Securing Outdoor Concerts (Ed)... Industryites To Drug Panel: Music Reflects, Doesn't Promote Use. Yetnikoff Details CBS Int'l Growth Rate ... Gabler Leases Commodore Line To Atlantic ... Col Signs Association ... Maple Leaf Junket Plans 3 Concerts

ROBERTA FLACK: 'FIRST TIME;' FOR EVERYONE
Paul Simon's "Me and Julio" is a smash. Even bigger than "Mother and Child Reunion."

In just three weeks "Me and Julio Down by the Schoolyard" has sold over 250,000 copies. And it's zooming up the charts, already bullet 36 in Billboard, bullet 29 in Cash Box, bullet 25 in Record World.

PAUL SIMON'S NEW SINGLE, "ME AND JULIO DOWN BY THE SCHOOLYARD."

Still another great song to add to his unparalleled succession of hits.

On Columbia Records.
Securing Outdoor Concerts

It's become a worthwhile ritual, in our view, to underscore at this time of the year the outdoor concert season ahead. In sheer volume of recording fans who attend various events, whether they be festivals or packaged engagements, the summer personal appearance period is unequalled.

Unfortunately, there are signs that chaos and even tragedy that have stalked outdoor music events in recent years may hover over similar events this year. This is true despite our feeling that the highly combustible mixture of politics and music will probably prove to be a minimum factor, even in this Presidential election year.

The outdoor concert season certainly got off to a sad start at the ill-fated Mar Y Sol festival in Puerto Rico earlier this month, with one person stabbed to death, and two drownings. This horror was compounded by what appears to have been incredibly bad financial management.

There are some promoters who are now calling for an end to summer concerts at large outdoor arenas, simply on the basis that no amount of security can handle the hoards of youngsters who appear at these gatherings. These promoters feel that week-long events in large in-door showcases, like New York's Madison Square Garden, afford greater control of crowds and contain ample facilities for food and toilets. One suggestion calls for a week-long event at a site such as the Garden.

With conveniences like air-conditioning in all key indoor arenas, this concept for summertime musical entertainment has a lot going for it. Yet, there seems to be something unreasonable about containing these events indoors during a time of year when the outdoors can be inviting and add much to the goings-on on stage. There have, of course, been any number of stadium-packed engagements where security was such that they came off without incident. Last year's Shea Stadium concert by Grand Funk Railroad comes to mind, among many others.

We believe it's a matter of well-planned precaution in terms of security that will reduce chaos to a minimum. In particular, music festivals that run into several days are the sore point, and it is here that local communities must continue to press for tight control months before these events are scheduled. Acts, too, must be given assurances in these matters, otherwise they are hardly being responsible to their fans.

It is truly a sad state of affairs when music fans must be imprisoned, so to speak, when the summer months cry out for music under the sun or stars. Well pre-planned events can achieve this.
THE FIRST TIME EVER I SAW YOUR FACE
Family
ROCKIN' ROBIN
The Drifters
I GITCHA
The Joe Tex-Dol (Dist. Mercury)
A HORSE WITH NO NAME
 loophone
BETCHA BY GOLLIE, WOW
Diana Ross & The Supremes
A COWBOY'S WORK IS NEVER DONE
Donny & Cher-Kapp
HEART OF GOLD
Neil Young-Reprise 1065
ROUNDBOOTH
Yes Attractive 2854
FAMILY OF MAN
Three Dog Night-Dunhill 4396
LOOK WHAT YOU MADE FOR ME
All Green-Hi 2211 (Dist. London)
TARUS
Dennis Coffey-Sussex 233
I'LL TAKE YOU THERE
The Temptations-Sheriff 0125 44 67
THE DAY I FOUND MYSELF
Bobby Vinton-Epic 1640 (Dist. Columbia)
SUAVECITO
Miki-Nab. 7559 30 37
BACK OFF BUGALOO
Ringo Starr-Apex 1844 24 19
DOCTOR MY EYES
Jackson Browne-Acas 1104 27 31
JUMP INTO THE FIRE
Nilsson-RCA 0673 25 30
PUPPY LOVE
Dennis Osmond-MGM 1487 7
MOTHER AND CHILD REUNION
Paul Simon-Columbia 4056 15 18
DO YOUR THING
Paul Simon-Columbia 4056 17 10
JUNGLE FEVER
The Chaka Khan-Polydor 1503 19
LION SLEEPS TONIGHT
The Spinners-Capital 482 (Dist.Soul-Virt)
ME AND JULIO DOWNS THE SCHOOL YARD
Simon & Garfunkel-Columbia 4585 40 52
ROCK AND ROLL LULLABY
B. J. Thomas-Septer 12344 22 12
TAXI
Harry Chapin-Zapjakk 370 46
AM I LOSING YOU
The Rubettes-RCA 6599 35 44
BROKENHEARTED BOPPER
Guess Who-RCA 0659 26 27
OH GIRL
Chilliwack-Lites -Brunswick
35 TAKE A LOOK AROUND
Temptations-Sony 7115 29 28
HEARSAY
Soul Children-Stax 0119 47 61
HOT ROD LINCOLN
Commander Cody-RCA 164 70 70
HELP ME MAKE IT THROUGH
Gladys Knight & Piss-Soul 35094 (Dist. Motown)
LET THE NIGHT
Little Beaver-Knopper Bros. 7568 46 54
(Last Night) I DIDN'T GET TO
Gladys Knight & Piss-Soul 35094 (Dist. Motown)
SLEEP AT ALL
BETTER
Maybelline-Acas 2865 43 47
YOU COULD HAVE BEEN A LADY
Aretha Franklin 203 133 (Dist. Polydor)
ROCK AND ROLL
Led Zeppelin-Acas 2865 43 47
WAY OF LOVE
Cher-Kapp 2158 31 15
GIVE IRELAND BACK
Love Unlimited-Uni 55319 80 83
TO THE IRISH
WINES-Acas 1847 38 40
POOLED OF BAD LUCK
Rangoon-25 59 68
RUN RUN RUN
Jo To Turne Ay 11003 (Dist. Atlantic)
YOU ARE THE ONE
Stevie B.-Bell 62 71
MISTER CAN'T YOU SEE
Stoopid-72 (Dist. Bell)
I HAD IT ALL THE TIME
Tyrone Davis-Dakar 4551 (Dist. Brunswick)
CANDY MAN
Dennis Davis Jr.-MGM 13320 68 78
CHANTILLY LACE
Ike & Tina Turner-Label 45 73 72
LET'S STAY TOGETHER
Isaac Hayes-Enterprise 9045 (Dist. Stax)
IKO IKO
Dr. John-Atco 6882 67 80
YOU WERE MADE FOR ME
After Midnight-RCA 2118 (Dist. Fak)
LOVE THEME FROM
Love Unlimited-Uni 55319 80 83
GODFATHER
Andy Williams-Atlantic 88 92
EVERYTHING IS BAD
100 Proof Hot Wax 7022 66 74
Sylvia'S MAIDEN NAME IS VAL
Teresa Brewer-Jeff St.-5501 63 72
WALK IN THE NIGHT
Jim & Jack Johnson-Haven 35151 71 81
CRAZY MAMA
Willie Jackson-Spring 73 78 49
I SAW THE LIGHT
Audra Blue 3714 (Dist. Capital)
LEGEND IN YOUR OWN TIME
Cindy Simon-Europa 774 72 75
SON OF MY MOTHER
Georgia Dunhill 4304 34 34
SMILIN'
Silvia's-Stone-Epic 10850 81 81
ISN'T LIFE STRANGE
Muddy Waters-Threshold 67200 (Dist. London)
COULD IT BE FOREVER
David Cassidy-Bell 187 36 18
KING HEROIN
Genesis-Brown-Polydor 1416 41 32
JUBILATION
Paul Anka-Buddah 294 78 82
TOO BEAUTIFUL TO LAST
Steve Bloomer-Hamperick-Pacco 40069 75 77
DIARY
Bread-Electric 45784
SIMPLE SONG OF FREEDOM
Buckowered-Hull 176 82 44
WHAT I'D SAY
The Glimmer Twins-RCA 4371 83 83
CHANGES
David Bowie-RCA 0605 89 95
DADDY DON'T YOU WALK
Warne Newholt-Cheeta 0103 (Dist. RCA)
SO FAST
The Real Thing-1star 0122 86 91
DOING MY OWN THING
Biggs & Taylor-Star 0122 86 91
TELEGRAM SAM
T-Marriage-1078 87 87
WOMAN'S GOTTCHA
Bobby Womack-U.S. 5090
LOVE'S STREET AND FOOL'S ROAD
The Animals-Burda-Virgin
WE'RE FREE
Masters-Scepter 12348
OUT OF SPACE
The Spiders-MGM 14353 91 91
HOMES WHERE IS THE HATED
Esther Phillips-Kudos 94 (Dist. CT)
LONG HAIDRED VOICE FROM LIVERPOOL
Little John-Osmond-MGM 14376
I'VE BEEN LONELY FOR SO LONG
Frederick Knight-Stax 0117
TAOS NEW MEXICO
Brian-Face-Playsong 904
JAMBALAYA
Nifty Gritty Dirt Band-U.S. 5940
I'M MOVIN'
Kenny & Calif-Bell 98
MENDELSOHN'S 4TH
Apollo 100-Mega 069
AMERICAN MUSIC
Nat King Cole-MGM 7507 (Dist. Epic)
UPSETTER
Grand Funk Railroad-Capitol 3316 95
I GOT SOME PULLS I DON'T NEED
B. B. King-ABC 1132
BEAG, STEAL OR BORROW
The Miracles-Parl O 7980
IF YOU LOVE ME LIKE YOU LOVE ME
The Rolling Stones-Paramount 146
TO GET YOU
Jerry Wallace-Decca 32914
VAHEVELLA
Kenny Loggins & Jim Messina-Columbia 45500

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)
"ALONE AGAIN (NATURALLY)"
An expressive new single by the lyrical genius
GILBERT O'SULLIVAN

Produced by Gordon Mills

#3619
Danish Study Finds Rock Music, Deafness Have No Relationship

COPENHAGEN, DENMARK – A definitive study of 80,000 persons here shows that there is no relationship between deafness and listening to rock music. The study, the first to involve such a large sample and to delve as deeply into the components of electronic music, refutes preliminary studies made in the United States and Canada, and shoots down charges of hearing impairment made by consumer activist Ralph Nader.

Researchers at the University of Copenhagen checked the records of 18,000 persons who had sought help at hearing centers during the past 19 years here. In no case could listening to rock music be identified as the cause of the problem, although the Danes are avid rock fans. Their curiosity piqued, the investigators then turned their attention to 25 musicians who had been playing hard rock for at least 2½ years and far as long as 32 hours a week. Only one of the musicians showed any hearing loss. His, considered slight, was attributed to his employment in a foundry for three years before becoming a musician.

Rock Audiences
The researchers then turned their attention to rock audiences. Of 59 habitues of Copenhagen discotheques who had been listening to rock for 90 minutes before being tested, none had a hearing defect attributable to the music. Researchers in nearby Sweden, studying a nine-man rock band which played regular six-hour shifts, found one musician with a hearing loss. But after laying off the hard stuff overnight, his hearing returned to normal the following day.

In Canada, Alan Wood, Canadian representative of the American Federation of Musicians noted, “Our musicians are covered by disability insurance. If any of them developed hearing trouble, they’d tell us. They’re covered by disability insurance. We have 1200 youngsters playing rock in the Toronto area alone. Not one of them has complained of a hearing loss or of deafness.”

U. S. Audiologist
Dr. Edward Johnson, a prominent U. S. audiologist, contends that constant exposure to amplified rock music would pound and blast the eardrums into premature old age.” The Canadian Medical Association Journal, in its current issue, suggests that condensation of rock music on health grounds may be based more on middle-age prejudice than on scientific evidence. “It’s so easy,” says the Journal, “to persuade oneself that what one does not like personally is harmful.” Comments like Dr. Johnson’s led consumer activist Ralph Nader on his only failure thus far – an attempt to stop amplified rock in discotheques on the grounds that it is harmful to hearing.
CBS Int'l Growth Rate Is Major Boost To Parent Co.

Yetnikoff Elaborates On Showing

NEW YORK Among the factors singled out in Columbia Broadcasting System's sharp profit rise in the first quarter of 1972 was the showing of CBS International Records.

Yetnikoff's declaration, president of the division last July as an afterthought in the restructuring of various CBS groups, provided CBS Inc. last week with a detailed analysis of his division's contribution to the parent company's rosy financial story (see separate report on CBS first quarter showing).

Yetnikoff, who regards CBS Int'l as the world's largest international record operation, cites a growth pattern of 50% in sales and profits for the

FRONT COVER:
The greatest areas of growth, Yetnikoff notes, are Europe and Japan, each in which basically 100% owned CBS companies are of recent origin. Under Harvey Schein, recently appointed, the division embarked on establishing a European division last year.

For years ago, CBS/Sony was formed in Japan, where today it accounts for 15% of the sales volume in the Japanese market. While Yetnikoff claims this is "a very small volume for the company there, he believes it is number 1 in profitability. Indicative of the label's impact is its current chart standing; Mari Amachi has been the number 1 single and LP seller in the country. In addition, four more singles and an LP, the "Concert for Bangladesh," are riding high on the charts.

In the Latin American market, where CBS has had operations going for years, Yetnikoff notes "a stable base and a steady rate of growth." (Cont'd on p. 22)

WB Music Cites New Team Effort In Strongest Qt.

HOLLYWOOD With its professional acumen growing, Warner Bros. Music claims the most successful quarter in the firm's history.

In the past year, WB Music has sold 24 singles per week (either owned or administered) and has been represented in an average of 33 chart albums per week (currently in forty one albums). Warner Bros. has seen a Broadway revival of "No, No Nanette" and over 100 cover records of the score which included "I Want To Be Happy" and "Second Hand Rose.

Nominate 1st Black To FCO

WASHINGTON — President Nixon has announced

Hayes Song Oscar Adds To Award Yr

NEW YORK — Isaac Hayes continued his award winning ways with an Academy Award this year for his song of the year, "Theme From Shaft," for which he also received an Oscar.

The Enterprise recording star is also the first black composer to win an Academy Award. Hayes accepted the award on last week's (10) Academy Award telecast.

For the last two years, Hayes has received two awards for best-selling product from the Academy of Recording Arts and Sciences. These were for best soul artist, male, and best jazz artist. Later, he got two Gold Records for best instrumental and best score for a film or TV show, both awards of which were associated with his "Shaft" music, a major soundtrack and singles hit.

In other musical Oscar awards, Michel Legrand received an Oscar for his score for "Young Camelot," and "Theme From A Hill Station," and John Williams' score for "The French Connection."
Announcing "Hot 'N' Nasty:"

Humble Pie

The first slice of The Pie.

Uphold Texas Law Vs. Pirates

AUSTIN, TEXAS — The constitutional validity of the state's anti-piracy law (Article 137r, Section 1-4, Vernon's Penal Code) has been upheld in an opinion rendered by state Attorney General Crawford C. Maples.

The opinion was rendered at the request of T. McDonald, Jr., the County Attorney for Travis County, Texas.

In finding the law to be constitutional, the Attorney General held that it was neither in conflict with the Federal Copyright Act nor the decisions by the U.S. Supreme Court in recent years, nor did it duplicate the provisions of the Sears and Compco cases.

“Our research fails to reveal any case in this state, or the Sears and Compco cases applicable to the theory of sound recordings. To the contrary, it finds there is no such case as the Sears and Compco cases.

“California has been found to be a haven for the 'pirates,' as the law is described in the California legislature is not precluded by the United States constitutional and statutory expressed desires of the California legislature in prohibiting the activities of tape pirates. Nor should we interfere in the legislative domain and the local, state and national jurisdiction.

“The Attorney General concluded by holding to the law to exist in the State's legal powers and not to constitute any undue interference or conflict with the Federal Copyright policy.”

WB, A&M Win Round In Suit

NEW YORK — A temporary restraining order against the Warner Bros. and A & M Records has been granted by the state Supreme Court for unfair trade practices. The order prohibits the defendants from engaging in unfair price-cutting and unfair trade practices.

Judge Dale's action came in a class action by the Warner Bros. and A & M Records, according to Rocco Pagliotre, president of RCA Records.

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Ilberman VP At RCA

NEW YORK — Mel Ilberman has been appointed vice president of business and talent affairs for RCA Records, according to Rocco Pagliotre, president of RCA Records.

Ilberman joined RCA Records in 1962 and has held a number of varied positions. Ilberman was manager of business and talent affairs for RCA Records in 1968.

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Bourne Acquires Van Heusen Share In Pub Company

NEW YORK — Mrs. S. H. Bourne has acquired the Jimmy Van Heusen interest in Burke-Van Heusen, Inc., which controls more than 200 stores. Majority of which were composed by Burke-Van Heusen, and the label is also includes compositions by Johnny Mercer, John Scott Trotter, Sammy Fain, Al Green, Les Brown, Kingsley, Harold Hastings, Johnny Halliday, and others. Standard in the catalog are "Here's That Rainy Day," "Goin' My Way," "Personnel," "Sleigh Ride Over A Star," etc. Bourne, who helped bring Friml's "Donkey Serenade," one of the most popular songs in the world to the radio, Betty Comden and Adolph Green with Jule Styne is yet another team to be a part of this special production. More details of the show and the presentations are to be disclosed shortly. It was also announced that a host of the most famous contemporary songwriters will be on hand to act as speakers in the program. At present, the list of names is the drawn by a number of prominent personalities. Plans are also in the works to record and film the show, which is expected to be the presentation of the affair also a possibility.

Filmore's Pic Via 20th

BEVERLY HILLS — Melod Productions' "Filmore," the feature filmed at Lake Arrowhead Filmore, California's world-famous cistadel of rock music, will be distributed world-wide soon. According to the contract with Gordon Stulberg, president and magazine head, the label is to release the company, 20th is presently distributing "The Concert for Bangladesh" film. The series directed by Richard T. Heffron, and produced by Herbert F. Becker, and producer of the Oscar-winning documentary, "Robert Kennedy Remembered," Claudia Jarman, executive director of the San Francisco International Film Festival, is expected to release an early spring next year.

"Filmore," filmed in Cinemascope and four black and white Technicolor and Technicolor, is expected to be released on April 25 in 100-theaters in the U.S. and Canada. It is expected to be a major success, and it is expected to be released on June 10, 1972.

RCA Award To Rep. Brademas

NEW YORK — Representative John Brademas (D.-Ind.) has been selected as the recipient of the Recording Industry Association of America's Fourth Annual Cultural Award.

The award will be presented at a meeting of the Recording Industry Association of America on April 25 in the Regency Ballroom in New York City. The program will feature a star-studded line-up of hit record artists and industry leaders who will participate in the award ceremony.

He will be called for his leadership in Congress in the fields of the arts, and for his support of the Arts and Cultural Award. The award is a carved TiffanyStein glass in the shape of an American eagle, and it is presented to the chairman of the House of Representatives Committee on Education and Labor. It is presented annually to a member of Congress who, in the opinion of the Association, has contributed not only to the advancement of culture in the country. Previous recipients have included Senator Robert F. Kennedy, Senator William Proxmire, Senator Edward M. Kennedy, Senator Hubert Humphrey, Senator Paul Tsongas, and Senator John McCain.

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RCA Cites Gains In 1st Quarter

NEW YORK — RCA Corp. has reported record gains in first quarter earnings, according to Robert W. Sarnoff, chairman, reached $924,000,000 again, compared with $831,400,000 in the first quarter of 1971. The gains were due in large part to a reduction in the loss on sale of consumer electronic equipment. The loss on sale of consumer electronic equipment was $14,000,000 in the first quarter of 1971, compared with a gain of $12,000,000 in the first quarter of 1970. The gains were due in large part to a reduction in the loss on sale of consumer electronic equipment. The loss on sale of consumer electronic equipment was $14,000,000 in the first quarter of 1971, compared with a gain of $12,000,000 in the first quarter of 1970.

Disney Net Up In Qtr

NEW YORK — Walt Disneyn's earnings for the first quarter ended March 31, 1972, have risen by $4,000,000, or 11%, to $319,500,000, from $291,400,000 in the first quarter of last year. Net per share rose to $2.45, compared with $2.27 in the first quarter of 1971. The gains were due in large part to a reduction in the loss on sale of consumer electronic equipment. The loss on sale of consumer electronic equipment was $14,000,000 in the first quarter of 1971, compared with a gain of $12,000,000 in the first quarter of 1970. The gains were due in large part to a reduction in the loss on sale of consumer electronic equipment. The loss on sale of consumer electronic equipment was $14,000,000 in the first quarter of 1971, compared with a gain of $12,000,000 in the first quarter of 1970.

Cash Box — April 22, 1972
We Proudly Congratulate
An Outstanding Bell Artist
MICHEL LEGRAND
ACADEMY AWARD WINNER

and are pleased to announce
the release of
Michel Legrand's newest recording
"JESUS CHRIST SUPERSTAR/DAY BY DAY"
on Bell Single #45,215

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
CHRIS SMITHER DON'T IT DRAG ON

"Chris Smith, an enterprising new artist, possesses a rare clarity of vision and an inborn understanding of human foibles. His albums are multi-style wallows composed of pretty balladic efforts interspersed with up-tempo numbers." —Billboard

A GROWING CONCERN

NEW DIMENSIONS—The 5th Dimension, whose latest album for Bell Records is "Individually and Collectively," recently did a radio special for station WNEW-AM in New York, which was taped for airing at the Plaza Hotel. Shown just after the half-hour taping at the Plaza, are Bell's vice president of LP sales and merchandising for Bell Records (L); Williams, WNEW director of radio promotions for the show (fourth from left); Gertie Katman, program director for WNEW (third from right); and Irv Biegel, Bell's vice president and general manager on the far right.
When you're hot, you're hot wax

"FREE YOUR MIND" / The Politicians
HS 7114

"EVERYTHING GOOD IS BAD" / 100 Proof
HS 7202

always cookin'

hot wax

PROUD TO BE PART OF THE BUDDAH GROUP

syn see song sung blue
song-sung-blue \s\o\-\'s\a\-\'blü\ n 1: new Uni single #55326 2: song written and performed by Neil Diamond 3: power forcefully exerted 4: three minutes and fifteen seconds of sheer magic. syn see HIT!
**Additions To Radio Playlists**

A broad view of the titles many of radio’s key Top 40 stations added to their “Playlists” last week.

**THE BIG THREE**

1. Little Bitty Pretty One—Jackson 5—Motown
2. On Girl—Chi-Lites—Brunswick
3. Tumbling Dice—Rolling Stones—Rolling Stone

**WABQ—NEW YORK**

Look What You Done—Al Green—Hi Baby
Tumbling Dice—Rolling Stones—Rolling Stone
Don’t You Want—Wayne Newton—Capitol
I’ll Take You There—Staple Singers—Soul

**WFLI—PHILADELPHIA**

Look What You Done—Al Green—Hi Baby
Baby, Baby—Badfinger—Apple
Tumbling Dice—Rolling Stones—Rolling Stone
Gotcha—Joe Tex—Dial

**KTDK—DENVER**

Tumbling Dice—Rolling Stones—Rolling Stone
Mister Can’t You See—Buffy Saint Marie—Vanguard
Hot Rod Lincoln—Commander Cody—Para
I Saw The Light—Tedd Randrune—Bargain Bin
You Can Have A Baby—April Wine—Bigo

**WAXY—BOSTON**

It’s Gonna Take Some Time—Carpenters—A&M
Walking In the Rain—Love Unlimited—Uni

**WMPW—MEMPHIS**

Pool Of Suck—Mike Simon—Polydor
Little Bitty Pretty One—Jackson 5—Motown
I’ll Take You There—Staple Singers—Soul

**KYS—SAN FRANCISCO**

I’ll Take You There—Staple Singers—A&M
I’ll Take You There—Staple Singers—A&M

**KNDU—SACRAMENTO**

Oh Girl—Chi-Lites—Brunswick
You’ve Been Lonely Too Long—Frederick Knight—Stax
Old Man—Neil Young—Reprise

**KFI—FORT WORTH**

I Saw The Light—Tedd Randrune—Bargain Bin
Tumbleweed—Una Grand—Version—Bell
Gotcha—Joe Tex—Dial
Girl-Chi-Lites—Brunswick

**KVAQ—NEW HAVEN**

I’ll Take You There—Staple Singers—A&M
Not That Funky Feeling—Stax

**KIOZ—DES MOINES**

Morning Has Broken—Cats Stevens—A&M
Tumbling Dice—Rolling Stones—Rolling Stone
Move With Your Mother—Sussex

**PROVIDENCE**

Little Bitty Pretty One—Jackson 5—Motown
We’re Gonna Take You—Partridge Family—Bell

**WIPQ—HARTFORD**

Tumbling Dice—Rolling Stones—Atlantic
The Be-True To Last—Engelbert Humperdinck—Parrot
Young New Mexican Puppeteer—Tom Jones—Parrot

**KLEO—WICHITA**

Isn’t She Strange—Moody Blues—Threshold
The Living End—Steppenwolf—Capitol

**WING—DAYTON**

Day-O—The Spezz—Soul Town
Back Off Bugaloo—Sting—Apple
Struttin’—Sea-People—Bargain Bin

**WSGN—BIRMINGHAM**

Daisy—Bread—Elektra
Back Off Bugaloo—Sting—Apple
Oh Girl—Chi-Lites—Brunswick

**WABQ—NEW YORK**

Look What You Done—Al Green—Hi Baby
Tumbling Dice—Rolling Stones—Rolling Stone
Don’t You Want—Wayne Newton—Capitol
I’ll Take You There—Staple Singers—Soul

**WFLI—PHILADELPHIA**

Look What You Done—Al Green—Hi Baby
Baby, Baby—Badfinger—Apple
Tumbling Dice—Rolling Stones—Rolling Stone
Gotcha—Joe Tex—Dial

**KTDK—DENVER**

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Mister Can’t You See—Buffy Saint Marie—Vanguard
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You Can Have A Baby—April Wine—Bigo

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Walking In the Rain—Love Unlimited—Uni

**WMPW—MEMPHIS**

Pool Of Suck—Mike Simon—Polydor
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**KYS—SAN FRANCISCO**

I’ll Take You There—Staple Singers—A&M
I’ll Take You There—Staple Singers—A&M

**KNDU—SACRAMENTO**

Oh Girl—Chi-Lites—Brunswick
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**KFI—FORT WORTH**

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**WSGN—BIRMINGHAM**

Daisy—Bread—Elektra
Back Off Bugaloo—Sting—Apple
Oh Girl—Chi-Lites—Brunswick

**Mercury Gold For Butler**

Mercury Gold For Butler is the 1968 compilation album by the rock band Mercury Gold, released by Capitol Records under the title "Butler." The album features a selection of the group's best-known songs, including "Baby, Baby," "Tumbling Dice," and "Tall Paul." The album's release marked a significant departure from the group's earlier sound, and it helped to establish their status as one of the leading rock bands of the 1960s.
BEVERLY BREMERS

"WE'RE FREE"

(Irwin Levine - L. Russell Brown)

b/w "Colors Of Love" SCE 12548

(Mark Barkan - Norman Bergen)

Produced by I. Levine, L. R. Brown and M. Eichner
In Association With Steve Metz and David Lipton
A Victrix Production

PERSONAL MANAGEMENT: Catalyst Management Ltd., 1619 Broadway, N.Y.C.

SCEPTER
**Picks of the Week**

**THE TOLLING STONES** (Rolling Stones 19103) Tumbling Dice (3:30) (Promopub/B.V., ASCAP—Jagger, Richard) Count on the ice to roll a big 21 for the world's mightiest rockers. This year's "Brown Sugar" can't just be tasty. Flip: no info. available

**NEIL YOUNG** (Reprise 1094) Old Man (3:17) (Broken Arrow, BMI—N. Young) More gold in his future for sure. Neil's second release from the "Harvest" LP should prove as sappy a seller as his "Heart Of Gold." Flip: "The Needle And The Damage Done" (1:59) (same credits)

**THE SUPREMES** (Motown 1200) Automatically Sunshine (2:35) (Jobete, ASCAP—W. Robinson) Smokey writes their sequel to "Floy Joy" with a touch of the old treads' subtle swing and an unplaced pop/soul groove. Should be their strongest since "Store Love." Flip: no info. available

**MELANIE** (Neighborhood 4204) Some Day I'll Be A Farmer (2:50) (Neighborhood, ASCAP—M. Safka) With much of the feeling of "Brand New Key" and a clever, sing-a-long lyric, tune is bound to ring stronger than "Living Bell" and become a multi-format monster. Flip: "Steppin'" (322) (same credits)


**THE MOODY BLUES** (Threshold 67009) Isn't Life Strange (4:25; 6:03) (Leads, ASCAP—J. Lodge) Symphonic pop/rock extraordinary from its pioneers. Symphonic strings that could double his pleasure, career-wise.

**EDGAR WINTER'S WHITE TRASH** ( Epic 10855) I Can'T Take You (2:56) (East/Tempo/Time/Redhill, BMI—O. Redding) This Redding would marvel. Flatly of the sincerest sort as Winter does the song soul justice in a rock setting. Flip: no info. available

**GODDIE** (Bell 210) Patti Austin (Columbia 45592) Don'T Do It (3:27; 2:21) (Word/New Cadena, ASCAP—S. Schwartz) From the Grammy-winning musical, the show's most dynamic song. The original cast version features the fireworks of Holly Sherwood on vocals. Patti Austin also from the cast, turns in her own curnching rendition, slightly more upbeat and something

**DONNY HATHAWAY** (Atco 6884) Giving Up (3:50) (Tri, BMI—V. McCoy) Could easily hit with the impact of Roberts Flack's "First Time." From his second LP, the old Gladys Knight winner in a sensitive setting. Flip: "Jealous Guy" (3:07) (Maclen, BMI—J. Lennon)

**HUMBIE PIE** (A&M 1349) Hot 'N' Nasty (3:22) (Rule One, ASCAP—P/E/S Marriott) Britain's Pied Piper and number three single of the season. Listeners will be boogying in ecstasy, and some may just need that doctor this time.

**Choice Programming**


**DENNIS LAMBERT** (Dunhill 4811) Ashes To Ashes (3:29) (Town-dale/Soldier, BMI—D. Lambert, B. Potter) The singing re-emergence of the lamb of old Lambert/Potter. MOR Top 10 item that could double his pleasure, career-wise.

C. B. U. (Capitol 3324) On The Ride (2:32) (Chappell, A.S.E.—M. Bell) "Too Far Gone To Turn Around" (3:08) (same credits)

**THE HILLSIDE SINGERS** (Mercury 247) Kung Ba Yah (3:01) (Valan-dio/Mayohum, ASCAP—A. Ham, R. & D. Shaw, M. Mayol Carpinse single-long and old church hymn in a simple but effective arrangement that could be one of the biggest sellers so far this year. Flip: no info. available

**JIMI HENDRIX** (Reprise 1082) Johnny Goode (3:55) (Arc, BMI—C. Berry) Vintage Chuck Berry from vintage Hendrix. Already a major FM item and it could do nicely AM. Flip: no info. available

**SHADES** (FIP 9341) Georgia (I'm Comin' To You) (2:14) (Colgems, ASCAP—A. Roberts, J. Shide) Shades of many recent pop hits but mostly a strong up production number that could make its own way. Flip: no info. available

**JEAN BATTLE** (Red Lite 119) Love Making (2:49) (Moosong/De-lightful, BMI—S. Deeds) Soulful mate-rial that could follow in the footsteps of "Mr. Big Stuff" and "Clean Up Woman" with airplay. Flip: "When A Woman Loves A Man" (2:58) (same credits)

**THE CREADORS** (Ches/Blue Thumb 208) Put It Where You Want It (2:50) (BMI—J. Sample) You can sing the title nicely to this, an instrumental with vocals subconsciously recorded into the beat. Already charted RB and could spread pop. Flip: no info. available

**THE VIBRATIONS** (Mondials 2511) Wind Up Toy (2:15) (Bolder, Green & Jones, BMI—C. Fisher) "Stoopendaal," Lambert's hit, can't be left to wither, and will spread. Flip: "Ain't No Greens In Harlem" (3:20) (same credits)

**ETTRE STRATTA & ORCH.** (Pamtament 1065) Nichol's Theme (3:00) (Musical Sciences/Cinema V. ASCAP—J. Bracken) Academy award winning foreign film is beautifully scored. Disk shows how the "Finale-Continu" can be a potential musical event. Flip: "Of Love Remembered" (3:38) (Columbia, ASCAP—E. Stratta)

**GREENFIELD & COOK** (Polydor 15032) The Lies (3:50) (Fat Zach, BMI—Greenfield, Cook) Moody Blues meet Beatles in a commercial production which could happen with play. Flip: no info. available

**CHASE** (Epic 10853) I Can Feel It (2:55) (Chas/Bill, ASCAP—A. South) This title that changed the whole concept of what horn rock really should be doing with itself strikes another strong groove. Up-and-at-'em Top 40/FM item from their "Eneaje" LP. Flip: no info. available

**DIANNE DAVIDSON** (Janus 187) Delta Dawn (3:07) (United Artists, Big Ax, ASCAP—A. Harvey, L. Collins) Synched (3:07) (Dial, BMI—Hal W. Davis) Two-sided from a winner of a multi-faceted superstar to be. "Delta Dawn" is a pop/country ballad of lost love in a subtle but powerful setting. "Sympathy" is one of the most potent hard rockers to emerge this year. Both from her surf/rock, superlative second LP. Don't just watch her happen, get involved.

O. C. SMITH (Columbia 45591) Suddenly, It's All Tomorrow (3:20) (Sigma/Ensign, BMI—R. Brittan, T. Shepard) More than just a beautiful MOR disk, O. C. has got himself another all AM hit and there's no way it can fade out of the Top 150 ahead of its time. Still riding on the tail of "Little Lady" all the way to the end of the year. Flip: no info. available

**BILL MEDLEY** (A&M 1350) Freedom For The Stallion (3:05) (Marsanti, BMI—J. Tousant) His best solo effort yet. You can't bag it musically, but it's bound to become a heavy request and sales item. Flip: no info. available

**Newcomer Picks**

**THUNDERMAMA** (Marina 600) Thundermama (3:10) (PTL, ASCAP—M. O'Martian, M. Tulin) Group that seems to have the impulsive without ever doing or synthesizing it. Reserved where it ought to be but blatantly hit-bound. Flip: "Smackwater Jack" (2:54) Screen Gems-Columbia, BMI—G. Goffin, C. King

MAL (RCA 74-0682) Mighty Mighty And Roly Poly (2:38) (Sunbury, ASCAP—H. Stott, M. & G. Capiroti) European superhit should have an initial statewide biggie with this catchy, refrain-powered jolly. A sing-a-long item if you ever heard one. Flip: "Nowhere Left To Play" (3:32) (same credits)


**HENRY GROSS** (ARC 11322) My Sunshine (2:17) (Wingate, ASCAP—H. Gross) As bright a tune as the title implies. Former Sha Na Na member certainly knows what contemporary singer/songwriting is all about. Flip: "New York City" (3:04) (same credits)

**8TH AVENUE BAND** (Columbia 45593) The Whole Thing (2:50) (Colgems, ASCAP—J. Hill) "No Matter What Shape" was a huge instrumental inspired by an Alka- Seltzer commercial, and now has its most commercial single to date. Listeners will be boogying in ecstasy, and some may just need that doctor this time.

**THE CROSADERS** (Ches/Blue Thumb 208) Put It Where You Want It (2:50) (BMI—J. Sample) You can sing the title nicely to this, an instrumental with vocals subconsciously recorded into the beat. Already charted RB and could spread pop. Flip: no info. available

**THE CONTINENTAL FOUR** (Jay-Walking 015) Heaven Must Have Sent You (2:55) (Jovite, BMI—E. & B. Holland, D. O'Niel) The mid-Motown revival continues with a fine new look at the Elgins portrait whose colors could appeal even more today, pop and soul, and "Running Away (From Love)" (Mardis/Ben/Jose/Heavy, BMI—N. Harris, A. Felder)

**THE BROOKLYN BRIDGE** (Buddah 203) Bruno's Place (3:50) (Frank, AS- CAP—L. Wainwright) Wainwright's winsy gets a rockin' green light that could give the Bridge a whole new level for it's all to flow. Flip: "Man In A Band" (3:02) (Cha-Bil, BMI—Sutra/Sperrebridge, BMI—J. Rosica)

**SPIDER** (Capitol 3325) May 16th (3:00) (Speed, BMI—D. Moore) Folk/pop vocals and a strong horn track combine to debut a group with unusual command of their music. Top 40 and FM potential. Flip: no info. available
Isaac Hayes’ SHAFT made some new acquaintances: OSCAR and 75 million people.

On April 10th, Oscar night, America shared the Isaac Hayes experience. People who never heard him before witnessed the creative energy that won Isaac Hayes an Oscar, a Grammy, The Golden Globe Award, The NAACP Image Award, The All American Press Associates Award, and the respect of the entire music industry. Isaac Hayes’ Shaft. It’s one album that America wants. And now it’s up to you to get it to them.

*Courtesy of Nielsen Television Index
Stills, Harris
LP's From Atl.

NEW YORK — Two albums were just released by Atlantic Records; "Maranass", a double-LP set featuring Stephen Stills, and "Instant Death", a new album by Eddie Har-11s.

"Maranass", is both the title of Ste-10phen Stills' new album and his new performing band. Comprise-11d of Stephen, Chris Hillman, Dallas Taylor, Paul Harris, Fazzy Samuels, Al Perk-12ina and Paul LaLia, Marana-133ss was engaged in a national concert tour which will cover more than 25 cities. The "Maranass" album offers 22 new compositions written by Stephen Stills and his associates. Included is a live folder of the complete trips to the album handwritten by Stills, which unfolds the collage page of the group at play and work. Maranass, by the way, is a town in Virginia which witnessed the Confederate victory of the Civil War, usually referred to as The Battle of Bull Run. "Instant Death" presents Harris, termed "the king of the electric sax," in a selection of self-composed and co-authored selections.

Atlantic's 'Echo' Prints Album Reviews

NEW YORK — Atlantic Records has begun publishing a monthly compilation of record reviews and feature stories in its new format. Compiled and edited by the busy staff of Atlantic's vice-president in charge of publicity and advertising, Bob Rolota, the four-page, 8 by 11 inch periodical is a monthly sam-12pling of rave reviews, and musings on product and personalities from the Atlantic Family of recorded music. Designed as a feedback of unsoli-
13cited opinions of the national music press, "Echo" draws from the writings of the nation's canny, and consumer newspapers, rock journals, underground periodi-
14cal and slick magazines, in a selection of self-composed and co-authored selections.

Greene Bottle's New CJBB LP Set

NEW YORK — Greene Bottle Records has begun the second Chesapeake Jake Box Band album. This announcement was made by Greene Bottle president, Charlie Greene, shortly after the first Ches-15apeake Jake Box Band was released. That album, the first to be released on the newly formed label is already getting considerable airplay and Greene Bottle is planning to release a single from it.

The second Chesapeake Jake Box Band album, like the first, will be pro-16duced by Steve Sawer and Rusty McFinn who also have written all se-
17lections; arrangements once again will be by Ron Frangipane.

Aretha Gospel LP

NEW YORK — Checker Records is re-releasing "The Soul of Aretha Franklin" (American) as "The Soul of Aretha Franklin" (Canyon). The album is produced by Steve Sawer and Rusty McFinn, who also have written all selections; arrangements once again will be by Ron Frangipane.

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Aretha's earliest recordings were for Chess, Checker and Chess/Checker records. That he received many requests from disc jockeys and record buyers for the album, "...Praising Love" at Mahalia Jackson's funeral. Aretha's earliest recordings were for Chess, Checker and Chess/Checker records. That he received many requests from disc jockeys and record buyers for the album, "...Praising Love" at Mahalia Jackson's funeral. Aretha's earliest recordings were for Chess, Checker and Chess/Checker records. That he received many requests from disc jockeys and record buyers for the album, "...Praising Love" at Mahalia Jackson's funeral.

RCA To Record 'Different Times'

NEW YORK — RCA will record the new Broadway musical, "Different Times," by Michael Brown. New re-
18hearsings under Brown's direction and choreography of Ted Jackson, it will begin preview performances April 22 evening and open officially May 1 at the ANTA Theatre. Norman Paris is orchestrating the show which will be under the musical direction of Rene Wiegert.

Norman/Brandman Publishing Firm

NEW YORK — Great North American Music (BMI) and Trans-Gulf Mus-19ic (ASCAP) have been formed as a publishing complex, under the direc-
20tion of Norman Whitman and exec vp Saul Brandman.

Norman, as director of the company, will focus entirely on ASCAP's operations. His main role is expected to "close the gap" presently existing between writer, publisher, producer and artist. Saul Brandman, is planning to use the firm's foundation as a composer, performer and producer to provide the firm with the essential equipment necessary to circulate mate-
21rial widely in the music pub-
22lishing industry.

With the advent and increase of ar-
23tist-publishers, publishers, Ros-24n and Scepter have been asked to work with a number of artist-publishers, and general publishing catalogs, one of which, the Joe Brand Music ASCAP, cata-
25log, contains the entire scores of winner One film production, "The Jesus Trip (Let's Take Another Road)." Norman and Brandman have also announced the institution of a profit sharing plan for writers having mate-
26rial with their ASCAP or BMI firms. Interested parties are invited to in-

Proctor Dies

NEW YORK — Carl Proctor, vet mu-
28sician, was found dead here on Wed., Mar. 29. He was 40. Proctor most recently worked for RCA Recs. in Lon-
29gy, Farrel Productions. He had held positions in distribution, and at such labels as Vee Jay, Blue Rock, Scepter and other firms. He was a member of the board of NATRA, the deejay association, and was an or-
30ganizer of the Fraternity of Record Executives (FORE).
Freedom for the stallion of mankind.

Bill Medley sings a song of freedom.

"Freedom For The Stallion." (AM 1350)
Produced by Herb Alpert
On A&M Records
Industry Drug Panel Testimony

(Cont'd from p. 7)

promptly banned by a radio chain, such as the late-night novelty show, was a facile and dope song, and I can't get a record on the air.

Gortikov on Censorship

Expanding on the subject of cen-
sorship, Gortikov said, "Unfortunately, I am not able to discuss today pop music and lyrics as the handmaids of drug abuse... But the public can be reassured, that in the grooves of the black phonograph record, the real sources of the evil are rooted in the basic ills of the society. For every so-called 'bad' lyric..." (End)

Commissioners' Views

Two of the commissioners, Charles O. Galvin and John Tumbergelder, agreed with Horowitz, pointing out that the drug-taking musical 'hero,' while not an advocate, possibly represented a 'subtle form of advocacy.' To which Gor
tikov responded, "Yes, with primary valid. But what do you do about it? And in doing, don't you risk the run of doing more damage?"

As to the "good" and "bad" lyrics, Secretary Highland said, "I don't think of so many as 10 songs that would instantly give me the blues."

"We see this thing in context," he said, "We must realize that we have a very special and vernacular of young people today. Nobody, to my knowledge, has ever written a song about drugs."
IT'S FROM CAPITOL, BY THE WAY

The current FM Airplay hit

Flash

Imported pressings of Sovereign Records first album by Flash has already received Contemporary Radio recognition... now Flash is available everywhere, from Capitol.

SMAS-11040
LOOKING AHEAD

101 HOT THANG (Interstate-BMI)
102 COTTON JENNY (Early Morning--ASCAP)
103 LET ME RUN INTO YOUR LONELY HEART (Johns--BMI)
104 DON'T WANT TO SAY GOODBYE (Cam--BMI)
105 OPEN UP YOUR HEART (Southside--ASCAP)
106 SPEAK SOFTLY LOVE (Famous--ASCAP)
107 JUST AS LONG AS YOU NEED ME (Button--ASCAP)
108 KEEP ON TRUCKIN' (Linc--BMI)
109 ROCKIN' WITH THE KING (Key Play--BMI)
110 LITTLE DOG HEAVEN (Harland--BMI)
111 LOVE THEME FROM GODFATHER (Famous--ASCAP)
112 SCHOOL TEACHER (Marble--BMI)
113 PUT IT WHERE YOU WANT IT (Four Knights--BMI)
114 LOVE THEME FROM THE GODFATHER (Famous--ASCAP)
115 YOU ARE MY SUGAR (Patrick Bradley--BMI)

24 FRISCO BAY (Gads--ASCAP)
117 LOVE THEME FROM THE GODFATHER (Famous--ASCAP)
119 HOW DO YOU DO (Walter Bros.--ASCAP)
120 HOT FUN IN THE SUMMERTIME (Stone Flower--BMI)
121 CALIFORNIA WINE (Frisch--BMI)
122 I THINK SOMEBODY LOVES ME (Frisch--BMI)
123 TAKE UP THE HAMMER OF HOPE (Marlib--BMI)
124 DON'T EVER TAKE AWAY MY FREEDOM (Mary Beth--ASCAP)
125 LOVE THEME FROM GODFATHER (Famous--ASCAP)
126 FREEDOM (Freedom--ASCAP)
127 MY HANG-UP IS YOU (Blue Book--BMI)
130 LITTLE GHETTO BOY (Knotts--ASCAP)

118 LITTLE RITTY PRETTY ONE (Home--BMI)
119 JACKSON FIRE--Walt Disney 1919
120 WE'LL MAKE IT (Beverly--BMI)
121 WE'LL MAKE IT (Beverly--BMI)
122 WOMEN'S GOTTA HAVE IT (Bobby Woman--ASCAP)
123 BOMBS-A-RACING (Bobby Woman--ASCAP)
124 WE WERE FREE (Beverly--BMI)
125 BEVERLY BRENNER-SCOPHER 1248
126 LIFE--Walt Disney--BMI
127 LITTLE RITTY PRETTY ONE (Home--BMI)
128 LITTLE GHETTO BOY (Knotts--ASCAP)

VITAL STATISTICS

DUKE-PEACOCK-BACKBEAT RECORDS
HOUSTON, TEXAS

DUKE-PEACOCK-BACKBEAT RECORDS
HOUSTON, TEXAS

WE DON'T DIG NO BUSING

(We Don't Dig No Busing)

(As Done By)

THE GREER BROTHERS

(A Self Contained Group)

Ages: 9 through 14

DUKE #474

WE LET ME STAY A PART OF YOU

(We Let Me Stay A Part Of You)

(A Self Contained Group)

Ages: 9 through 14

Duke #474

Cash Box - April 22, 1972

www.americanradiohistory.com
Everybody Needs...

MR. BLUE
PAT BOONE and
THE BOONE GIRLS

MGM Records
www.americanradiohistory.com
DIPLOMAT HOTEL, MIAMI BEACH, could fans other including their sound. This was a different kind of concert. And this reviewer would like to sing his song being the focal point. The audience was responsive before Tom and after the exciting Jeff. The audience were impressed and the band were great improved from when we saw them at a promotional gig. The three-piece band was in fine form, and they are doing extremely well with other peoples' musical as well as some of their own songs. We list "Show Me." If they get a thing or two rolling on the charts, they could really make a big impact as visually super Nightclub naturals!

DIPLOMAT HOTEL, MIAMI BEACH, Florida—Leaving Cherry Hill, New Jersey, with only my eyes open to see you and we were standing on the chairs clapping to every hot thing, we didn't know it was a Diplo- mat in Miami on Easter Week where vacationers are making the most of the last sunny days, and a very different tradition. The 5th Dimension was here in town and the Miami and the opening numbers, "Celebration" and "I Just Wanna Be With You" were just a bit too hot for this square audience. But when the group began their new single "Last Night" and Marilyn followed with "One Less Lonely Girl," everything was back in order. After "Aquarius"/"Let The Sunshine In" it sounded better than ever on "You Are My Friend" and Bon Tonbon and they were some of the audience that got it.

Now riding high, the group did a "Jesus Christ Superstar" medley including "I Don't Know How To Love Him" and "Day By Day" from "Jesus Christ Superstar." The medley was well received, and with Billy Davis leading, tore through "Superfly" solid rock. Their medley was a "hit" and it was a hit. Their next two songs, "I Wanna Take You Higher." Knowing the ability of the 5th Dimension to adjust to audience, we bet the group changed the opening few songs for the next evening's performance.

Malo

Pure Prairie League

CARNEGIE HALL, NYC—Put to gether two sets of congas, two sets of tambourines, a set of traps, organ, two vocalists, a set of highly talented musicians and you have the pure sound of the top Latin rock bands. The group is currently riding high with a single, "Sunset and the Stars." They are a bit too hot for this square audience. But when the group began their new single "Last Night" and Marilyn followed with "One Less Lonely Girl," everything was back in order. After "Aquarius"/"Let The Sunshine In," it sounded better than ever on "You Are My Friend" and Bon Tonbon and they were some of the audience that got it.

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Harry Chapin

BRIGHT END, NYC—Elektra's Harry Chapin is more than just another singer/songwriter. He is able to create an emotional reaction in those who don't ordinarily respond to music. He creates something more than a simple star, he has to take them into another world. Other events and their are events, which involve some people's lives. "American Pie" was the year's first event. In quite another way, Harry Chapin has been a part of tradition, with Chapin behind the wheel, the group Chapin and his father general sense of musical maturity and the beginning of Tom Paxton's career. Harry Chapin's music has impressed since Pete Seeger and Don McLean. He has been given many awards, in particular one given to him by the American Academy of Achievement.

Malahshnu Orchestra

PHILHARMONIC HALL, NYC—Mahashnu—this name casts the same melodic trance as does the music, fluidly pouring from singer/writer guided by divine consciousness. There is no compromise here—no socially-motivated glamour grooming—there is just music, pure as ivory sugar and gold. Mahashnu is a spiritual trial source.

John McLaughlin on double-neck electric guitar (12- and 6-string) is the trigger to a roller that spins with power. He is accompanied by Jon Hisean on violinst Jerry Goodman. The sound is usually from an original McLaughlin guitar riff that is expanded and varies in a dynamic and dramatic way. Some of the changes John & crew pull off are truly mind-boggling and considered magic, since there could hardly be a rational explanation for how McLaughlin could pull off each other's minds.

Mahashnu starts rough and is refined as it develops. Here is something new and refined, and totally ready-for-mass pop audience.

Elvis Presley

SANTA MONICA CIVIC AUDITORIUM, UA, since his dissolution of White Trash some months back, had been living up to his fans expectations of what would come next. But I don't think the over-talented tar-watcher would have expected the torrent of talent set forth in Santa Monica at the new group he called "Trinity!"

For Edger Winter's new band is as exciting as you're likely to find West of the Who. The line up is a who's who of rock and... and... the degree of musicianship, skill and professionalism is at least as fine as the group's electronics and occasionally amp said, and there sits the eye of a hurricane "Trinity!"

The program opened with Pure Prairie League, the country group featuring a pedal steel guitarist, Otis Allen, who played electric style that music style and again not unlike a Santana night dance. The crowd had difficulty adjusting to the country rock sounds because the accent was on Malo and their Latin rock sound. Lee Rosales on Timbales is truly a revelation to watch. And, when Leo Rodriguez and Raul Rekow, the featured Congo player, your ears really did perk up to something special for the rhythm and melodic beat that they get from Timbales.

Pure Prairie League, getting off to a solid start with a dual performance was followed by the band's "I Love You, But..." but it was strictly a Malo night.

Dr. Hook

TRANQUILLITY Richard Hall, NBC, CBS Radio—Dr. Hook has opened the meeting after an auspicious introduction from Columbia Records. His praise seemed well placed. This seven piece group which specializes in the music of Silverstein is one of the few acts in any category to get every ounce of its work to hit and sound as well as musically. Performing in a blue and white suit, he set a jolly, genuinely friendly tone with a hopefully future single, "Can't Be Wrong," which followed with a tone of self-indulgence ("Rolling Stone") and then its current single, "Sylvia's Mother." Each member of the Columbia act adds his own brand personality. Dennis Lorricar's lead vocals. His own musicality, Paul"Pralrie" Bentleto and truck-driver are a big flag wheel to give the group a massive scope. They seem to enjoy what they do and are some audiences does.

Dr. Hook's Tranquility, an English quintet closed the session in a packed room that only wished they could have done again. Two guitars was all that was needed to get there on. An instrumental version of Andrew Sisters/Mills Brothers-sliced novelty and English balladry. Three of the group's songs and the most original single "Thank You," one could sense something special just about to happen on a mellow yet grand scale. Their harmonies will no doubt carve a place for them in the consciousness of the American audience.

Nazarath

WHISKY A GO GO, L.A.—For their recent acquisition from over the waves made an interesting impression the Whisky. They have that cosmic sound.

The outstanding feature of the group was lead vocalist Dan McCaffery. His voice has a tendency to slip into some of the groups' numbers such as "County Girl," a nice, acoustic, original, "I'm Not In Love," by Chaclton, bassist Pete Agnew and drummer Darrell Sweet played well, better as the set wore on. An instrumental version of "Amazing Grace" went over well. 

Cash Box — April 22, 1972
The only difference between a hit single and a hit album are a bunch of hit songs.

And that's exactly the case with Koko's two special features. In between Help Me Love b/w I Remember (KOA-2109), a great new single by Tommy Tate

and I've Been Here All The Time (KOS-2201), a movin' new album by Luther Ingram

Songs like Missing You and You Were Made For Me are some hip sounds off of Luther's album.

Koko is sold on the music. And now it's up to you to sell it.

Koko Records, Distributed by The Stax Organization, 98 North Avalon, Memphis, U.S.A.
Macdormot Forms Kilmarock Label

NEW YORK — Broadway composer Galt Macdormot has announced the formation of Kilmarock Records, an indie label. Known for composing “Hair” and “Two Gentlemen Of Verona,” Macdormot claims that the specialized product of the new firm will be via mail orders, a few unorthodox retailers and indie distributors with a “feel” for eccentricity.

The initial release of ten albums features personal work for recordings, “Ghetto Suite,” poems of Harlem and Bronx schoolchildren set to music by Macdormot, interpreted by Angie Ortega. The balance of the May offering ranges from a film soundtrack, “Fortune & Men’s Eves” through rock ("The English Experience") to an Original Cast ("Isabel’s A jewelled") Two separate LP’s debut Fergus Macgoy, the Nova Scotia folk singer.

Pin-point of mail advertising and Kilmarock Klub issues is the dominant strategy of the Kilmarock Klub includes the dominant strategy of the Kilmarock operation. “We expect steady sales in the 25 to $00,000 range,” managing director Walter Robinson avers. “Our customer is the collector, the in-the-five, 000 Americans and Canadians who wants personalized.

Macdormot is presently tracking down an elusive jazz pianist who never sits down. It was also pointed out that the firm policy is “on-a-of-a-kind.” Thus, Kilmarock and Macdormot, are signed to exclusive contracts.

UDC/Abbott

Dist. Pact

HOLLYWOOD — UDC, the nation's distribution division of United Artists Records, Inc, will exclusively distribute Abbott Records to the nation, announced UDC's general manager, Dan Alvino.

Abbott Records president is vet disk exec Mike Abbott, responsible for such major contemporary artists as Village Scout Choir; Barbars & The Uniques and Mills Matthews Inc, producer Ray Fleming is auditioning new acts for the label.

Abbott's initial release, due immediately, is a single from Mills Matthews Inc, "Gonna’ Spend My Life (Loving You)" & "Only A Fool."

Screen Gems-Columbia Publications has also released two more easy listening LPs by Abbott. The first, "Fox Like It Is Today No. 2," contains a collection of ten arrangements of the two Carol King songs, "You Got A Friend" and "It's Too Late," which recently won Grammy Awards. The other eight are current hits such as "Let's Boy Together," "Joy To The World" and "Everything I Own."

The other, titled "Guitar Country," is a new collection of country songs arranged by Fox. This newsmaker's folio includes "Easy Loving," "Coat Of Many Colors," "Put Your Hand In The Jar Of Burgundy Oil," "Here Comes Honey Again," "She's All I Got," "Who's Sorry Now," "What're You Hot, You're Hot" and sixteen other country hits.

Schwicke To Merc Eng'ring

NEW YORK — Jim Schwicke, an 18-year veteran of RCA records' recording services department, has just been named to the post of production supervisor over the Mercury-New York engineering division.

New Songbooks From SG-Col

NEW YORK — Screen Gems-Columbia Publications has just released a new songbook, "Hit Paraders No. 2," it was announced by Frank J. Hackinson, vice president of the company.

Most of the 39 songs in the book are chart favorites of today, such as "Good Grief," "Penguin," "You Want It? You Got It!" "Now Run And Tell Everybody," "Rock And Roll Lullaby." They include the new Mac Davis composition "I Believe In Music" and "Poem For My Little Lady." There are also such current Carole King selections as "Where Is The King," "Will You Love Me Tomorrow?"

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Wheel Rolls w/New Acts

NEW YORK — Hunnicutt Morse and The Fastest Band Alive have been signed to both a recording contract and a management contract by Ringing Bros. And Barnum & Bailey music and talent subside, Wheel Records and Feld Bros. Management, respectively. Morse has released its first single for the Wheel Label, "Peaceful Children" and "Goin' Back To Toronto" last week, Wheel is distributed by RCA.

Perkins On Jewel

NEW YORK — Stan Lewis, president of Jewel Records, has announced the signing of Joe Perkins. The deal was negotiated with Ed Crowley, president of Plush Records and Perkins' personal manager. Initial single release is "Wrapped Up In Your Love."
Merl Saunders has played keyboards behind artists as varied as Miles Davis and the Grateful Dead.

So you know his ears have been wide open to all kinds of music. And in the past couple of years Merl's own music has been opening ears for a lot of other people. Like Jerry Garcia. Like Tom Fogerty. And just about everybody else in the San Francisco area, where Merl and Tom and Jerry have been mesmerizing capacity club audiences with their stunning jam sessions for several months.

When it came time for Merl to cut his first album, Tom was there to help in production and lay down rhythm guitar tracks. Jerry was there with his outrageous guitar licks. Some of the guys from Tower of Power were there. Along with some of the Edwin Hawkins Singers.

Within days of its release on Fantasy, "Heavy Turbulence" has already caused major tremors on radio station playlists up and down the Coast. Now it's moving east. Consider yourself warned.

And watch out for "My Problems Got Problems," "Welcome to the Basement" (Fantasy 678) at 45 revolutions per minute.

Merl Saunders. Heavy Turbulence. Fantasy 6421. Also available on Ampex Tapes.

www.americanradiohistory.com
FLIPPED OUT—Confering on Atlantic's mammoth marketing push for Little David Wallichs' "Afterglow" album by means of a unique "Jingle Man," Bob Rolontz, vice-president of publicity; and advertising; Bob Kornheiser, vice-president in charge of tour sales; Jerry Greenberg, vice-president, new business and publicity; Rita Gaggio, director of publicity; Vince Fata, director of pop promotion; Vince Faraci, director of pop promotion, custom labels; (front row) Henry Allen, vice-president in charge of promotion; Johnny Biesnott, coordinator of custom labels; Monte Kay, president of Little David Records; Dave Glew, vice-president, director of marketing. Album is scheduled for release next week.

Goldstein Polydor Ad Manager

NEW YORK — Polydor Inc. has appointed Elaine Goldstein ad manager, effective immediately. Ms. Goldstein was previously account exec with Silvia Associates and continued in that post when Silvia Associated merged with Buddah Records and became Buddah's house ad agency.

Ms. Goldstein, a native New Yorker, was also assistant ad manager for Buddah. She was account exec for Ron Delsener, Cable Concerts, and Concerts East during her association with Silvia Associates.

She will report directly to Tom Noonan, director of merchandising and marketing.

Tony Taylor Bell to Promo

NEW YORK—Bell Records' director of national promo Steve Wax reports the appointment of Tony Taylor to the Bell promo team. Operating out of New York, Taylor will work on all product on a national basis, reporting directly to Wax.

Taylor's 12 year background in radio and television began in Atlanta, where he was a program director for WQXL for four years, before joining the Atlanta in-house show and was active in TV production nationally syndicated out of Atlanta. In 1968, he was account exec, Drake-Cheney Advertising consultants at WOR-FM in New York as producer/announcer. Moving to WIP in Philadelphia in 1969, Taylor won the Bill Gavin "Non-Rock Program Director of the Year" award and in 1970, served on the Gavin Advisory Committee.

As an air personality, Taylor did a stint at KLAC in Los Angeles and, most recently, at WXEW in New York. He has also hosted TV variety shows for Channel 11.

Leigh PR Co. On Coast

LOS ANGELES — Candy Leigh, director of Tomorrow Today the Everything Agency, has announced the opening of the opening of the company's west coast offices headquartered at 1541 N. Forness Avenue, Los Angeles, (213) 851-8781. Beverly Magid has been named director of West Coast activities effective March 15th. Miss Magid most recently headed the New York office of the Bob Hamilton Radio Report.

Ms. Magid will initiate all west coast media communications as well as assume responsibility for clients including Warner Bros. Music Publishing, Stereo Dimension Records, Lighthouse, Nanette Natal and David Brubeck. Details of her appointments will be announced shortly.

Chester Leaves ASCAP Position For Free-Lance

NEW YORK — Mark Chester, ASCAP's assistant pr representative and director of photograpy, has resigned from the Society to do free-lance photo-publicity.

The Society's first staff photographer, Chester for 3 years has covered concerts, press conferences, recording sessions, Broadway openings, television tapings, Grammy's and various events involving ASCAP members.

Prior to his joining ASCAP, Ches- ter was affiliated with "The Steve Allen Show" on the west coast where he served as its publicity photographer. In addition to his published works in the music truces, Promenade and Music Journal, his travel and reporting photographs have appeared in the Saturday Review, and other national magazines.

Chester is located at 217 East 17th Street; (212) 533-3890.

Gail Jefferds To Ailes Assoc.

NEW YORK — Roger E. Ailes, president of Ailes & Assoc., a multi-faceted communications company which specializes in tv production and consulting and talent management, announced that, effective April 17, Gail Jefferds will join the company's personal management division as talent coordinator.

Ms. Jefferds, for the past five years has been in charge of the New York Times feature "Talking Pictures." Her new responsibilities will include overseeing the day-to-day talent operations, contract negotiations with talent agencies and client scheduling.

Mark-Almond Exit Blue Thumb

HOLLYWOOD — British rock group Mark-Almond last week terminated their recording contract with Blue Thumb to make financial accounting of record sales, failure of Blue Thumb to release number of Mark-Almond recordings required in the contract and failure of Blue Thumb to promote and distribute Mark-Almond recordings in accordance with industry standards.

Mark-Almond's representatives are currently in negotiation with "several major labels."

Wagner's Post At Chess/Janus

NEW YORK — Continuing the expansion begun with the promotion of Stan Hoffman to executive vice-president, Chess-Janus president Marvin Schlachter has announced the appointment of Jerry Wagner to the newly created position of field promo manager. Wagner will be spending much of his time on the road, working on special sales and promo projects.

Wagner was formerly national sales and promo director for Jubilee Records for 18 months. He was national promotion director for Ampex for a year and in regional sales for a year for Warner Records for three years. Wagner began in the record industry at Mainline Distributors in Atlanta, Ga.

Ms Fairbairn to Crescendo

HOLLYWOOD — Louise Fairbairn has been appointed to head west coast promotion of GNP-Crescendo Records, announced label president Gene Norman.

Miss Fairbairn was formerly with Pep Record Sales in Los Angeles and has been involved in recording promotion for 15 years.

London Set 21st Monty Promos Month

NEW YORK — London Records has completed plans for the company's 21st annual "May is Montyvian Month" promo, according to Herb Goldfus, vice president for sales and marketing. The annual campaign on the British maestro is considered the industry's longest-standing individual artist promo.

As in the past, the drive incorporates as its focus, a new LP this time titled, "Annuncio Paolo Mantovanii," which in addition to serving as an album title, for the first time reveals the conductor's full real name.

The package includes an eight-page, bound-in booklet, with photographs, bio and complete discography of the artist. In the addition, the inner sleeve also includes Mantovani's full discography on London.

As part of the promo, all of Mon- ty's 47 albums which continue in the accordion-fold type catalog listing, and are being made avail- able to dealers in heavy quantities for mailing purposes. Dealers are also being furnished, in quantity, with specially-designed eight inch cube mo- biles, empty covers, streamers and other in-store and window display paraphernalia.

Beyond all this, the largest ad budget for any Montoviani campaign, has been earmarked to cover both radio and television, and is expected to continue for the entire month of May.

In all, Montovani, the only remain- ing charter artist with the 35-year-old London Records, one of his major recording careers, has turned out to 60 albums. Of these, eight have already shipped, and several additional ones are now nearing the gold certification level.

Malamud To Signpost

HOLLYWOOD — Artie Malamud, pres- ident of Signpost, has joined the Westwood, and vice-president Ron De Blasio, has signed Erle Malamud to head up the A&R department for the Atlantic Records-distributed label.

Malamud, who has been involved two years as a producer, was responsible for product by the Persuasions and Josie De Shannon.

Waxie Maxie's Names Portmann

NEW YORK — Bruce Portmann has been appointed head buyer for Waxie Maxie's Quality Music Co. He was formerly with Potomac Music.

London Drive On 'Finzi'

NEW YORK — London Records has elected its promo forces into a "got- us tagus on the Cy Coleman single, re- cently released, "If It Ain't One 'Finzi Continua." The picture pulled down an Oscar award at the 21st Annual Film of the Year.

The song was composed by Manuel de Sica, son of the film's producer-director, and the London Drive will guest on the David Frost Show this Friday (21), during which appearance he performs the tune. Inter- estingly, the performance was taped days earlier, not knowing that the movie had won its Oscar.

The disk itself has been out for about six weeks and London is now gearing for a new all-out push, in- cluding reserving in all major mar- kets.

Cash Box — April 22, 1972

THE HIT MAN—Andy Williams, whose Columbia recording of "Love Theme From The Godfather" is currently on the national charts, recently hosted two sold-out performances of his show in London. The shows were attended by radio, trade and record executives as well as many major recording stars. Shown above (l-r) host Andy Williams, dj Wolfman Jack and wife, with manager Don Kovey, Paul Revere, Johnny Mathis, Raiders drummer Mike Smith, and Williams.
Listen to Parrish and Gurvitz.

"Not since the Beatles have I become so intensely involved with a group. Like Lennon and McCartney, Parrish and Gurvitz are inspired guitarists, singers and composers. And like the Beatles they have the uncanny knack of spanning the gap between what stimulates their musical fraternity and what sells. Seldom do the two things coincide. Not since I first heard all that talent pouring from two mop-haired youngsters from Liverpool in 1962 have I been so excited about a pop sound."

— George Martin
MARDI GRAS—Creedence Clearwater Revival—Fantasy 9404

Over a year has past since Creedence has released an album or has given a live performance. This set of new tunes shows that drummer Doug Clifford and bassist Stu Cook have spent the time composing material and learning how to sing. John Fogerty is still Creedence's guiding light, but this album is much more of a group effort rather than backup for an individual talent. The strong John Fogerty sound is represented by "Lookie For A Reason," "Some Day Never Comes," "Sweet Hitch-hiker" and "Hello Mary Lou." Doug Clifford wets his whistle with "What Are You Gonna Do," "Need Someone To Hold" and "Tearin' Up The Country." Stu cooks on "Take It Like A Friend," "Door To Door" and "Sail Away."

THE ISLAND OF REAL—The Rascals—Columbia KC-31103

Their last two LP set for the label was musically free and exciting but of questionable commerciality for some. This LP captures the best of both worlds, so that now Felix and the gang sound like the group we all know and love while giving us new reasons for uttitude. The addition of two female vocalists, Annie Sutton and Molly Holt is nothing short of perfection. The material, likewise—especially "Hummin' Song" and "Buttercup." Joe Farrell and Hubert Laws guest to give the jazz feeling additional power. In short, the kind of LP you expect The Rascals to produce.

SAMMY DAVIS JR. NOW—MGM SE-4832

Currently riding high on the singles chart with the song "Candy Man," Sammy Davis, Jr. offers an album which includes that favorite ten more. Lots of good selections here especially Sammy's rendering of "MacArthur Park" and "I'll Begin Again" from the movie "Scrooge." Oscar winner Isaac Hayes produced Sammy's version of "John Shaft" and that is another exercise in pure excitement. A powerful package all the way.

MEANWHILE...BACK AT THE WORLD—Roger Cook—Kama Sutra KSBS-2056

First of all the cover. It's very striking, particularly the fallen crucifix part. Then the lyrics. When you read them over they only serve to whet your appetite to hear them sung. Okay then—on to the record itself. Cook, half of the phenomenally successful songwriting team of Cook and Greenaway, has put together a superlative album of fresh and invigorating material. Everything falls nicely into place as he soars through rousing songs like "Sweet America," introspective pieces like "I Am" and slightly whimsical evocations like "Greta Oscawina." Album could develop into a big seller.

MEET THE BRADY BUNCH—Paramount P6-6039

The title is your invitation to sample the singing wares of this popular congregation. The album is decided on the up-tempo and the cheerful as the group romps through "Me And You And A Dog Named Boo," "You Can Make The World A Whole Lot Better," "Baby I'm-A-Want You," "Day After Day" and even "American Pie." MOR programmers should have a veritable field day with this disk and fans of the Bunch will undoubtedly rush to the local shop for a copy.

B. W. STEVENSON—RCA LSP-4685

Whenever a new singer/songwriter emerges with a first LP of this magnitude, you can't help but wonder why you haven't heard of him earlier. Only roughly comparable to James Taylor in style, B. W. (Buckwheat, or so we hear) commands with an assurance of real musical styles and temperaments, all of them impres- sive in and of themselves. While his songwrit- ing is strong, his interpretation is even more subject to commendation, especially on the up and catchy "Say What I Feel" and the contemplative "Texas Morning." He may look like a Pennsylvania Dutch farmer, but this Dallas artist is going out to plant the seeds of a long career, blowing through a forest of newcomers with distinctive machinery of joy and sorrow.

GREASE—Original Cast—MGM 15E-34 OC

Snatches of the show's dialog help the record listener follow a thin but effective storyline concerning the high school of the fifties and its sociological peculiarities. The publicity the show has garnered, as well as the critical raves should help the LP get off the ground quickly and it could spread its impact with AM and RM airplay of the authen- tic 50's score: original material in the musical styles that gave birth to 70's rock, local and instrumental arrangements add the dimension of believability as well as that of sheer enjoyment. Dick Clark wrote part of the liner notes as well as much of the musical history reflected here in an excellent score.

FIND ME AT THE BURRITO BROTHER CORNER CLASSICAL—United Artists USA-5573

Tales of the road cannot be misleading. This LP's title would seem to indicate a classical or semi-classical outing. In actuality, though, the music herein is rooted in the kind of rock which the Move has excelled in playing for more than just a couple of years. The tunes, written by Jeff Lynne and Roy Wood, are imaginative excursions which, at times, are oddly reminiscent of the Beatles' Sergeant Pepper days as to their penchant for "Overture" and "Mr. Radio" are two of the best.

NEWCOMER PICKS

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Bobby Womack's New Hit
"Woman's Gotta Have It" #50902
b/w "If You Don't Want My Love, Give It Back"

USE THE POWER REGISTER AND VOTE
Grammy, Promo Revive ‘Godspell’

NEW YORK — A Grammy (for best show album) Award and an intensive promo by Bell Records has revitalized the American market for the hit musical “Godspell.” The album has reaped on the charts as a result of an extensive tour and sales, moving from 121 to 91 on this week’s chart. To support the label’s promotion, Bell has sold over 150,000 copies and the show has become an increasingly popular item at regional and national level through out the United States. A list of key press and record business tip sheets throughout the country were sent out to bring the award to the immediate attention of prerecording audiences. With new U.S. and foreign productions being scheduled for upcoming months, Bell’s success with the album was the result of much advancement planning.

SD Opens Coast Offices

LOS ANGELES - Loren Becker, president of Stereo Dimension/Evolution Records, has opened the company’s west coast offices in Los Angeles. Paul Ellis will be booking the coast regional promo, covering Cali fornia, Arizona, Sonora, and Oregon. Most recently, Ellis was the manager of midwest regional promo for Capitol.

The cast of the Boston company is preparing to sell a special skit of music from the show as well as a special for radio. As part of their promotional activities on behalf of the show and the Godspell LP, the cast will visit all stores, stations, and colleges in the area in costume.

Taylor Pres. Of Temponic

NEW YORK—Larry Taylor has resigned as vp of Music Maximus, Ltd., to head all of music enterprises of Robert Berman, New York business man, songwriter and entrepreneur. Taylor is president of Temponic Records Inc, Temponic Publishing Co. Inc., and Tenchord Productions Inc.

Immediate projects include five albums already recorded under Berman’s Carter, who conducted and arranged a varied assortment of material written by prominent Orchestras and choirs around the vocals of Carmen Mac Raee, Joe Williams, Gene Melino, Estevan Anderson, and Sue Rainey.

The majority of the sides have been recorded at Capitol’s Hollywood Studios, A & R’d by Dave Cavanaugh and Bill Miller. Due to the size of the orchestra, wrap-up sides were cut at United’s larger studio and A & R’d by Jack Tavey. A star-studded array of many of America’s greatest musicians are featured on the quartet of songs written by Friedman about whom Time magazine (April 3) devoted a lengthy article.

Taylor has been a personal friend of Friedman’s for many years.

Taylor joins Temponic with varied background in the music publishing and recording industry, having headed up staffs of Paramount Pictures Publishing Company and Columbia Records & dept.


Leandros

Eurosong In English

NEW YORK — Philips recording artist Victor Leandros, winner of the 1972 Eurovision Song Contest, has recorded a Euro-sounding song, “Apres Toi” In English. The English version retitled “Come What May,” has been released in America by Mercury on the Philips label.

The Greek-born, German-raised artist, has an international concert (400 million watched on TV) with the song that was the official entry of Germany at Luxembourg. She has also recorded “Apres Toi” in Italian and German.

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Taylor has been a personal friend of Friedman’s for many years.

Taylor joins Temponic with varied background in the music publishing and recording industry, having headed up staffs of Paramount Pictures Publishing Company and Columbia Records & dept.


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NEW YORK—YVONNE ELLIMAN: A STAR SHINES BRIGHTLY
Perhaps you know her better as Mary Magdalene. If so, you’ve lost sight of Yvonne Elliman, the artist. And that’s just one of the reasons that has caused her to leave the Broadway cast of “Superstar” after its 200th performance. Yvonne, who has portrayed Mary on the original London recording, in the Broadway show, and on the Broadway cast album feels that the time has come to move on. To portray Yvonne Elliman.

Yvonne, who is still under consideration to re-create her role in the film version of “Superstar” which begins shooting in Europe this summer, has had considerable success in the singles fields. Having released two selections from the rock opera, “I Don’t Know How To Love Him,” and “Everything’s Alright,” Yvonne’s third, “Can’t Find My Way Home,” the Steve Winwood composition, is treated as tastefully and as delicately as if it were written by Yvonne herself. The single also marks her first departure from the show, and a bright introduction to her solo career.

Yvonne’s greatest talent lies in interpreting a song. They all seem to come alive when she sings. Of the 11 songs on her debut album, 10 were written by other composers (Dave Nelson, John Kongos, Gilbert O’Sullivan, Bruce Epstein, David Spinozza) though each seem to have been written especially for Yvonne. And the only tune written by Yvonne, “Interlude For Johnny,” gives us every indication that the artist will soon develop into a fine songwriter apart from already being an extraordinary singer.

For Yvonne Elliman, the months that lie ahead will find her concentrating on television appearances, club dates, and on her writing career. Her solo album will win her many new fans—and deservedly so. Yvonne Elliman is a talent that must not go unnoticed.

kenny kerner

HOLLYWOOD—TONY BENEDICT: "WHY NOT PICASSO? WHY NOT NORMAN ROCKWELL?"
A couple of weeks ago, we were fortunate enough to witness a screening of a unique eight-minute animated version of Donovan’s song adaptation of “The Jabberwock.” The film, combining live action with cartoon, was unique in the respect that it was created by Donovan himself with the assistance of an artist friend, known simply as Patrick. The film is an experiment, financed by Warner Bros. Its possible uses are numerous—as a promotion film on TV, for instance, or as a solution to the problem of what exactly will be on those cassettes every body says are the Next Big Thing. We were sufficiently impressed with the idea to talk to the “man behind the scenes,” Tony Benedict.

A bit of biography: Tony, now in his thirties, learned filmmaking in the Army. (“It was just films, eight hours a day. Pure filmmaking, none of that ‘theory stuff.’”) He went to work for the Walt Disney studios at 19, working on “Sleeping Beauty,” among others. From Disney, he went to UPA where he worked on the “Mr. Magoo” cartoons (“, the old Magoo, not the shiny ones they have now”), and then to Hanna-Barbera, as a writer. He left and created his own animated feature film, “Santa Claus and the Three Bears,” for television. It was turned down, and Benedict put it into theatrical release, on a holiday schedule. In the words of a former associate, “It may never win any awards, but it’ll give Tony a steady income for the rest of his life. “Santa Claus” was made for 200,000; it has grossed six times that in three years. He currently animates films for “Sesame Street” and “The Electric Company.” Now, Tony wants to make his knowledge, his services and his studios available to recording artists.

The artist has to be intimately involved, not like the way it was with ‘Yellow Submarine.’ Here’s what I tell him: You already create your music; here’s how you can add another dimension. Get your own artist, anyone you want, and have him give you a storyboard. We’ll take that and reproduce your story and your

NEW YORK—MICHAEL NESMITH: A TRILOGY, A CONCEPT AND A PAST
I had to resist titling this article “One Monkee Who Stops A Show.” That’s clever to some I suppose, but not what Michael Nesmith is all about. Now or ever then. And to assess just what he’s all about today, it might do well to listen to his views on a group he felt was totally misunderstood, the group that people still connect him with as old images cling and persist.

“By the time it’s all said and done, the Monkees were never primarily a musical group but a TV show. If it was the consciousness of the sixties it was all we did rock. It was difficult even for us not to be immersed in that consciousness. But I knew the music I was wasn’t rock—just show me a rock star who yodels!”

With a poetic, Edgar Allan Poe-like eeriness, Nesmith can relate the shock of the Monkees on tour, made all the more real by the fact that they were a television show, not an American version of The Beatles. After switching the landing site of their private plane from one end of the airport to another, hustling the four into armored cars and whisking them away to hotel rooms “where they’d close the door behind you and ask you not to leave,” then magnifying the horror/joy over fifty times, “it tends to make you nuts.” And yet, the experience of the Monkees was a positive one. “If we lost our way a little bit, on a purely artistic level, that was far overshadowed by the amount of genuine happiness it brought, even on a carnival level.” Their primary thrill was the tackling of a virgin media, TV, and creating for it cinematographically as well as straightforwardly, A Three Stooges/Max Brothers of the tube, which eventually revolutionized it. “Laughin’ has a whole lot more to do with us than The Partridge Family, but even here, we were the leaders and they the followers.”

Mike feels similarly about their movie, “Head.” Summing up, “If all of four of us each had been found dead in some public toilet from an overdose of heroin, that trip still will have meant a lot for the genuine and meaningful comedy it was ... I’m just jaded to have been a part of it.”

Nesmith has released successful (artistically if not always financially) four LPs for RCA, which are part of a nine record trilogy he did, “like a novel” before he had actually cut one note of it. The work is hard to explain, but it can be said that the Monkees are “beakers of another sort (rather than just being) country-western music as it was, and is and will be.” Mike is readily admits, and in fact, is proud, that this project does not represent “mainstream music” even in an art/rock context; while he is firmly committed to finishing the recordings, RCA wished him to step over to another side of his wide stage and present somewhat of a change of direction (Cont’d on page 39)

Patrick’s Donovan

record in eight-track stereo on a good magnetic soundtrack, plus the added dimension of the film. That’s the advantage of animation—the possibilities are virtually limitless. We can give the performer and artist the same techniques and the same quality they have in the recording studio.

Many of the recording stars today are well qualified to direct films like these—and they will be the directors. Cat Stevens is an excellent artist. David Bowie could do his own board. Both John and Yoko are artists and performers. What we offer them is the facilities to make their conception come to life. Or we can furnish artists to work with the performers—I have contacts with some great artists. Use your imagination: why not have Picasso do your storyboard? Why not Norman Rockwell?"

Tony says that his interest is a creative one; he will work for a flat rate and not take a percentage. “Once the performer has it, it’s his to do whatever he wants with. Besides cassettes and TV, they could release it to theatres—why not have an eight-minute Donovan or John and Yoko short instead of Bugs Bunny or Woody Woodpecker? The films could go to colleges, or museums. And the artwork is marketable, particularly if you get together with well-known artists. I’ve got all the money I need. The performer can have the picture—I just want to make it and get it out there.”

todd everett

ACADEMY AWARD NOTE: Isaac Hayes won an Oscar, of course, for the song “Shaft,” and we’d be the last to film his award. In many ways, the rear victor of the evening was a man whose truly astounding precedent-shattering achievement went unannounced and largely unnoticed—especially by Sammy Davis, who had reason to be super-proud.

Think about this: as recently as last year, what would your reaction have been, were you told that a black country singer would have been onstage at the Chandler Pavilion in front of a totally black-tie audience, performing a country song written by Henry Mancini?

A tip of the stetson, then, to Charley Pride, who brought his brand of music to so large an audience so fast and with so much class that they didn’t know what hit them.

(Cont’d on page 39)

Cash Box — April 22, 1972

www.americanradiohistory.com
STORM IN A TEACUP
A #7 charted single in England

Now
A single here
(3248)

And
The name of a new album
(ST-11041)

(From the group that brought us
"That Rainy Day Feeling Again")

THE FORTUNES
### Top 100 Albums

#### CashBox

**1. The First Time Ever I Saw Your Face**
Roberta Flack (Atlantic 2864) 1

**2. In the Rain**
Stevie Wonder (Motown T-1367) 2

**3. Betcha By Golly, Wow**
Statistics (Scepter 6491) 3

**4. Rockin' Robin**
Michael Jackson (Motown 1257) 4

**5. Day Dreaming**
Aretha Franklin (Atlantic 2866) 5

**6. Look What You've Done for Me**
Herschel supply (H-2211) 6

**7. Hearsay**
Soul Children (Stax V-0191) 7

**8. Ask Me What You Want**
Millie Jackson (Spring 123) 8

**9. Pool of Bad Luck**
Joe Simon (Spring 137) 9

**10. Do Your Thing**
Isaac Hayes (Enterprise 9042) 10

**11. Oh Girl**
Chi-Lites (Brunswick 55471) 11

**12. Lay Away**
Isley Bros. (Imperial 9344) 12

**13. I Gotcha**
Jax Tex (Dot 1600) 13

**14. I'll Take You There**
Shirelles (Dot 425) 14

**15. Help Me Make It Through the Night**
Gladiators & The Pips (Casual 30954) 15

**16. I Had It All Together**
Tyrone Davis (Skeeter 4501) 16

### R & B Top 60

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks</th>
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<tr>
<td>1</td>
<td>In the Rain</td>
<td>Stevie Wonder</td>
<td>Motown T-1367</td>
<td>7</td>
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<td>2</td>
<td>Betcha By Golly, Wow</td>
<td>Statistics</td>
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<td>Stax V-0191</td>
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<tr>
<td>7</td>
<td>Ask Me What You Want</td>
<td>Millie Jackson</td>
<td>Spring 123</td>
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<td>8</td>
<td>Pool of Bad Luck</td>
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<td>9</td>
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<tr>
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<td>Brunswick 55471</td>
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<td>11</td>
<td>Lay Away</td>
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<td>12</td>
<td>I Gotcha</td>
<td>Jax Tex</td>
<td>Dot 1600</td>
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<td>Dot 425</td>
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<td>14</td>
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<td>I Had It All Together</td>
<td>Tyrone Davis</td>
<td>Skeeter 4501</td>
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**17. Darlin' Baby**
Jackie Moore (Atlantic 2865) 17

**18. King Heroin**
James Brown (Polydor 14146) 18

**19. The Day I Found Myself**
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Sammy Jones (Jive 234) 56

**57. Put It Where You Want It**
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**58. I Got Some Help I Don't Need**
Dennis Edwards (All Platinum 233) 58

**59. Take This Merry-Go-Round**
Billy Branch (Mountain 9061) 59

**60. Hot Fun In The Summertime**
David T. Walker (Gee 66025) 60

**61. Enny Meeny Miny Mo**
Ronn 59 61

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**63. That's The Way It's Got To Be**
Soul Generation (Ebony Sounds 175) 63

**64. Pleading My Love**
Oscar Weatherall (Top & Bottom 412) 64

**65. This Loves For Real**
Impressions (Curtom 196) 65

**66. Explain To Her Mama**
Temples (We Produces 1107 Dist. Stax) 66
outside of that project. "They never said, 'Make us one that will sell,' just suggested I try something different at this point.' And so his fifth LP, "The Hits Just Keep On Coming," was recorded (by myself being tongue-in-cheek, the music most assuredly not). It's more what Michael is like in solo performance; soon the Nesmith cult can flash a record to the uninstructed to show just what it's all about instead of trying some inane verbal tirade that's really about faith and devotion and not the object of the well-placed admiration. "Picasso in one period painted all sides of a picture on one flat surface. (I know, I'm reading New Yorker, and I don't mean to compare what I do with what he does, but it's the best verbal example. I can come up with. Mankind has a tendency to observe and tell. I think there is a bulk of people with the consciousness I paint, but I of course just paint it that way—don't see it that way ... Another observation is another—something here, spiritual. If you hang the picture the way I paint it, you get to see what I did from my perspective. But others are valid too.

If I've confused you, listen to his albums. I promise you won't be confused then. Nesmith's music, the music of about, is an experience that requires private, one-to-one non-verbal interactions with you and what the artist has created. But it's a requirement without赎回 in undeniable in uniquely personal terms as well, so the effort is more than rewarded.

Robert Adams

KAREN WYMAN: ON THE HORIZON

It all seems a matter of time for Karen Wyman. Three years ago it had all the earmarks of "overnight success," largely a result of appearances on the Dean Martin Show and the Tonight Show, produced and engineered by Russ Seymour and Jack Kramer. It also includes her current single, "Let Me Go," which sings well for her new song leading. For some reason, the voice for all seasons remains—and with it not only a chance for a string of hits, but more importantly, longevity. With longevity, who needs "overnight success"?

SOUNDTRACKS—Infinity Productions' recording group Bull Angus mixed their Mercury single "Children Of Our Dreams," at Ultra-Sonic Recording Studios in Hemstead last week. Vinnie Testa produced, John Bradley engineered. Testa and Bradley also produced and engineered Infinity Productions' group Mother Goose. Lance Borland produced Saint Elmo's Fire, remixing 16-track tapes, John Bradley engineered. Bradley also engineered sessions for Life Life, produced by Bill Heron. Phil Lorio produced self-contained group Four in the Morning for Backstage Productions, Steve Goetz engineered. April 4th, Ultra-Sonic hosted J.F. Murphy & Sait for a live concert broadcast over WLIR (FM) live, as part of the studio/station weekly concert series.

Drumming Evolution Group Lighthouse is set to appear with The Beach Boys at the Metropolitan Sports Stadium in New York City this week. The group's latest single is "I Just Wanna Be Your Friend." Jimmy Cannon of C.A.M.-U.S.A., producer of the first two Lighthouse smash albums, returns to Thunder Sound Studios this week in production on the group's third album. In addition to production in the group, C.A.M.-U.S.A. publishes all their material.

Godfrey Daniels has just completed an unusual first album for Atlantic Records, produced and engineered by Dave Palmer.

Sinita Wright has been working hard on her new album for Motown produced by Stevie Wonder with Bob Margouff and Malcolm Cecil engineering.

Also in Electric Lady Studios during the past weeks has been Muddy Waters produced by Esmond Edwards, which Ed Kramer was mixing for Chess Records.

Peter Scherky, Neighborhood Records is working with two new groups at Electric Lady Studios these past weeks, Rastus and Five Dollar Shoes.

PASSING REMARKS—Promoter Jerry Weintraub has announced the conclusion of The Moody Blues' current U.S. tour. This time around, the Moodies grossed $290,000. Weintraub, recently M.O.R. dates for the next tour set to begin in October of this year ... West, Bruce & Laing, who sold out Carnegie Hall before a single ad had appeared, are set to add another show to their Carnegie Date ... Latest Crocodile Clearwater Revival LP released this week seems to mark a departure for the best selling group. Of the 10 new tracks on the album, only 3 were written by John Fogerty. Much of the material is soft, and country flavoured, with "Rolling Stone" and "Keep On Movin'" being the notable exceptions. "Born On The Bayou," or "Keep On Moving" or any of their previous up-tempo tunes ... "Who Stole The Keesha" by Frankie Yankovic seems to be making lots of noise in selected markets. Record could become novelty of the year with thorough exposure ... Copacabana has just finished hosting one of its best shows ever with Don Rickles and Karen Wyman. Both are must-see performers ... "Tumbling Dice," latest single from Rolling Stones precedes their forthcoming second record set, "From the Street" which precedes their American tour beginning on June 3 ... Still awaiting American release of Jethro Tull's "Thick As A Brick." Unlike their previous albums, this one is a single epic poem, if you will, and is about 90% music, 10% lyrics.

FIRST TAKES—Doc Severinsen (left), Henry Mancini (center) and Rocco Laginestra, president of RCA Records, chat at a party given by RCA honoring the two artists on the occasion of release of their first album together "Brass on Ivory." The party for the trumpeter and pianist (in this case) was held in the St. Regis Hotel when Mancini flew in to appear on the Tonight Show on which Severinsen is the orchestra leader.

GUESS WHO RECORDING

HOLLYWOOD—The Guess Who returns to Los Angeles at the end of July to cut a new album at RCA studios. This will be the second LP recorded in Hollywood for the Canadian group, who signed with Jack Richardson will again produce.

ELEKTRA SIGNS SAILCAT GROUP

LOS ANGELES—Sailcat has been signed to an exclusive recording contract with Elektra Records, according to Russ Miller, vice president, who has also acquired the masters to Sailcat's first album, produced by Peter Gar, at Wizard Recording, Muscle Shoals. The rock album is a biker's story from which Wyker is presently developing a motion picture.

DRAMATICS' GOLD 'RAIN'

MEMPHIS—When it rains, it pours, and "In The Rain" has brought Stax's Dramatics a second gold record. This marks the group's fourth release on Stax's Volt label. Their first release and first gold record was "What's The Matter With Whatcha Get," also the title of the group's debut album, which is now on Cash Box's national LP charts.

WHITE TRASH TO FOSTER

HOLLYWOOD—Jerry LeCroix and White Trash have signed an exclusive management contract with Rob Foster Associates, Inc., according to company president Bill Utley.

The company, which manages the careers of Three Dog Night, John Kay, Gayle McCormick and Kindred will represent Jerry and White Trash in all areas.

The first engagement set for Jerry and White Trash will be as headliners at Hollywood's Whisky A Go Go, April 16 and 17.

CASSIDY CONCERTS GROSS $268,025

NEW YORK—David Cassidy grossed $268,025 in six concerts last week, according to Aarons Management Corp., Cassidy's personal representatives.

Between April 1 and April 8, he appeared in Boston, Montreal, Scranton, Madison, Milwaukee, and Oklahoma City, Supporting Cassidy on the gigs were vocal-instrumentalists Kim Carnes and Dave Ellington, in addition to Cassidy's own 15 musicians and staff.

Cash Box — April 22, 1972
SALES, SPINS AND CHARTS PROVE EVERYBODY LIKES DAVE DUDLEY'S

MERCEY 73274

TRACY MILLER (Country Showcase America 114)
You Know The Way To Get To Me (2:40) (Blue Echo, ASCAP—R. Griff)
This sensitive Ray Griff song gets understanding treatment from Tracy Miller, who should capture sizeable listener crowd. Flip: "Searching" (2:30) (?—B. W. Maddox).

THE RAMBOS (Impact 3214)
Mama, Always Had A Song (2:25) (Rambo, BMI—D. & R. Rambo)
The Rambos reminisce about their childhood in the backwoods Kentucky mountains. Pappy hunted and farmed; Mama always had a song, which she has passed on to her children. Sounds like it could capture the proper exposure. Flip: no info available.

THE HAGENS (Harmony 2042)
Even with the price freeze, it seems as though the cost of love is getting higher. But the price of records has stabilized for the time being, and it sounds as though a lot of country-pop fans will be buying this one. Flip: no info available.

JOE SEARS (Country Showcase America 2459)
I'm On My Way (2:50) (Dula/Frazier, BMI—A. J. Dula, D. Frazier)
Singers Joe Sears and Dula deliver a sensitive ballad about the loneliness and sorrow that come with distance from home. Flip: "I'll Be Here Someday" (2:34) (Pine/Smith, BMI—D. Pine, R. Smith).
Story of Country Music Plans For $500,000 Museum

COUNTRY MUSIC REPORT

NASHVILLE — The Story of Country Music, Inc., a newly-formed Delaware corporation, has announced plans for building a $500,000 museum on Music Row. The proposed building, to face 16th Avenue, South near BMI's present location, will be devoted to country music in pictures and sound. The museum will "graphically and dramatically" depict the story of country music and its commercial beginning in the 1920's through the present day with areas broken up into 10-year periods.

NSD To Handle JED Releases

NASHVILLE — John E. Denny, president of JED Records, has signed a contract with Nationwide Sound Distribution to handle all JED releases.

The initial release will be "Ribbons of Steel" by Max D. Barnes, a popular country artist from Hardscrabble, Nebraska.

AN "INNEVIEW"—The Statler Bros. are four young men from Virginia who are neither Statlers or brothers. The group consists of Harold Reid and Don Reid (the only two brothers), Lew DeWitt and Phil Bilsley.

The Statlers were all born and reared in the Shenandoah Valley and still live in their respective hometowns of Staunton and Waynesboro, Virginia. Their professional career began in 1964, when they were discovered by Johnny Cash and joined his road show of family regulars. Still touring regularly with the Johnny Cash Show, recording dates, personal appearance tours, TV regulars and guest spots, and movie appearances keep the boys busy.

The two experiences the Statler Bros. most enjoy are their appearances with the Billy Graham Crusades, and "The Evening At the White House" where they performed for the President and Mrs. Nixon.

With "Flowers On the Wall" the group first gained national acclaim, followed by such hits as "Bed of Roses," "New York City," and "Pictures." Today, with their Mercury Records hits of "Do You Remember These?" from their album, "Interview," the Statlers will be around as long as people appreciate music, comedy, and honest talent.

All production is by Jerry Kennedy of Mercury Records, with Saul Helff of Volatile Attractions handling booking.

Music City In The Commercial Business:

Kraft Ads By G. Hill

NASHVILLE — Gayle Hill of G. Hill and Co. has recently put together a package of two audio tracks for Kraft Cream Cheese and Kraft Orange Juice, which run on national network airing April 6 through April 10.

Both spots were recorded in Chicago, with engineers Charlie Tallent and Berthie Herity. Both move voice-in on the package, in from Chicago representing G. Hill and Co. The voice-in is: "You can count on G. Hill as your advertising agency, knowing that Kraft's advertising is as good as their product."

Jeannie C.'s Tetley Tea Ads

NASHVILLE — MGM recording artist Jeannie C. Riley will be the focal point for a television commercial for Tetley Tea, a product of Reynolds, Ine. Miss Riley recently completed filming of commercial spots for the product in Chicago.ACT studios in Nashville with a New York-based production crew flown in for the taping.

Buddy Lee of the Buddy Lee Agency, Miss Riley's exclusive representative, added that Jeannie C. Riley's move into the area of commercials was one of the planned career diversifications for the artist.

Seventy-7 Forms Luna

NASHVILLE — John Richbourg, president of Seventy-7 Records, has announced in Nashville the formation of a subsidiary label, Luna Records, to be encompassed with Seventy-7 under the parent complex, JR Enterprises, Inc.

In making the announcement Richbourg noted that by contrast to Seventy-7 Record's orientation to rock product, the Luna logo will represent pop product as well as rock, with future moves in the direction of country product anticipated.

Artists already pacted to the Luna Label include rock artist Geator Da vis, whose past hits include "For Your Precious Love," and "A Sweet Grammy/Gambit Distrib Deal

NASHVILLE—Great American Music Machine, Gambit Records, has signed a distribution agreement with Gambit Records, Inc., a Nashville-based pop and r&b label. Arnold Thies, president of Gambit Records, said the first album, "Free Spirit Movie" by Ralph Harrison, has just been released nation-wide and that Gambit Records, in association with Country Music Magazine, is planning an extensive advertising campaign in the print and electronic media over the next six months.

Woman's Love," Richbourg noted that "I'm very pleased with the product and single product that Davis is scheduled to be among initial product activities for Luna.
42

Donna Fargo always wanted to shake up the country music scene with her own style of music. Her songs. Her voice. She’s smiling today because she’s done it. “The Happiest Girl In The Whole U.S.A.” is Donna’s own song, and it has all taken it to be the biggest smash in the whole U.S.A.!

“The Happiest Girl In The Whole U.S.A.”

DOA-17409

b/w “The Awareness of Nothing”

Donna Fargo

The happiest girl in the whole U.S.A.
All the Lonely Women in the World are listening to Bill Anderson
CashBox

Top Country Albums

1. THE BEST OF CHARLEY PRIDE VOLUME II (RCA LSP 4643) 1
2. MY HANG-UP IS YOU Freddie Hart (Capitol ST 1104) 3
3. CHARLEY PRIDE SINGS HEART SONGS (RCA LSP 4637) 2
4. IT'S FOUR IN THE MORNING Faron Young (Mercury 61359) 6
5. LEAD ME ON Lipscomb & Conway Twitty (Decca 75326) 5
6. I'M A TRUCK Red Simpson (Capitol 881) 4
7. ONE'S ON THE WAY Loretta Lynn (Dexa 5334) 9
8. THE VERY BEST OF MEL TILLIS (MGM 4606) 7
9. WHAT AIN'T TO BE JUST MIGHT CALL Patsy Cline (RCA LSP 4661) 11
10. THE BIGGEST HITS OF SONNY JAMES (Capitol 11012) 8
11. HOW CAN I UNLOVE YOU Lynn Anderson (Columbia 39095) 10
12. SMELL THE FLOWERS Jerry Reed (RCA LSP 4660) 13
13. LET ME TELL YOU ABOUT A SONG Wbitey Hagan (Capitol ST 862) 15
14. THIS IS TOMMY OVERSTREET (Dot 25994) 12
15. I CAN'T SEE ME WITHOUT YOU Conway Twitty (Dexa 5335) 17

BEDTIME STORY Tommy Vyvetha (Epic 31285) 19
GOOD HEARTED WOMAN Waylon Jennings (RCA LSP 4647) 18
REAL McCOY Charlie McCoy (Epic 31329) 25
TOUCH YOU WOMAN Delia Farson (RCA LSP 4698) 26
BILL & JAN OR (JAN & BILL) Bill Anderson & Jan Howard (Dexa 5293) 14
CRy Lynne Anderson (Columbia KC 31316) 27
HE TOUCHED ME Elia Presley (RCA LSP 4696) 29
SHE'S ALL I GOT Johnny Paycheck (EPC 3146) 16
WE ALL GOT TOGETHER AND . . . Tom T. Hall (Mercury 61382) —
FORGIVE ME FOR CALLING YOU DARLING Mel Stuckey (RCA LSP 4635) 20
DETOURS Floyd Cramer (RCA 4676) —
INNERVIEW Stiller Bros. (Mercury 61358) 22
NEVER ENDING SONG OF LOVE Dickie Lee (RCA LSP 4637) 30
A THING CALLED LOVE Johnny Cash (Columbia) —
EASY LOVING Freddie Hart (Capitol ST 838) 23

Everybody Smiles When They Hear

GOD LOVES YOU

by Country Johnny Mathis

b/w HURTING LOSER'S SONG

A WORLD RECORD PRODUCTION

MANUFACTURED & DISTRIBUTED BY CHART RECORDS

Exclusive Bookings: Atlas Artist Bureau
615-859-1343

American Heritage Records

3 Brand New Releases

"The Lover" "Candy"

Doo & Dream b/w "Stripes & Circles"

Lion & Tiger

D.J. Needing Copies Write:
LITTLE RICHIE JOHNSON
Box 2; Selma, New Mexico 87002

21-day tour of the Far West covering military bases and clubs . . . WITS-FM in Lansing, Michigan, has an SOS out for promo releases, according to Bob Nelson, manager.

Dot Records' Donna Fargo in Music City to record an album under the direction of indie producer Stan Silver, with music man Bill Walker providing orchestration and arrangements. While in Nashville Donna will appear on the Fan Fair Show. Her current hit record is "Happygirl In The Whole U.S.A." Fast on the heels of her recent RCA release, Lorene Mamm's newest will be released April 25. It's entitled "Hurtza and Avina" and is backed with "Stay Out of My Dreams." Although the new song, sung and written by Lorene, is based on a billboard idea like her controversial 'Hide My Sin', it is not a song which will encounter argument or controversy.

Announcement has been made that Bill Goodwin, executive vice-president of the Hubert Long Agency, will remain in that position with the magazine and will, in addition, be in complete charge of the agency.

Ernest Tubb & The Texas Troubadours

PALOMINO, L.A. — Certainly after as many years as Ernest Tubb has been in the business, he can be expected to provide a good show. What might have been less expected, at least by those who have never seen the Texas Troubadours perform, is that he is backed by an exceptionally fine band.

The first half of the set featured the group, minus Tubb and helmed by singer/fiddle player Leon Boulenger. A stylist in the semi-jazzy Bob Wills tradition, he is strong enough to lead his own band any day. Versions of "The Last Letter" (a hit for the band's former drummer, Jack Greene) and "She Calls Me Baby" were particularly noteworthy; Boulenger's long, sinewy vocal lines were delivered with supreme feeling and skill. Instrumentally, "Leon's Boggie" struck home.

Country Roundup

Anthony Armstrong says, "It's a Crying Shame," a Dot Records' artist, Peggy Little, is off for the sunny shores of Hawaii during the month of April for show dates. Diana Trask has finished her vacation which she spent with her folks who had come all the way from Australia to be with her. She's already up in Alaska on a tour of both commercial and military night spots. After completing this tour, Diana will make a

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LIVE AT THE NUGGET—Buck Owens—Capitol 11039
April is Buck Owens Month, and what better time for a live set of Buck and His All American Show, featuring Don Rich, KENNY Husky, Buddy Allan, the Bakersfield Brass, Susan Raye, the Ray Sisters, and, of course, the Buckaroos. The album, recorded at John Ascuaga's Nugget, has a especially live feel due to the down-home patter that Buck delivers between songs. Instant rapport is established with the club audience at the Nugget as it will no doubt establish itself with the home listening audience.

ME AND CHEF—Jerry Reed and Chet Atkins—RCA 4707
On their last duet album for RCA, the cover depicted Jerry changing a flat tire while Chet strummed guitar by the roadside. This time around, the cover shows the two in a rowboat, with Chet rowing while Jerry picks. This good humored joshing around demonstrates the friendly interplay established by these two guitar greats. Both are totally capable of stepping out to run rings around just about any other country picker around. But most important, Chet and Jerry both respect each other's music enough to take turns backing up while the other takes a solo. This album sounds as though Chet and Jerry each had as much fun listening to the other play as he did playing his own part.

AIN'T WE HAVIN US A GOOD TIME—Connie Smith—RCA 4694
Connie sings "How Sweet It Is" on her new album. She shows how sweet it is with her twinkling smile. We love the way her album cover. A winning personality and musical sincerity have propelled Connie into prominence as an interpreter of both pop and inspirational material. She overflows with warmth on "As Long As We've Got Each Other," "If God Is Dead (Who's That Living In My Soul)," "If We Want Love To Last," "I Know You're Going Away" and the title tune.

DON'T SAY YOU'RE MINE—Carl Smith—Columbia 31277
When Carl Smith touches a song, he adds the touch of distinction. His style is very mature, but never at the sacrifice of a song's true emotions. There are no holds barred on his feelings. which have been channeled through experience and wisdom for a controlled style that conveys added insight into popular material. Highlights include "Everything Is Beautiful," "Easy Loving," "Help Me Make It Through The Night," "Would You Take Another Chance On Me" and "The Best Years Of Your Life."

THANK YOU FOR LOVING ME—Norma Jean—RCA 4691
Norma Jean is a cutie. Her clean, wholesome looks extend into her musical approach and selection of material. Her straightforward and pure singing gives the appropriate aura to the title tune, making the listener feel as though the tune were being sung especially for him. Her simplicity of expression opens a clear road for her interpretations of strong contemporary material such as "He's All I Got," "Lead Me On," "Never Ending Song Of Love," "I Can't See Me Without You," "Leavin' And Sayin' Goodbye" and "Chicken Every Sunday."

LeROY VAN DYKE'S GREATEST HITS—Decca 5346
"Big Wide Wonderful World Of Country Music" is a featured tune on this set, and aptly descriptive of the remaining ten songs presented. LeRoy Van Dyke has established himself over the years with a varied repertoire of solid country hits, delivered always with taste and style. Highlights include "Anne Of A Thousand Days," "Walk On By," "Auctioneer," "If A Woman Answers," "Big Man In A Big House" and "Wrong Side Of The Track."
Despite the Government’s suppression of the Night of the Living Dead spectacular entertainment of the Night Assemblies Bill two major open air festivals will be given this weekend. The first will be the Bickershaw Festival to take place at the farther end of the Manchester Racecourse. Also booked is The Great Eastern Dead, Donovan Country Joe McDonald and the Incredible String Band, McTears, Spring Flowers and The Plastic Ono Band. Other bands—both English and American—are under negotiation. The second festival, Guilt, Great Western will be organized by actor Stanley Baker and will take place in the Forest of Dean. It has been found for the event but the dates have been fixed—May 20th thru 29th. Attendees will be The Faces, Beach Boys, Bob Dylan, The Who, and The Small Faces.

The Faces, Beach Boys, Bob Dylan, and The Small Faces are all of the world’s most popular bands and have been in the forefront of the British pop scene for some time. The Guilt, Great Western festival will be a major event in the British music world and is expected to attract thousands of fans from around the country.

Spark Records, the off-shoot inde- pendently owned record company that has signed Neil Harrison to a five-year recording contract and the lead singer of the band, Harrison’s band, has been marked by a luncheon at Ronnie Scott’s launch on his solo record deal. The band, which is defunct Driftwood Harrison has been signed to a six-month deal and will perform in London for six months.

Oops, a slip of the typewriter key in the last edition of the Nader Show led to the use of “Back Off Boogaloo” to Parlophone when it should, of course, have been Ap- oyo, the stories about the music. The music has signed Neil Harrison to a five-year recording contract and the lead singer of the band, Harrison’s band, has been marked by a luncheon at Ronnie Scott’s launch on his solo record deal. The band, which is defunct Driftwood Harrison has been signed to a six-month deal and will perform in London for six months.

Paul, Bobby, and Reddy.

The Who’s long-anticipated album, “A Quick One” will be released this week. The album, which has been highly anticipated by music fans, includes a variety of tracks that showcase the band’s creative talents. The album is expected to be a commercial success and will likely influence the direction of the band’s future recordings.

Carpenters Japan Awards

TOKYO—A&M recording stars the Carpenters will receive special awards in Tokyo on May 25 for their gold record of “Superstar” and gold album, “Carpenters.” The Carpenters will also visit other parts of the Far East and Australia.

GRT Promo on Dr. Music

REGINA—The recent album release of “Dr. Music” has gained much importance across Canada, the latest aggressive promotions undertaken by the company.

Carpetana

The recent album release of “Carpetana” has gained much importance across Canada, the latest aggressive promotions undertaken by the company.

Reddy To Go

HOLLYWOOD—Helen Reddy’s “Superstar” and gold album, “Dr. Music” has been reissued in format and will be re-released in Europe. The album was released in the U.S. in 1972 and has since been a commercial success. It has sold over one million copies and has been nominated for several awards.

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Aussie Success Of 'Superstar'

AUSTRALIA — Through an agreement with MCA, the Astor Record and Tape Division in Australia now has two versions of the rock opera, "Jesus Christ, Superstar." The original two-disc set has received two gold records and is due for a third. To mark the announcement of its 30,000-plus sales a gold cover will be made.

Manager of the Records Division, Neville Smith said that MCA in America had advised that sales in Australia are the highest in the world outside the United States.

Barclay Mkts
Rod McKuen
BEVERLY HILLS — During his recent trip to Europe, Rod McKuen signed an exclusive agreement with Barclay Records to release his recordings in France, Belgium and Switzerland. Following the signing, his initial single, "Without A Worry In The World," hit big in Belgium.

Magid Opens In Canada

NEW YORK — Lee Magid Production reports the opening of Lee Magid of Canada (LMOC) with offices presently being set up in Toronto and London, Ontario. General manager John Gazzaniga will be announced within the next two weeks. LMOC will sign and produce Canadian artists and lease masters to major recording outlets. The first artists signed are Max Koffman, a Canadian talent赏ist who records for GRT in Canada and Ginni Grant, a 24-year-old singer-writer who Magid will personally manage and produce. Magid's group, Brown Bicycle, has been released on Quality Records of Canada.

3 Concert Programs Set At Maple Music Junket In June

TORONTO — The way has now been cleared for the final stages of the preparation for the June Maple Music Junket to be held in Montreal and Toronto. Lineup of talent to be presented to the more than 100 European journalists, radio and TV programers, editors and film makers has been announced by Maple Music Junket Director, A. L. Bertetta. The list comprises Canada's finest musicians, in the opinion of the Talent Selection Committee.

Concert One, to take place in Montreal, will consist itself with middle of the road (MOR) acts at Place des Arts (June 5). This show will feature: Anne Murray, The Poppy Family, Stompers, Andre Gagnon, Frank Mills and Moe Koffman.

Concert Two will be held at Toronto's Massey Hall (June 6) with folk and soft rockers on the bill. Featured will be Bruce Cockburn, Murray McLauchlan, Fergus, Perth County Conspiracy, Chris Keanrey, Mercey Bros and Gary Buck.

Concert Three, also at Massey Hall (June 7) will showcase an excellent line up of music of today (MOT) acts; Chilwick, Crowbar, Lighthouse, Mainline, Fluid, Marshmallow and Edward Streicher.

The MMJ is being financed by members of the Canadian Recording Manufacter's Association (CRMA); the Composers, Authors and Publishers Association of Canada (CAPAC); Broadcast Music of Canada (BMI) and Music Sales of Canada. The main purpose of the junket is to encourage media acceptance of Canadian music in Britain and Europe and to generally inform Europeans about Canada. It will constitute the largest gathering of international press people to ever place in Canada. Arrangements have already been made by artists and labels participating in the MMJ to facilitate Canadian show with engagements of their own in the UK and throughout Europe.

Several other acts were selected by the Committee, but due to previous commitments will be unable to appear. Included are: Guided by Foot, the Bells and The Who.

AUSTRALIA

TOKYO — Yuzo Ishizuka has resigned as President of the label whose name has just been changed from Warner Bros. Pioneer Records. Ishizuka, the single, one of the directors of the company, is now president of Watanabe Productions.

Also, Jushiro Matsuda, former head of the Canadian & Japanese division of the Watanabe, will be appointed a director of the company. He plans to visit the U.S. from April 29-May 7.

At a meeting of the company's stockholders, will have a new financial year, from Nov. 21 to Nov. 29 of this year. The company's third term will thus go from Aug. 21 to Nov. 20.

Larsen Directs CBS In Scand.

NEW YORK — Peter de Roguemont, vice president of European operations at CBS Records International, has announced the appointment of Jan Larsen to the newly created position of director of Scandinavion operations.

Larsen will be responsible for overseeing and guiding the growth of the CRC's Scandinavian subsidiary operations, which was established in 1976 after negotiations with CBS licensees in Norway and Denmark.

Larsen, who joined the staff of CRC's European operations last October, holds a M.S. degree in Economics and Business Administration from Copenhagen University and an MBA in Marketing from the University of Wisconsin.

Larsen, who has been serving as a marketing manager with Procter & Gamble's International Division in Geneva, Switzerland. In addition to his background in business and marketing, Larsen is also a musician, song writer and performer, with two singles to his credit.

Partridge U.K. Success

LONDON — The Partridge Family, which has already established itself as one of the most popular record sellers in the history of the U. S. music business, now seems to be on its way to duplicating that popularity in the U.K.

With the Partridge Family single "I averaged One Of These Nights (Yes Love)" on the verge of breaking into the U.K. Top Ten (11 this week) and #1 on the Cash Box's #20 Top Ten, Bobby "Could It Be Forever" in the charts within one week of its release, Bell Records has now rushed into immediate release "The Partridge Family Sound Magazine" LP in answer to the demand.

With U.S. album sales now well over the six million unit mark, The Partridge Family is presently on its way to selling its 12th album, "Up To Date!", "Sound Magazine" and "The Partridge Family Shopping Bag". They are currently performing on the singles charts with "Am I Losing You".

Warner Pioneer Names New Pres.: Shin Watanabe

STRENGTHS ATTACHED: Nippon Columbia Ltd has presented a Golden Disk Trophy Special Award to the 101 Strings Special Deluxe Series from Ahsire International. From left to right are: Al Sherman of Alshire and Nippon Columbia representatives Tsutomu Tanikawa, Norio Okada and Rinkei Waku-hayashi. The award notes appreciation for the sales and quality of the line.

Cash Box — April 22, 1972.
**CashBox**

### Great Britain

**CashBox**

**CashBox**

**CashBox**

**CashBox**

### Japan

**CashBox**

**CashBox**

**CashBox**

### Argentina

**CashBox**

**CashBox**

**CashBox**

### Australia

**CashBox**

**CashBox**

**CashBox**

### Belgium

**CashBox**

**CashBox**

**CashBox**

### Cash Box — April 22, 1972
MOA Exhibitors Called To Meet

CHICAGO — MOA executive vice president Fred Granger has notified last year's Expo exhibitors that a special luncheon meeting will be held Tuesday, May 2nd, to chart specific booth space and discuss trade show plans for this September's Expo.

The meeting, to be attended by representatives of the candy, gum, and table factories, plus the allied industries, will take place in Dining Room #2 of the Conrad Hilton Hotel, at 12:00 noon.

Several of the association's officers and exposition chairmen will also attend.

Granger advised that a slight alteration in the Expo's dates (originally Sept. 15-17) is being considered, in view of a possible conflict with the high Jewish holidays. Exhibitors and traders who have not yet notified, should such be decided, will be in advance.

Findlay Schools Calif. Ops On Rock Mech

According to Findlay, the seminar was built around the unique slide presentation showing to the service-men the full cycle of the electrical circuitry of the Rock-Ola line of phonographs. Once this basic phonograph operation is understood, any problem on a Rock-Ola machine can easily be remedied because of the basic simplicity and commonness of parts and circuitry on all Rock-Ola phonographs.

"As most electrical and mechanical phonograph parts on all models of Rock-Ola's are interchangeable, both on music and rendering equipment, service time and parts inventory is greatly reduced on this Rock-Ola line for economy and extra profits," Findlay stated.

Those present at the school were: Ralph Henning and Dick Dickerson, AAA Amusement, Oceanside; Larry Lake, Dan girls, Twin Amuse- ment; Tri Amusement, San Bernardino; Bernie Schlossman, Stan Mar Amuse- ment, Los Angeles; Fred M. Desatoff, Arcadia; Jim Widge and Cliff Griffin, Zenith Mfg. Corp., Los Angeles; A. L. Dugger, Dugger's Music, Tempe; L. A. Sterling, Baldwin Park; Howard Smith, D & D Products, Tem- ple City; Hy Weiner and Chuck Carter, Jr., 20th Century Music, Los An- geles; Jim Willis and Phillip Gian- none, Portale Automatic Sales.

EDITORIAL:
The Indian Givers

Right now, the New York City trade is biting its fingernails, awaiting the decision from the Dept. of Consumer Affairs on the legality of four amusement games now on location in the city — four games that Dept. previously ruled approved. The cited games that Dept. previously ruled approved. The cited games, all appearing to the uneducated eye like pins but all minus the necessary plethora of thumper bumpers, ball launch track, etc., have been done extremely well on City locations, we suppose because the population there has been starved for some kind of flipper game ever since the city banned them decades ago.

The issue, tho, is not whether the games (Four Aces, Extra Inning, etc.) are pinball games but whether they can be readily converted to free play. This is obviously a personal judgment, in-as-much-as virtually any machine can be doctor up to do just that. Therefore, the City's "protectors" are puzzling over this rather moot point right now, hopefully taking into strong consideration the very able and erudite testimony delivered by some of our leading distributors and operators at a April 10th hearing.

With the above to get it wrapped up the five points of this problem: First, it's "stupid" but there's just too many of these pieces now on location in New York City, thanks to the Department's original approvals. For them to order a wholesale "yank 'em off", if such happens, is unfair, immoral, economically injurious and a cynical reversal that we bet would never be inflicted on any other small industry.

If these "do-gooders" really have to hit the trade to "feel clean", then we suggest permitting games now on location to remain on location, but to preclude any others from going out. We don't want to sound defeatist but if a compromise has to be made, that's the only sensible one to go with. We would also like to quietly mention that the City of Los Angeles trade got their anti-pinball law knocked out on Constitu- tional grounds only last month.

Should New York City traders take the bull by the horns like Los Angeles and try to legalize pins? Seasoned operators around Fun City would prefer to let things alone, and perhaps they're right. But the basic issue still remains — this is a cheapie being harassed on the most faulty and downright contempt- able reasons anyone ever imagined. Legislators are afraid the kids will lose their lunch money, and they're afraid a free game will entice adults to blow their week's pay in the quest of that totally laughable "thing of value."

Here's our equally ridiculous suggestion to the Department of Consumer Affairs: remove all the candy and comic books off the selves so the kids don't blow their lunch money; and close all the race tracks, the lottery windows and the off track betting parlors so mom and pop don't throw their bread down the sewer. If the innocuous little pingame is such a thing of evil, how is it that folks in the rest of the country where the game is legal aren't debauched? Think about it, you legislators.

Bally Buys Giant German Slot Mfr.

BILL O'DONNELL

CHICAGO — Bally Mfg. Corp. has announced it has acquired all the assets and the business of Gunter Wulf Apparate, one of the largest manufacturers of coin-operated gaming equipment in West Ger- many, for an approximate $10 million cash.

According to Bill O'Donnell, president of Bally, the acquisition makes Bally the "largest seller of slot machines in the world outside of the United States and the West Germany.

The executives of the German company will continue operating the business, according to the announce- ment, with both Gunter Wulf and Harro Koebele serving as managing directors. The company will be called Gunter Wulf GmbH.

According to information supplied by the seller, sales of the Wulf enter- prises for 1971 were approximately $37,000,000. Had the transaction been effected as of January 1, 1971, the contribution of the Wulf business to Bally's consolidated net income would have been, the company estimated, approximately $2,000,000.

O'Donnell noted that such percent- age estimate reflected interest on debt of the company of $6,400,000 and goodwill amortization. Bally's net income for 1971 also represents an average of 10% of its sales and other revenues, he said.

O'Donnell also stated that, since the acquisition is a purchase trans- action, Bally's 1972 earnings will be affected by the acquisition from April 1 forward.

New Wurl. Denver HQ

DENVER, COLO. — Wurlitzer Dis- tributing Corp. moves into the grand opening of their new facilities at 409 Dale Court, this city. This ex- travaganz will equip the company for the peak season, extending from April 17-21. Don't miss the events that will be taking place during that memor- able week. You will have the oppor- tunity to win a United Billiards 8' x 7' table, in a shop drawing, a deep oven, or a $100 discount certificate toward the purchase of a new Wurlitzer phonograph.

"As a part of the special events con- ducted during this week, a one day service school will be conducted with a factory service representative.

"Friday, April 21, is the big day when winners will be announced for all clubs across the country. The winners' luncheon will be served from noon until 2:00 P.M."

"Don't miss the festivities. Join us April 17-21 for Denver's spectacular grand opening," stated Wurlitzer spokesman.
Last Call

CHICAGO—A last call is now in effect for all East Coast operators interested in attending the April 21-22 MOA seminar at the New York Hilton.

JUKEBOX PROGRAMMING GUIDE

POP
THE ROLLING STONES
TUMBLING DICE (3:30)
No Flip Info. Rolling Stones 19102
NEL YOUNG
OLD MAN (3:17)
b/w The Needle And The Damage Done (1:59) Reprise 1084
MELEH
SOME DAY I'LL BE A FARMER
b/w Steppin' (3:22) Neighborhood 4204
PROCOL HARUM
CONJETADOR (4:16)
b/w A Salty Dog (5:37) A&M 1347
THE MOODY BLUES
SNORT LIFE STRANGE (4:25;
6:03)
No Roto Info. Threshold 67009
EDGAR WINTER'S WHITE TRASH
I CAN'T TURN YOU LOOSE (2:56)
No Flip Info. Epic 10855
DIANNE DAVIDSON
DELTA DAWN (3:07)
SYMPATHY (3:38) Janus 187
R & B
DONNY HATHAWAY
GIVING UP (3:50)
b/w Jealous Guy (3:07) Aco 6884
THE AUTOMATICS
SUNSHINE (2:35)
No Flip Info. Motown 1200 (2:55)
C & W
SONNY JAMES
THAT'S WHY I LOVE YOU LIKE I DO (2:42)
b/w Still Water Runs Deep (2:16)
JOHNNY CASH
KATE (2:19)
No Flip Info. Columbia 45590
JEANNIE C. RILEY
GOOD MORNING COUNTRY RAIN (2:17)
b/w This Is For You (2:25) MGM 14382

New York City Trade Testifies On
Games at Consumer Dept. Hearing

NEW YORK—Some one dozen operators and distributors from the New York City games trade, plus four attorneys representing the industry, locked horns with officials and attorneys from the Department of Consumer Affairs last Monday to determine how "readily" four existing amusement games can be "converted" into free play versions.

The "readily convertible" phrase was the basic issue, not the nature of the games, often viewed as similar to pinball.

The hearing, presided over by Consumer Affairs official Andrew Freedman, crashed along from 10:00 A.M. until adjournment at 7:30 P.M. and heard testimony from distributors Albert Simon and Meyer Parkoff, operator Gil Sonin (representing the bulk of the present operators in the room), attorneys Rufus King and Andy Ducay of Midway enjoy a pleasant break in their service school session.

New York City Trade Testifies On
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Teddy Blatt and others. The Department's chief witness was a Police Department Lieutenant who claimed to have background of experience in maintaining and repairing coin games. The latter witness declared that he personally could probably convert the games to free play in about a half hour but the tradesters declared that even if such were true, the time and expense incurred could make it economically unfeasible.

Hearing officer Freedman adjourned the meeting by instructing the Department's attorneys to come to a decision on the convertibility issue, based upon testimony from both sides. Further, he granted an extension for operating the cited games, now on location, to May 15th. Should the Department rule the games illegal based upon "convertibility," the operators have the choice of some type of court hearing, or removing the games from their locations.

The four games (Williams' Four Aces and Planets and Gottlieb's Extra Innings and Challenger) were originally licensed for operation by the Department, having satisfied itself that the pieces were not pins, nor could be easily converted to free play. Testimony from the trade declared it unfair for the Department to make a decision now, considering the amount of money invested in buying and installing the games, plus bonusing the locations, in light of the originally favorable opinion.

Gil Sonin declared that the games are not desirable by dealers outside the city where pins are legal, due to the amount of time and money that would have to be invested in changing the play of the game to the point where they could compete on the market with standard pinarcades.

Sonin revealed that he personally called four out-of-town dealers to learn whether they'd take them for a fair price and all four turned the pieces down, refused to offer what Sonin considered to be a fair price.

The Department's decision is expected shortly. Meanwhile, tradesters have met to consider strategy should the decision be unfavorable.
CHICAGO CHATTER

Rock-Ola Mfg. Corp.'s ad manager George Heinker was in the Carson, Pirie, Scott & Co. State Street store last Monday to help kick off the factory's current promotion tie-in with Fabregé, which is running (4/10-24) in all eleven Chicago-Land Carson stores. On display in the cosmetics section of each of the stores is the beautiful Rock-Ola model 447 phonograph which some lucky customer will have an opportunity to win during a drawing to be held at the conclusion of the promotion. Each purchase of a bottle of Fabregé's new scent, appropriately called "Music," becomes eligible for the big draw. According to reports, as noted on our visit to the store, the cosmetics Dept. has never been so crowded—which is saying a great deal for the 447's drawing power.

JOHN L. HANGAN, chairman of the board and president or Brunswick Corp., has been nominated by the board of directors of Zenith Radio Corp., to serve as a Zenith director. Final vote will be taken during the company's annual stockholders meeting on April 25.

LOTS OF ACTIVITY AT Williams Electronics, Inc.—reiterating our statements of a couple of weeks back, "when you're hot, you're not!" 'Spanish Eyes' has really captured the one player market, according to Williams' Billy DeSelm. "The game creates all kinds of excitement at the factory and we're running daily overtime production schedules to meet the demand." They're also swamped with orders for 'French Quarter', another of the very recent entries from Williams. As for the "Winner," suffice it to say, "it's stampeding in popular acceptance world-wide," as Bill further relates, adding that "25c play is very obviously the predominant pricing on our products."

FROM THE DAILY PAPERS: In as much as alcoholic beverages are a no-no in US vending machines, it was interesting to read in Chicago's Parade last Sunday (8) that such is not the case in Japan. Two prominent distillers there offer their whiskey to the public in vending machines. The price of a two-ounce shot is about 35¢ in American money.

IN THE MAIL: Ron Cazel, secretary-treasurer of KAMA sends word that the association has a meeting coming up in June. According to Ron, the Holiday Inn East, Wichita, Kansas. A full schedule of activities is planned, commencing with a 6:00 PM cocktail party-social hour on Sat. evening.

I DON'T WANT TO BOAST—but, we're on a roll. The promotion to win a Twin-Rifle are in coming in at an amazing rate, and that's a direct quote from Chicago's sales manager Chuck Arnold. Factory completed sample-shipping the new game about a week ago and is currently maintaining full production schedules.

HAD A QUICK CHAT WITH Eddie Ginsburg of Atlas Music Co. Business is good, he said, and just as soon as the weather breaks the distibr will be planning some Rowe phone schoos. Announcement of dates will be made shortly.

MILWAUKEE MENTIONS

REPORTS that Pioneer Sales & Services is currently enjoying one of the "best seasons in its history"—and that's a direct quote from Joel Kleiman. In fact, business is so heavy that in large measure to the success of Pioneer in the Milwaukee area, according to the zone—"OC"—manager. The schedule for the showroom is quite a crowded one with the demand for the Roeb phenograph line which has been one of the year's best sellers out there! Pioneer is also experiencing heavy activity with vending equipment and the " Omega" game from Germany. Joel also added that due to the speed at which the game is becoming so popular, it is very difficult to keep any kind of stock on hand. Joel expressed his enthusiasm for the new "Chic" line up in "Twin-Rifle" game which he saw at the factory's recent distributors meeting in Chicago. A beauty of a suit, he says, embellished by the excitement it's generating, we have received a large number of inquiry from interested parties who will be calling in shortly with an order for "Twin Rifle." We are looking forward to a great 1971 for Pioneer Sales & Services and are sure that their success will continue well into the future.

NATIONAL NEWS: On June 24th, the School of Music, University of Wisconsin, Madison, will hold their annual Summer Festival of the Arts, an event sponsored by the University of Wisconsin Foundation. The festival will feature a variety of musical performances, including orchestras, choirs, and chamber music groups. In addition, there will be master classes and workshops for students and teachers at all levels. The festival will take place at the University of Wisconsin-Madison campus and will feature a wide range of musical styles and genres, including classical, jazz, rock, and world music. The festival is open to the public, and tickets will be available for purchase online and at the door. The festival will conclude with a conclusion performance at the campus theater. We hope to see you there!
THE 449 IS ROCK-OLA'S NEW LUXURY COMPACT.

You might think a 100-selection phonograph would be a stripped down version of a 160-selection machine. Not the 100-selection Rock-Ola 449. The 449 has every feature our 160-selection model has. The features that made last year's Rock-Olas the industry standard. Plus a group of brand new features for 1972.

Features like our all new 10-Key Numbers-In-Line Selection System and Computer Play Status Indicator. They make the 449 easier, faster, and more fun to play than any previous phonograph. On top of that, in the new system 10 ultra-reliable switches do the work that used to require 20 switches for easier selections, customer satisfaction and reduced service.

The 449 also has Rock-Ola's exclusive Rock Power Amplification Switch. A flick of the Rock Power Switch turns on double power to both auxiliary and machine speakers for clear, distortion-free sound at maximum volume.

And styling? Just look at the 449. The sloping angles and graceful rounded contours are based on a very practical concept we call Sightline Programming. It involves slanting the program deck at the optimum reading angle and locating it up top, close to the line of sight, where it attracts the eye and invites play.

Almost all 449 parts are completely interchangeable with the 160-selection model 448. And they're all tucked inside a slim 31¾-inch wide cabinet that can shoehorn easily into previously unusable corners and proceed to mint money for you.

That's why we call the 449 our Miniature Musical Mint.
"Long live the long version"