new stops, especially those places denied in the past for the bazaar reasons we all know and hate.

The jukebox and games industry is moving out of its "gray area" and into the glare of the economic community at large. The day may yet come when everyone will be proud to be a member of this trade.

as as well as to provide for maximum serviceability. Both areas are up front and on top of the Marauder console. The title display snaps-up when the phonograph console is opened and lifts up to allow full access to the Play Panel and Program Holder. Changing titles becomes a matter of minutes . . . in fact, the program holder will snap-out allowing complete freedom for servicing in this area. When Title display lid is open and in an upright position, complete accessibility is also given to Seeburg's 100 selection, vertical play Select-O-Matic record mechanism and coin equipment," Lurie explained.

"In addition to innovative design, the Seeburg Marauder SX-100 also incorporates a bevy of Seeburg features that put this outstanding 100 selection phonograph right at the head of its class . . . Seeburg's exclusive 100 selection Select-O-Matic record mechanism for one, plus the exclusive Seeburg Tormat Memory Unit which carries a 5 year warranty with

it. And there is the famous high compliance, Seeburg designed Pickering magnetic pickup . . . also warranted for 5 years," he advised.

"Important too, other Marauder features include the specifically designed Equalization Switch created to accommodate different recording characteristics of all record labels, plus built-in provisions for remote volume control and solid state circuitry to assure longer life with maximum, trouble-free play.

"Another point I want to stress," Lurie continued, "Seeburg equipment is built, not adapted, for use anywhere in the world. The specific idiosyncrasies of all countries are taken into consideration whether it be Germany, Puerto Rico, Belgium or Japan. I want to mention too, that the Marauder is equipped with 'Two Quarters Equal A Half' feature, standard on all models and includes a four coin rejector."

(Cont'd on p. 44)

Bally Exec Details Sales/Op Strategy for US & Overseas



ROSS SCHEER

CHICAGO — In comments before a gathering of Bally Mfg. Co. stockholders, held here the last week of May, Ross Scheer, Bally-Midway's director of marketing, discussed the firm's growth, worldwide, in operations and sales.

"In recent months, Bally has moved heavily into Australia, Southeast Asia and the Far East," he said. "Bally Australia was formed as a sales organization to sell our slot machines to a strong and growing market in that country. The acceptance of Bally machines has increased in Australia after the introduction of new models never shown before in that country."

Scheer stressed the company's desire to expand operations in Southeast Asia (mainly Indonesia and Thailand). "We will continue with a strong selling effort in these countries as well as in Malaysia, Singapore and Macao," he said.

"We have recently formed a company on Guam to operate all types of coin-operated amusement machines and vending equipment. Guam is a growing resort island, mainly for the Japanese, and its potential for future growth is evidenced by the construction of luxury resort hotels," Scheer stated. "Bally Guam operates game rooms as well as vending equipment in these hotels and has successfully contracted for the installation of additional equipment in hotels under construction, as well as shopping centers and at the University of Guam."

"Japan, which has been a strong market for Bally in the past, appears to be on the threshold of a surge in the use of our type of equipment. To develop this market, we have added executive marketing personnel capable of dealing with any opportunity that develops."

"We are also focusing our attention south of the border and are using Bally Venezuela as our springboard to growth in the southern hemisphere. Bally Venezuela was formed this year to lease our products in that country. We are currently selling Bally machines in Central America and the Caribbean area," he said.

"Europe, which is our oldest established market overseas, continues

(Cont'd on p. 44)

Smart Operators Never Take Chances



After June 30th Your Luck Runs Out

Free. The New Wurlitzer Break-in Alarm. Why play high-stakes games with two-bit thieves when you're trying to make a living?

Running a jukebox route is no longer a nickel and dime affair. Sooner or later you're going to need a burglar alarm. So what do you do? One of three things.

The Bluff. You'd only be kidding yourself. First, you buy a burglar alarm at full cost, send your serviceman to pick it up or con your distributor to send it out (you pay either way). Then take it to the location and make some music-hungry patron wait a good hour or so while your man fumbles in front of his beer. Familiar? You bet. Your cost for the "Bluff": about \$90, give or take whatever the aggravation's worth.

The Joker. It'll make you laugh. Buy a burglar alarm at full cost

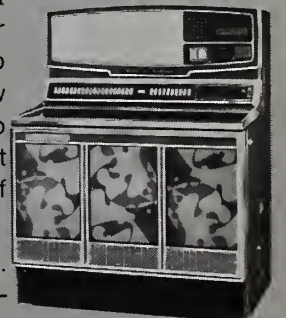
from your distributor. Bring it back to your place of business. Have your serviceman pull the phonograph off your route and substitute it with another until he gets a chance to make the burglar alarm installation at the shop. Your cost for the "Joker": Hear the one about the traveling serviceman?

The Winning Wild Card. It's absolutely free! One new Wurlitzer Break-in Alarm worth as much as \$40, yours free with each new Model 3600 jukebox you buy before June 30. Buy your new phonographs with Break-in Alarms free from Wurlitzer this month. When you need a burglar alarm, put a

Wurlitzer Super Star on location. Your cost: Not a penny for the Break-in Alarm or installation before June 30.

Oh, and by the way. Your big winnings are just a start. You'll be getting a phonograph that's worth more a year from now when you want to move it down into another location and three to five years from now when you want to trade it in or sell it for another piece of vending equipment.

Get this straight. Wurlitzer has the industry's smartest music bargain.



At participating Wurlitzer distributors and branches

The Wurlitzer Company, North Tonawanda, N. Y.

American Shuffle-Rowe Pact for Tables/Games In Europe



UNION CITY, N.J. — Nick Melone, general manager of the American Shuffleboard Co., has announced the signing of an exclusive sales agreement with Rowe International to market the American line of coin-operated pool tables thru factory-operated and independent Rowe distributors in Europe.

Agreement was signed in late May by Melone and by Rowe's Paul Hunger, vice president and general manager of AMIRO S.A. Ltd., the jukebox factory's European sales arm.

Hunger stated that the American coin-op games line will be a "most welcome addition to our product line overseas. The quality of its billiard

and shuffleboard merchandise is world-renown, and we, our branches and our distributor-customers are 100% delighted with the agreement."

American's Melone advised that quantity shipments of goods are already underway to AMIRO's customers and branches. Samples of American equipment have been over there for several weeks and been shown by Hunger's people at a number of local trade shows recently.

"Coin-operated pool has become an enormous factor in the European industry over the past two or three years and we expected to do a superb job for American, while offering a superb product line to our customers," Hunger declared.

Bally Market Penetration (Cont'd)

to grow stronger in both sales and operations. The Scandinavian countries, namely Sweden, Norway and Denmark, offer the greatest opportunity to expand our operating posture, while sales are increasing throughout the rest of Europe."

"Gunter Wulff is one of the largest manufacturers of a wall-hung slot machine in Germany and we are exploring additional markets outside Germany for the use of this product.

"We have made some sales progress in the Eastern Block Countries, including Russia, and while trading to date is relatively small, we have established strong lines of communication with these countries and anticipate increased sales as their awareness of our product develops.

"Probably the greatest potential area for future growth lies on the continent of Africa. In recent years, some quantities of used equipment have been shipped into various countries. There are over 50 independent nations now, and as these countries develop they will be seeking ways to attract and hold their tourist market. This, of course, will require the use of new, up-to-date equipment including slot machines. Bally has recently formed a subsidiary company in Nigeria to assemble and sell slot machines as well as export to neighboring nations."

In acknowledging Bally's activities in the domestic area, Scheer stated: "The United States is still the largest amusement game market for sales. We sell our products through a nationwide distributor network and in the past year helped Bob Jones establish Robert Jones International in Boston to distribute and lease Bally and Midway games in the New England area. The company also felt

that although we were experiencing a normal growth pattern to our sales, there is an untapped market for the use of amusement games in this country. We felt that through the use of creative merchandising, coin-operated games would gain acceptance and earn money in locations never before approached. As a means of raising the level of standards in our industry and creating a vehicle for increasing our sales, we organized Carousel Time, Inc., of which Bally is the major owner and proceeded to prove our point. Carousel Time, Inc., operates amusement games in approximately 15 states and they are operating in the traditional areas and locations such as discount department stores, food chains and variety stores."

In conclusion Scheer said, "We have developed markets for amusement games in resort hotels and enclosed shopping malls, not as concessionaires but as tenants in store-type locations and designed up-to-date, modern, contemporary game rooms to create an environment that appeals to the entire family. We hope to continue this progress in other areas, using and developing themes applicable to the locations."

Myers Chairs NAMA

CHICAGO — Van Myers, Wometco Enterprises, Inc., Miami, has been named general chairman of the 1972 NAMA Convention-Exhibit of Vending and Foodservice Management, and Marvin Heaps, president of A R A Food Services Company, Philadelphia, has been named program chairman.

The Convention-Exhibit will be held from October 12 through 15 at the Atlantic City Convention Hall.

Seeburg 100-SEL. Juke Bows (Cont'd)

Range of Accessories

Compact Wall (Model TW1) or Corner (Model TC1) Speakers for locations requiring additional sound distribution. Size: 16½ inches high, 12 inches wide and 7¼ inches deep.

Model UCS-1 Universal Column Speakers. For either horizontal or vertical or corner mounting. Each incorporates two 8 inch speakers, a low frequency woofer and high frequency tweeter with crossover network. Size: 35¾ inches high, 9¾ inches wide and 6½ inches deep.

Model FRCS Full Range Column Speakers for locations with full "big sound," wide angle sound dispersion requirements. Each has two 10 inch bass woofers and two 3 inch x 9 inch horns. Four speaker system incorporates cross-over network and can be mounted vertically or horizontally. Solid wood enclosures to insure full richness of audio reproduction. Size: 46 inches high, 14 inches wide and 10½ inches deep.

Model TPK-1 Transistorized Paging System. Completely self-contained solid state paging system readily plugs into TSA9-56 amplifier of Marauder S-100 with minor modifications. Counter top styling for use in any location from bar to restaurant to bowling center. Press-to-talk bar automatically lowers phonograph sound for "paging" over music being played. Rugged die cast zinc alloy housing. Weight 2½ pounds. Size: 9 inches high, 6 inches deep and only 4 inches wide.

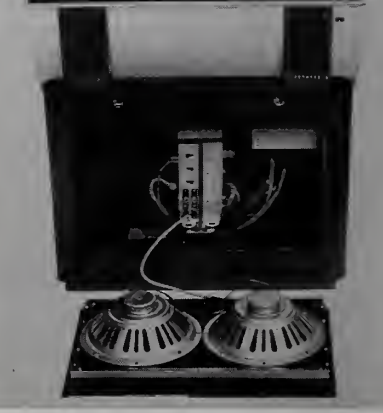
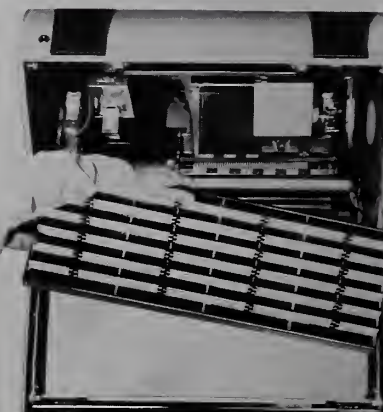
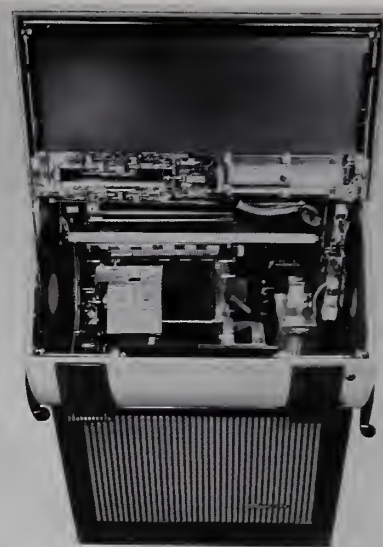
Remove Volume Control (Optional Accessory). Unit allows adjustment of volume of music to suit the size of the "crowd" from any remote position without going near the Marauder console. Permits record rejection too, if necessary.

The new Seeburg Marauder SX-100 selection coin phonograph and a complete assortment of accessories can be seen in all Seeburg distributing offices both in the United States and abroad.

New HQ for Wurl. Rep

GUATEMALA CITY — Diego J. Veitia, Wurlitzer's sales manager for Latin America and the Caribbean, announced that effective July 1, Wurlitzer field service engineer Juan T. Echavarria will be officed here in Guatemala City, Guatemala. Echavarria will oversee the maintenance of the Wurlitzer service program throughout all Latin American and Caribbean countries to which the company exports its coin-operated phonographs, electronic pianos and organs.

"Placing Juan Echavarria closer to the point where our products are sold is certain to assist our sales efforts in Latin American and Caribbean countries," said Veitia. "It is now possible for him to quickly get wherever he can to do the most good in a matter of a few short hours. His solid



working experience with our department offices in North Tonawanda will make our communications simple and uncomplicated to the point that Mr. Echavarria will serve equally, in effect, both the marketplace and the manufacturer."

For The Man Who Has Everything



Uni Records' superstar Elton John is seen here at his Virginia Water home in England with his new acquisition, a Rock-Ola 449 Juke Box. It's in his "fun room" which also includes a Barr-Football machine. Both machines were supplied by London Coin, distributors of Rock-Ola in the United King-

Chances are you know people who think their places are too classy for a coin-operated phonograph.

They think the flashing lights and rainbow colors would destroy the kind of atmosphere they've paid a decorator thousands to create.

We think they're right.

That's why we created the Rock-Ola 447 Console Deluxe.

Simply stated, it's beautiful furniture that makes music.

The 447 fits comfortably into the most sophisticated restaurant or club.

We chose Mediterranean styling for its compatibility with a wide range of decors.

The lines are fine and clean to complement

contemporary rooms yet the overall design is rich enough to fit gracefully in any traditional setting.

On the inside, Rock-Ola parts. The same maintenance-free reliability you're used to.

As for the outside, just look at it.

Better still, show it to someone who swore he'd never have a jukebox in the joint.

Show this to people
who swore they'd never have
a jukebox in the joint.



ROCK-OLA
THE SOUND ONE



EASTERN FLASHES

SALUTE TO MARGOLD—Trimount Automatic and its operator-customers and their wives will pay a special salute to **Irv Margold** August 14th at the Blue Hills Country Club in Canton, Mass. Putting the "Irv Margold Day" tag on the annual event was by popular demand of the trade up there which wants to salute Irv in his new role as consultant to Rowe (separate announcement on Irv's new position will be forthcoming from AMI). Trimount's new **Marshall Caras**, now general manager, advises that the traditional prize promotion will be held Margold Day and a list of qualifying machine purchases has been mailed to New England operators.

CONDOLENCES—Trade veteran **Lenny Baitler**, piloting a single engine Piper Cub plane from St. Thomas to Antigua in the Caribbean weekend before last, died when the plane crashed into the sea approximately 150 miles off San Juan. Len, most recently Rowe sales rep in the Carib territory, was shuttling Mr. and Mrs. **Bernie Barnard** of the Rowe home office during the latter's business-vacation trip when the accident occurred. Luckily, the Barnard's survived the crash and were picked up by a British supply ship, the H.M.S. Regent. The Regent crew, who watched the crash taking place, deemed the Barnard survival "miraculous". Rowe's **Jerry Marcus** summed up the feelings of everyone in the Rowe organization when he said: "the company is very sad at Len's loss. We are of course very relieved to hear the Barnards are all right."

AROUND TOWN—Mutoscope's chief **Larry Galante** announced his purchase of the Funland amusement park on Staten Island. The park, replete with mucho rides for the youngsters, is the only such place on bustling Staten Island, occupying one square block on much-trafficed Forest Ave. Larry's indeed looking forward to a lucrative summer as mom, pop and the kids dig into all his attractions there. He advises that an undeveloped corner of the park is up for an enterprising entrepreneur wishing to install his own ride.

HERE AND THERE—Plenty of equipment moving from the distribs out to operators these days. All dealers and jobbers report tremendous activity in all precincts. Combination of new games available, new music such as the Seeburg 100-selection Marauder, (new wallbox forthcoming soon from Rock-Ola, we hear), and, believe it or not, new locations opening up (or reopening thanks to the new prosperity) is responsible. Business is healthy all round. . . . If you get a chance, read last week's issue of Time Magazine. Terrific story on the president of the Holiday Inn chain (whose name we forget at the moment, honest, no?).

THE JERSEY BOUNCE

THE JERSEY BOUNCE—Art Daddis, prexy of United Billiards located in Union, N.J., is indeed difficult to keep up with these past few months. It had been rumored that Art had been making several junkets to Houston, Texas and we finally got the reason. Art has established a United Billiards production facility at 6929 Clinton Drive, Houston. The plant is in full-swing, says Art, and the production outlet will better service the southern and western areas. The new plant is under the management of **Don Herndon**. Art also mentioned that table models in current production are moving at brisk pace with the 'Zenith' model as a leader. 'Daddi-O', a ski-ball game is also moving well, says Art.

CHICAGO CHATTER

CHICAGO—Rock-Ola Mfg. Corp. launched a follow-up tie-in promotion with Faberge, at five of the major Montgomery Ward & Co. stores in town (including the State Street outlet). The Rock-Ola model "447" phonograph is on display in the cosmetics departments of each of the locations, along with Faberge's "Music" cologne. The campaign will run through June 24 at which time a drawing will be held to determine the winner of the phonograph. A similar promo was held last month at eleven Chicagoland Carson Pirie Scott & Co. stores and was climaxed by an in-store appearance of Elektra's singing star **Harry Chapin** who drew the winning name.

NICE CHATTING WITH Cal Clifford of Cal's Coin College in Oklahoma. Cal told us his mechanics' training school is doing very well. "I didn't realize how much interest there was outside of the U. S. in my program," he said, "I've had inquiries from several foreign countries in the past, and most recently from Germany and South Africa." Cal also mentioned how pleased he is with the cooperation of the various phonograph and games manufacturers who regularly supply him with the newest mechanisms and equipment for classroom use.

MOA PREXY JOHN TRUCANO and executive veepee **Fred Granger** will be doing quite a bit of traveling this summer to attend the various state association meetings across the country. Following attendance at the June 11 North Carolina meeting, they're scheduled to be on hand at the June 16-18 ICMOA meeting in Peoria, Ill.; the July 22 Montana meeting and the 8/20-21 South Dakota group's confab in Rapid City . . . As for MOA Expo '72, Fred Granger said things look

great! Many exhibitors have increased their space requirements over last year. There's much enthusiasm being expressed in the trade for the Conrad Hilton and the association is confident there'll be no problem at all filling the hotel's exhibit facilities!

THE NEWLY RELEASED Seeburg "Marauder" 100-selection phonograph is on display at the World Wide Dist. showrooms—and it's certainly attracting plenty of attention! Operators are very impressed with it, **Howie Freer** tells us. They like the design and the compact size, of course, and have made numerous comments about the "two 10" bass woofers and two 3" x 9" horns." "I could go on and on," he added, "but suffice it to say it's a beauty of a model and we sure are selling it!"

THE CLOSING OF Fritzel's downtown restaurant, for lack of business, was announced in the local papers. Rather sad news since it has been one of this area's most popular eating places for so many years. Business is usually great when there's a convention in town, but it appears the slow, in between periods, have been too frequent of late. Ironically enough, in the week or so since the announcement was made the restaurant has been attracting daily SRO crowds.

MILWAUKEE MENTIONS

MILWAUKEE—Our congratulations to **Mike Kollross** who was recently upped to branch manager of the Wurlitzer Dist. Corp. Boston outlet. Prior to his new appointment Kollross worked as a sales rep for **Paul Jacobs** at the WDC Milwaukee branch. Paul showed him the ropes—and obviously taught him well! We wish Mike much success in his new post.

UNDERSTAND ART DAUSEY, general manager of Mel's Coin (Green Bay) was back at his old stomping grounds in Munsing, Michigan for a weekend holiday. He has many friends in the area from his early days as an operator and enjoyed a real homecoming celebration!

THE HOT CHICOIN "TWIN RIFLE", Midway's new "Bulls Eye" dart game, the Rock-Ola phono line—are selling like hot cakes at Empire Dist.—Green Bay! **Bob Rondeau** says this past week has been a biggie in sales! Great!

THE UPCOMING Duke Ellington Festival, slated for the University of Wisconsin-Madison campus July 17 thru 21, is expected to draw a record crowd. Ellington fans from all over the country have been contacting the University for ticket info.

ON THE SINGLES SCENE: **John Jankowski** of Radio Doctors notes that several new releases are attracting local operator attention. Among them a couple of rock singles, namely, "I'm Comin' Home" by **Stories** (Kama Sutra) and "Go All The Way" by **Raspberries** (Capitol); as well as "Day By Day" by **Godspell** (Bell), "We're Free" by **Beverly Bremers** (Scepter) and "Sweetheart Schottische" by **L. Bean** (Kik-r).

HOUSTON HAPPENINGS

Patrica Ann Troy, daughter of Consolidated City Music record specialist, **Eddie Troy**, graduated from Mt. Carmel High School in May, 1972. . . . **Jack H. Wells**, son of Ben Wells, Wurlitzer salesman, Gulf Coast Distributing, graduated from Pasadena High School in May, 1972. . . . **Cindy Siegel**, daughter of D. S. Siegel, owner LE Corporation (Rock Ola) moved up to a Junior in Emory University, Atlanta, Ga. Emory University is rated among higher institution of learning in U.S.A. . . . **Cathy Von Reydt**, daughter of **Hans Von Reydt** (Rowe-AMI), lacked a few credits for graduation from University of Americas in Mexico. . . . **Rick Gibson**, son of Wade Gibson, Seeburg sales Representative for H. A. Franz & Co., graduated from Rice University, Houston, with a Bachelor of Arts degree and a Bachelor of Architecture degree. Rice is classed in top ten institutions of higher learning in Nation. Getting in is a tough chore and staying there equally rugged. And acquiring Bachelor of Architecture reputed to be more difficult than average. . . . **Christopher (Chris) Butler**, son of L. C. Butler, president of South Coast Distributing (Wurlitzer) graduated with honors from Rice University, Houston, May 20, 1972. Butlers older son, **Harry**, earned a Degree in English from University of St. Thomas, Houston, did graduate study in London, England, and now is in record business for himself at San Antonio. . . .

Michael (Mike) Reeder, son of Russ Reeder, head of Record Service Co., graduated and received his commission from U. S. West Point Military Academy on June 7, 1972. Russ Reeder together with wife **Margie** and other three children attended the graduating ceremonies. Naturally Mike does not, as yet, know where his first permanent assignment will be. . . . On May 31, Record Service Co., 614 Dennis, Houston, celebrated its 10th anniversary in business. Moderate festivities marked the occasion. . . . Appreciated spot of refreshment at bar from **E. F. (Frank) Hoback**, owner Homuco, a local operating firm, during recent operators organization meeting. The short nip sorter smoothed pretty rugged path of reporting the meeting. . . . **Vinnie Vowell**, young and very efficient secretary at LE Corporation, back from annual vacation. Comely **Laura Witmer** did a creditable job at holding down the position during Vinnie's absence. . . . Short visit with **Gene Krailo**, medium length of service with long established operating firm of Ainsworth Distributing Company. . . . **William Powell**, comparatively young operator and owner of NASA Amusement Co., reported good and steadily increasing business.

CALIFORNIA CLIPPINGS

Jimmy Wilkins (Portale Atomic Sales) says the way June is bustin' out, it looks like June could surpass May which was one of the biggest months in history. The Chicago Coin, 'Super Bowl', a 6-player shuffle has been doing extremely well and the operator reaction to the new Allied Leisure Ind., 'Shaker Ball' has been tremendous, says Jimmy, the game has a moveable playfield. The player operates two control sticks in push-pull fashion that moves the playfield $\frac{3}{8}$ inches, according to factory reps. Jimmy also says that another big success is the Nutting Associates, 'Space Computer', a challenging game with a revolutionary cabinet design . . . Newly appointed (Struve Distributing Co.), sales manager **Don Edwards** reports a brisk business with the new Seeburg 100 selection phono, SX100 'Marauder' . . . Struve prexy **Leo Simone** also announced the addition of salesman **Chuck Klein** who was formerly with R. F. Jones and Advance Automatic Sales. Leo says we are extremely delighted to have Chuck with us. Lot's of activity with the arrival of Williams-United's 6-player shuffle, 'Gateway Arch'. Early sales orders give every indication that this new shuffle is going to be a hit, says Leo.

CHICAGO COIN MONEY-MAKER

TWIN RIFLE
THE "COMPETITION" GUN

★

SKY BATTLE
THE "PURSUIT" GAME

CHICAGO DYNAMIC INDUSTRIES, INC.

BUY

Bally

HILL-CLIMB

FOR

TOP EARNINGS

IN

EVERY TYPE OF LOCATION EVERYWHERE

The exciting new Seeburg

MARAUDER SX-100

Completely revolutionizes
the coin phonograph look!



SEEBURG

The Seeburg Products Division • 1500 No. Dayton Street, Chicago, Illinois 60622

Gold-Mor Ships 4 London Group LLP's



ENGLEWOOD, N.J. — Gold-Mor Distributing, national suppliers of little LP's to the music operating industry, are now shipping four new junior albums from the London group of labels to key one stops around the country. Bernie "Y" Yudkofsky, Gold-Mor president, said the releases are keyed toward exploiting the broad range of musical tastes of location customers, by offering such chart artists as Al Green, Engelbert Humperdinck, Tom Jones, and, the Ted Heath Orch.

Al Green's 'Let's Stay Together' features such tunes as 'How Can You Mend a Broken Heart,' 'So You're Leaving,' 'I Never Found a Girl Who Loves Me Like You Do,' 'What Is This Feeling' and 'It Ain't No Fun to Me.' Yudkofsky advised that many one stops and operators have sought

out a single of Green's 'How Can You Mend a Broken Heart' but to date, the little LP is the operator's has been the only source.

Engelbert Humperdinck's 'Live at Las Vegas' features: 'Help Me Make It Through the Night,' 'My Prayer,' 'You'll Never Walk Alone,' 'My Wife the Dancer,' 'Just a Little Bit of You' and 'It's Impossible.'

Tom Jones 'Live at Caesar's Palace' features: 'Bridge Over Troubled Water,' 'My Way,' 'Dance of Love,' 'Cabaret,' and 'Soul Man.'

Ted Heath's Orchestra with 'Those Were the Days' features 'I've Got a Girl in Kalamazoo,' 'The Stripper,' 'When the Saints Go Marching In,' 'Tuxedo Junction,' 'I'm Gonna Love that Guy' and 'Swing Low, Sweet Chariot.'

JUKEBOX

PROGRAMMING GUIDE

POP

THE PARTRIDGE FAMILY
BREAKING UP IS HARD TO DO (2:30)
b/w I'm Here, You're Here (2:39)
Bell 235

WINGS

MARY HAD A LITTLE LAMB (3:30)
b/w Little Woman Love (2:06) Apple 1851

MALO

CAFE (3:26)
b/w Peace (3:39) Warner Bros. 7605

APRIL WINE

BAD SIDE OF THE MOON (3:00)
b/w Believe In Me (4:12) Big Tree 142

SILVERBIRD

GETTING TOGETHER (2:44)
No Flip Info. Columbia 45625

DAVID BUSKIN

WHEN I NEEDED YOU MOST OF ALL (2:55)
No Flip Info. Epic 10880

R & B

THE TEMPTATIONS

MOTHER NATURE (2:59)
No Flip Info. Gordy 7119

O'JAYS

BACK STABBERS (3:07)
No Flip Info. Phila. Int'l 3517

THE JAMES BROWN SOUL TRAIN

HONKY TONK PART I (3:05)
No Flip Info. Polydor 14129

THE UNDISPUTED TRUTH

PAPA WAS A ROLLIN' STONE (3:25)
No Flip Info. Gordy 7117

C & W

JERRY LEE LEWIS

LONELY WEEKENDS (1:44)
No Flip Info. Mercury 73296

BILLY "CRASH" CRADDOCK

I'M GONNA KNOCK ON YOUR DOOR (2:08)
b/w What He Don't Know Won't Hurt Him (2:31) Cartwheel 216

RED SIMPSON

HOLD ON MA'M (YOU GOT YOURSELF A HONKER) (2:00)
No Flip Info. Capitol 3364

New Seeburg Unit for Background Ops

CHICAGO — Joe Hards, vice president of the Seeburg Music Library (background music and recording wing of Seeburg Products Div.) has announced the availability of a new background music tape player and tape magazine system, "Music-Pak."

"This automatic tape player, with our Music-Pak tape magazine, really has a multitude of 'all location' possibilities for on premise installations," Hards stated.

"Number one, it's small, compact and decorator designed to fit readily into any office or shop decor. Only 10½ inches high, 12½ inches wide and 12½ inches deep, it can be placed easily on a table or desk top in any office. Or it has the capability to become an important part of an installation for use in factories, airline terminals, shopping centers and other so called large size locations," he declared.

"The Music-Pak tape player is finished in hand rubbed Walnut and incorporates a limited number of controls for effortless operation. The solid state electronics make way for years of continuous, trouble-free operation," he said.

"The Music-Pak tape magazine simply snaps on to the tape player deck and you're ready for business," Hards continued. "Only external speakers are required, the number and size of which depend on the specific location needs."

The Music-Pak 4-track tape player and tape magazine plays for a 16 hour period. This is accomplished by 4-track recording . . . 4 hours of play on each track. When the end of one track is reached, the tape player automatically plays the next track. A therefore, achieved and long "rewind"



Seeburg MUSIC-PAK

complete continuity of music is, or "no sound" periods are eliminated.

"Our music itself is programmed to act as an important human motivational factor with application in every modern day business or commercial location. We have geared our tape library to work harmoniously for both the location and the people in it . . . it's a total 'people oriented' program," he said.

"Important too, we have the finest arranging and scoring talents, recording techniques and artists from Rome, London, New York, Hollywood and Chicago, all represented in our Music-Pak Tape Library. The Seeburg Music-Pak Library collection not only incorporates the sounds of contemporary music, but also utilizes authentic ethnic music of Hawaiian, Spanish, French and Italian origin as well as the 'Country and Western' style."



See the hot record man on the hot tube.

"The Jerry Reed When You're Hot You're Hot Hour"
goes network on CBS-TV for five weeks beginning
Tuesday, June 20 at 7:30 P.M. (6:30 central time).
A lot of people will be watching. Stock up now.

