Musical Messiahs Are Here (Ed) ... Bogus Recording Battle Continues: Fed. Court Victory; New NARM Program; Raid At CES In Chi ... Maple Leaf Junket 'Shows' The Way To Canadian Talent ... Belwin/Mills Producer Training ... 'Fiddler': B'way's Top Run

JIMMY CASTOR: FLIGHT OF 'CAVE MAN'
Cash Box, Billboard and Record World have decided on "Getting Together."

"Getting Together."
The first Silverbird single on Columbia Records.

And in its first week, Cash Box, Billboard and Record World have already made it one of their pick hits, with comments like "irresistible sound destined to be Top 10 or better."

In case you haven't heard who Silverbird is, they're the Ortiz family. Six American Indians from New Mexico, who've created a Top-40 sound of incredible melodies and bell ringing harmonies that have made everyone agree on one thing. "Getting Together" is a hit.

On Columbia Records

Produced by Paul Leka
Musical Messiahs
Are Here

Rarely has the music industry had an opportunity to deliver a simultaneous one-two-punch in terms of the drawing power of two of its performers. Interestingly, the acts, Elvis Presley and David Cassidy, are a generation apart as far as their introduction into the marketplace is concerned.

There are, however, striking similarities when it comes to their hold on their fans. Elvis, who sold out Madison Square Garden for four performances two weekends ago, displayed a rather unique ability to have two acts of the current youth generation and those who comprise his initial following from the mid-50's. Cassidy, appearing for a single show the same weekend at the new Nassau Coliseum, drew a capacity crowd of youngsters who, of course, comprise the artist's "first generation" of followers.

Anyone walking away from either event—hopefully, a lot of trade visitors—surely must have witnessed at first hand the indisputable power that is still commanded by recording acts. To a degree, this flies in the face of industry that saw a lack of "excitement" to drawing recording fans into the stores. The industry, however, should be well aware that it's a short trip from a "live" concert to a concert on recordings for the many fans of hit acts. If by chance many fans do not have a complete catalog of an act's performances on disk/tape, "live" concert tours are extremely helpful in filling the gap.

But, the main philosophical point we'd like to make is that even without the emergence of that once in a lifetime phenomenon (e.g. Beatles), the industry is being told time after time, especially via the in-person tour route, that it can (or should) manage well enough without the absolute necessity that a musical Messiah arrive on the scene. Don't get us wrong—the blue-moon sensation is important, but his lack of emergence cannot be used as a convenient excuse for bad business.

As Elvis has proved over two generations and Cassidy on his first go-round, music makers can maintain a level of excitement that no other area of show business is fortunate enough to generate. Whatever the insight into why this is so, this is a plain fact. This is what the music business should recognize as it goes about the business of recordings. For with more positive thinking about the unique role of music in the lives of people of all age groups, it can prosper with or without that one act who may have been given too much credit for doing so much for the business in the first place.
"WHAT ARE HEAVY?" An outstanding new single. The words are 100 years old. The music is brand new. They are brought together by Cy Coleman, one of today's finest composer/arrangers.

"WHAT ARE HEAVY?" Richly interpreted by The Cy Coleman Co-Op. One of the rarest new singles released in a long while.

#173

LONDON
RECORDS

The Cy Coleman Co-Op will perform "WHAT ARE HEAVY?" on the Mike Douglas Show, June 22 (27 markets) and June 29 (13 markets). See your local newspaper for exact time.
A&M PROMOTES ITS PROMOTION MEN.

1. Marshall Blonstein  LOS ANGELES
2. Steve Feldman  SAN FRANCISCO
3. Wayne Shuler  HOUSTON
4. Barry Korkin  BOSTON
5. Rob Hegel  CINCINNATI
6. Dave Stoffen  CHICAGO
7. Ernie Phillips  DALLAS
8. Harold Childs  NATIONAL PROMOTION DIRECTOR
9. Gary Lippe  CLEVELAND
10. Jim Taylor  BUFFALO
11. Jim Sala  ST. LOUIS
12. John Powell  BALTIMORE
13. Frank Berman  HARTFORD
14. Charlie Minor  ATLANTA
15. Moe Shulman  NEW YORK
16. Reina Mekelburg  LOS ANGELES
17. David Ezzell  MEMPHIS
18. Bill Harper  PHILADELPHIA
19. Wesley Hayne  MINNEAPOLIS
20. Dan Holiday  SEATTLE
21. Terry Easter  LOS ANGELES
22. Jerry Love  NEW YORK
23. Michael Leventon  LOS ANGELES
24. Bob Robbin  NEW ORLEANS
25. Lenny Bronstein  NEW YORK
26. Ed DeJoy  LOS ANGELES
27. Steve Dunn  DETROIT
28. David Fitch  MIAMI
Crackdown Mounts On Anti-Piracy Front:

NARM Anti-Piracy Program, ‘Shoppers,’ State Law Drive

BALA CYNWYD, PA — A NARM program to combat bootleg and counterfeit tapes and records was made at the first meeting of the regional committee, held at Chicago's Regency Hyatt House on June 6.

Shoppers

Under the aegis of NARM's nine regional committees, close to 100 shoppers are being retained by NARM. These shoppers will cover the nation's retail outlets and report on bootleg product being handled at the retail level. Shoppers will cover all types of outlets, including independent music stores, department and discount stores, truck stops, service stations, and any other place where bootleg tapes and records are sold.

The army of shoppers will give the music industry an unprecedented investigatory force throughout the 50 states.

State Legislation

The second prong of the double-barreled attack will be the conven-

NARM Board Labels Meet

NEW YORK — The NARM Board of Directors will hold its first meeting here on Monday, June 10. The meeting will be held at the Americana Hotel, and will continue through Wednesday, June 12.

MCA Will Show Color Video Disk Later This Year

NEW YORK — A group of MCA Inc. officials and key executives will be among the last week at the company's research and development facilities in Torrance, Calif. Witnesses at the demonstration will see the company's color video disk.

A company spokesman said that it is anticipated that a public demonstration of the color video disk will be held on the last day of the year.

While the conglomerate "Jimmy Canter Bunch" is a new recording entity, Jimmy Canter has been with us for quite some time. His first success was the 1971 film "The Trip," a song he wrote for Frankie Lymon & the Teenagers. (His second version can be heard on the current smash LP, "It's Just Begun," debuted at #20).

His second success was in the person of another Sanatian Latin vein, "Hey Leroy." It was a big instrumental novelty hit. Now on RCA with his new bunch, Jimmy Canter's career is once again glowing with the sheen of success as his single, "Trogloidyte (Cave Man)," debuted at #7, and his LP is also in the upwardly mobile stages.

The RCA set's future looks bright. There's a strong light shining in their case!?
Stevie Wonder is now rolling with the Stones.

Concert Itinerary

June 19  Chicago  Amphitheater International
June 20  Chicago  Amphitheater International
June 22  Kansas City  Municipal Auditorium
June 24  Ft. Worth  Tarrant County
June 25  Houston  Hoffheinz Pavilion
June 27  Mobile  Auditorium
June 28  Tuscaloosa  University of Alabama
June 29  Nashville  Municipal Auditorium
July 5  Norfolk, Va.  Scope
July 6  Charlotte, N.C.  Coliseum
July 7  Knoxville  Civic Arena
July 9  St. Louis  Kiel Auditorium
July 11  Akron, Ohio  Rubber Bowl
July 12  Indianapolis  Convention Center
July 13  Detroit  Cobo Hall
July 14  Detroit  Cobo Hall
July 15  Toronto  Maple Leaf Gardens
July 17  Montreal  Forum
July 18  Boston  Garden
July 19  Boston  Garden
July 20  Philadelphia  The Spectrum
July 21  Philadelphia  The Spectrum
July 22  Pittsburgh  Civic Arena
July 24  New York  Madison Square Garden
July 25  New York  Madison Square Garden
July 26  New York  Madison Square Garden

Stevie Wonder is now spreading himself all across the country, in live concert with the Rolling Stones. And what he's spreading is the new sound of his smash single "Super Woman." Out of the incredible new album "Music Of My Mind." All from one incredible man—Stevie Wonder.
Belwin-Mills Launches Program For Producers

NEW YORK — Belwin-Mills Publishing, a new company formed to publish "Record Producer Development Program," by a major music publisher.

The company, Belwin-Mills Publishing Co., is established by R. William Murphy, record production division chief of American Record Corp., and Donald J. Yenser, "Gramophone" studio facilities at the belief that the program will be available to the program. The facility has its own full-time engineer to handle the operation, a 9-channel analog recording system with 8-channel recording equipment. It is equipped with complete cutting room, tape dubbing equipment and a complete set of instruments. 

Already in training are writers and "back room" technicians maintained by Yenser. Murphy indicated that he anticipates enrolling additional trainees during the next few weeks.

Waxie Maxie's

9 Mos. Profits
Climb 150%

WASHINGTON — Waxie Maxie Quality Music Co. has again posted a profit for the third consecutive quarter.

Anders Berglund, company spokesman, figures for the nine months period ended April 30, Earnings were up from $400,000 in 1971 to $650,000 in 1972, a sales increase of 70.5%. 

"We expect that the profits for the fourth quarter will follow the same trend exhibited this year," Berglund said. "Our gross profit margins have improved significantly this year, as well as our operating expenses. We plan to continue this trend in the future." 

Motown Explains Coast Shift

HOLLYWOOD — Motown Records Corp. is phasing out its West Coast headquarters, which has been in Los Angeles for more than 10 years and is establishing a new base of operations in Detroit.

The move is part of Motown's long-range plan to expand its presence on the East Coast, where the company has seen significant growth in recent years.

"We have been looking at ways to better serve our artists and fans on the East Coast," said Berry Gordy, founder of Motown. "This move will allow us to do that in a more efficient and effective manner."

Harry Weschler, president of Motown Records, said the new headquarters will be located in Detroit's downtown area.

"We have been working with the city of Detroit to find the right location for our new headquarters," Weschler said. "We are excited about the opportunity to be part of the city's renaissance and to contribute to the growth of the music industry here." 

Stones In NY:

Postcard Mail System For MSG

NEW YORK — Sunday Promotions, in association with Madison Square Garden, will utilize a new postcard mail system to sell tickets for the Rolling Stones' three New York concerts dates (July 24, 25, 26). This method is designed to eliminate long lines at the box office, and has been implemented to allow those who want to go, and can't wait on line, a chance to get tickets. The selection procedure involves the use of 50,000 postcards.

Sunday Promotions, Inc. headed by Peter Rudge, the Stones' tour manager, is producing and promoting the concert series.

The first announcement of the postcard mail system for the Stones' show on the Sunday New York Times of June 11, in a full-page ad describing the procedure for entering the system.

Those desiring tickets will send in postcards with their name, mailing address, zip and daytime telephone number to "Stones", c/o Madison Square Garden, P.O. Box 103, Gettysburg, Pa.

Col/Epic '72

Meet In London

NEW YORK — Columbia and Epic Records are planning to meet at the Grosvenor House in London in September. A spokesperson for Columbia Records president Clive Davis said that the marks the first time that the two companies have met face-to-face.

Bruce Slatkin, vice president of marketing and promotions, said, "This meet will be a key step in our strategy to expand our European operations."

The convention will be the scene of a series of international meetings arranged by Walter Yetzke, president of Sony Group International.

This will be attended by representatives from the various countries where CBS Records is active in the United States.

Jack Craig, vice president sales and distribution, will host a series of sales and distribution meetings and screen a series of multimedia presentation of new releases on independent labels distributed by the company. The convention will be introduced by Ron Alexander, vice president of Epic and EMI America, and John Ryan, labels manager. One of the highlights of this year's convention is a feature length film of Columbia and Epic artists and new album releases. The film is being produced by Arnold Levine, creative director for Columbia.

Other Events

Among the other events scheduled are presentations of new product. The heads of Columbia and Epic promo departments will discuss and demonstrate new singles, a merchandising presentation will be offered by Al Ferrara, vice president of Epic and Custom Labels will be presented by Thomas Prior. A session on the direction of product management for Epic/Columbia Custom Labels will be moderated by Ira Schreber, vice president of Epic and Custom Labels. One of the highlights of this year's convention is a feature length film of Columbia and Epic artists and new album releases. The film is being produced by Arnold Levine, creative director for Columbia.

Cash Box — June 24, 1972
Committee Seeks To Protect Blacks' Songs From PD Status

NEW YORK — Oldine black songwriter who wrote the nation's most outstanding songs, including "St. Louis Blues," said to lose hundreds of thousands of dollars in royalties until...
YOU DON'T
Tug on Superman's cape
Spit in the wind
Pull the mask off the Old Lone Ranger

BUT

YOU HAD BETTER
start mess'n around with

JIM CROCE
his smash single

YOU DON'T MESS AROUND WITH JIM

ABC-11328
from his chart bustin' album

ABCX-756
produced by Terry Cashman & Tommy West
for Interrobang Productions
exclusively on

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

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<td>2. If Loving You Is Wrong</td>
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<td>16. I'm Coming Home</td>
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<td>17. Powder Blue Mercedes</td>
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<td>18. The Runway</td>
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<td>21. Too Young</td>
<td>Donny Osmond</td>
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<td>22. Brandy</td>
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<td>23. We're On Our Way</td>
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<td>24. All The Kings Horses</td>
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<td>25. Gone</td>
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<td>With Jim</td>
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<td>30. War Song</td>
<td>Neil Young &amp; Graham Nash</td>
<td>Reprise</td>
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**Radio-TV News Report**

**Col. Launches 'Godfather' 'Dial-A-Hit'**

NEW YORK—In answer to the tremendous station response to the new Columbia LP, "Everything You Always Wanted To Know About The Godfather—but Don't Ask," the company's national promotional team under the direction of Steve Popovich will be making the "voice of The Godfather," Chuck McCann, available for radio interviews and spot recordings this week.

McCann can be contacted by calling Columbia Records at (212) 765-4231, extension 5275 or 2277 Tuesday, noon to 6 P.M. The idea was sparked by initial feedback from San Francisco's KSFO where requests for LP tracks from the Godfather sound LP, especially "The Favor," have been "tying up the switchboards."

Columbia has released a single from the album: "The Favor'/'The Arrangement."

**KLAC Talent Search Begins In Calif.**

HOLLYWOOD—Radio station KLAC has announced its first annual KLAC talent search. The five-week campaign will climax on July 17th.

There are five categories in the talent search: Male Vocalist, Female Vocalist, Solo Instrumentalist, Vocal Group and Band. Three finalists in each of the categories will appear on stage at the John Wayne Theatre on July 17th. Headlining the show, which will be broadcast on KLAC, will be Roy Rogers and the Sons of the Pioneers.

The winner of the talent search will receive a recording contract with a Nashville record company, and each of the 14 finalists will receive an audition with the Nashville based record company. There will be an added $500 cash prize and a publishing contract covering the winner's song if the winning act is performing original and unpublished material.

Entries will be accepted from all performers residing in Western Cali-

**Partridge Single Re-Serviced To DJ'S**

NEW YORK—The new Partridge Family single "Breaking Up Is Hard To Do" is being entirely reserved to radio stations in its commercial (rather than the usual display) form as a result of a mislabeling mixup in one of the plants pressing for Bell Records.

"Approximately 1200 deejay copies of another recording were shipped out with the Partridge Family single "Breaking Up Is Hard To Do" label on them," Irv Birgel Bell Records' executive vice president explained.

"The mistake was made at the factory. In order to be sure that there is absolutely no possibility of error at the radio stations, we are shipping out regular label copies. We advise everyone who has received a deejay copy to listen to it to be sure that they have the Partridge Family record."

**RIDE ON—Columbia's New Riders of the Purple Sage and Eric Andersen recently gave a free concert in New York's Central Park under the aegis of WNEW-FM. With an audience numbering in excess of 23,000, it was the largest attendance ever at a WNEW free concert. New Riders' second Columbia LP, "Powerglide," is currently on the chart. Andersen's debut Columbia album, "Blue River," has just been released by the label.**
Aretha Franklin
AMAZING GRACE

WITH
JAMES CLEVELAND
& THE
SOUTHERN CALIFORNIA
COMMUNITY
CHOIR

MARY, DON'T YOU WEEP
PRECIOUS LORD, TAKE MY HAND
YOU'VE GOT A FRIEND
OLD LANDMARK
GIVE YOURSELF TO JESUS
HOW I GOT OVER
WHAT A FRIEND WE HAVE IN JESUS
AMAZING GRACE
PRECIOUS MEMORIES
CLIMBING HIGHER MOUNTAINS
GOD WILL TAKE CARE OF YOU
WHOLY HOLY
YOU'LL NEVER WALK ALONE
NEVER GROW OLD

Aretha's incredible new Gospel album with James Cleveland and the Southern California Community Choir.
A Deluxe 2-Record Set

www.americanradiohistory.com
NEW YORK—THE BEATLES: ONCE UPON A TIME (part I—AS THE INFLUENCED)

(The Beatles have left an impression on the music business that is not likely to be forgotten—even. Their contribution by way of “And I Love Her,” “Michelle,” “Yesterday,” and dozens of other classic compositions will continue to make history. The Beatles are one of the most popular of all groups, even though they are now a token of our affection for the many years of music they have provided us with. We are beginning a three part series on The Beatles which will include their early influences, their technological advances made in the recording of their later albums, and finally, a brief analysis of their solo careers, Enjoy! k.k.

When an act is no longer asked “Who are your major musical influencers?” it’s because of one of two attitudes: nobody cares anymore, or they have moved beyond the realm of the influenced and into that hallowed heaven of the influencer.

One way (perhaps not the most straightforward, but actions often speak louder than words) to judge just who these influences may be is to examine the basic material found in the recorded legacy of an act. And even The Beatles who are the primary influence on today’s (and tomorrow’s, no doubt) music knew their own “rent-a-hit” period.

In this discussion, we shall exclude such “memorable” after-the-gold-rush reissues that feature their work with Tony Sheridan (like “My Bonnie”) and Peter Best, for the recordings in these early stages pre-date the idea of a “Beatles” as we know it today. It was not entirely their own show until the release of a Vee Jay LP in ’63, what is today the Capitol “Early Beatles” album. More than half of the tunes here were established, non-Lennon-McCartney tunes, and they can be broken down roughly three categories.

The first, consisting of but one tune, “A Taste Of Honey,” represents their B’way/MOR/light jazz side. The tune was originally introduced in the play of the same name in 1960, and was a hit for such notables as Martin Denny and Herb Alpert. While being perhaps the most untypically-Beatles Beatles tune ever waxed, Paul’s solo here did set the stage for such things as “Yesterday” and “Michelle” later in their career to some extent. By far, the largest category of influence represented on the LP is the early sixties written/black-sung predominating Chuck Berry’s “Roll Over Beethoven” and Little Richard’s “Long Tall Sally” gave the quartet their most rockin’ sound to date, but again they added little in the way of sound, save for the impression of a continual cymbal reverberation all through the former. Their Motown interest shown here goes back to one of the first hits for the then fledging label, Barrett Strong’s “Money,” and onto the first Marvelettes breakthrough, “Please Mr. Postman” and an early-to-middle Miracles hit, “You Really Got A Hold On Me.” Again the fades are changed to create an aura of “now.”

An interesting footnote to the “Second” LP is the inclusion of “Devil In Her Heart” by a certain “Drapkin” about whom little was known at the time and now less is remembered.

We will also pass up the discussion of their soundtracks (“Hard Day’s Night” is chronologically screaming “here, I’m next!” at this point), because such scores are historically and culturally “original” in nature (The Beatles have never pulled an “Easy Rider” on us).

THE BEATLES

HOLLYWOOD—NEWMAN AND HALL: WRITE ON

Coincidence being what it is, last week we found ourselves talking to two of our favorite songwriters, Randy Newman and Tom T. Hall. Favorites of ours they are because their songs mean something. Sounds simple, but it’s a characteristically country-oriented thing. Both have at least as much wit as imagination, and that’s something we admire, too. And neither reaches for the obvious, something we like even more.

“Yesterday,” Tom told us. “A lot of them are based on personal experiences of mine. I’m not very good at contriving things. I don’t write love songs. I’m not really very romantic.”

Newman apparently feels much the same way, though he puts it differently. “I like to write songs that say something.” The songs Randy likes the least—“Political Science” and “Mama Told Me Not To Come,” for instance—are the ones he considers the most simpliminded or obvious . . . “too right out there.”

And when Newman does write a “love song,” it is likely to have less than an obvious angle to it. “Suzanne” is a love song, we’d suppose, and “Living Without You.” But neither is of the moon/June variety.

Hall’s songs come from experience. “The Ballad of Forty Dollars” comes from his own time when he worked in a cemetery. “Clayton Delaney” was based on a man named Lonnie Easterling. Even something as far out (especially for Hall) as “George and the North Woods” has some basis in fact. “That was Dave Dudley’s song. He has a cabin somewhere way out in the wilds. He even has his name on the city limits sign. It’s an unincorporated town called Dudleville.

He called me up one day and asked me for a song, so I put it together for him.”

In case you don’t remember, the tale is a grim little piece about a man who goes hiking in the north woods with his good friend, George. The narrator tells George about his various personal problems and how he has lost his wife and fortune. The ending is a clever little twist that makes the song one of our all-time favorites. “My wife said that George is a dog on the back of the album, but that’s just because we raise dogs, and she wanted to make people more conscious of them. George was a man, all right.”

Hall leaned back in his chair, looking just the least bit smug. We bet he likes the song a lot, too.

Newman is more of a fabricator. It would be hard to come by someone like Dave Dudley or a recent recording of Clayton Delaney. Newman’s sources are unlimited. He’s also more oriented toward writing songs for others. “I would write songs for other people if only to keep in shape. Writing for yourself all the time is almost like writing for the same instrument all the time. There are songs I just can’t sing.

I wouldn’t want to be limited to writing only songs that I could sing. There are things I’ve written for other people that I’ve wound up doing myself;” he adds.

“Paul McCartney called me for a song for Mary Hopkin, and I wrote ‘I’ll Be There” for her. But he retired before he got the song. I wouldn’t have thought of writing a song like that for myself. I wrote ‘Lonely at the Top’ for Sinatra, and then he retired. In the old days, I finished Little Peggy March off. You remember Little Peggy March? I wrote her one song a time, and she did it, and it was the last we heard of her in this country.”

Hall comes from a none-too-rich Southern family. “My father was a fundamentalist preacher, and my mother died when I was eleven. At one time it was a hardship to be poor—now it’s good press.” Newman, of course, comes from a family of distinguished composers. Hall dropped out of high school to join the service and then finished his schooling there, after his discharge, by taking writing courses at school. Newman raced through school, skipping grades and enrolling in college as a 17-year-old. “I was a child prodigy,” Newman said.

Both have written and recently recorded songs with a political bent. Newman says his tale stories are the “Political Science” much but admits that everybody else does. “I think the song’s simple-minded; what we like about it is that there’s a bit of Archie Bunker in all of us, screaming ‘yeah’ at every line. Hall’s new single is “The Monkey Who Became President” and avoids party politics.

We asked each writer to name his favorite songs. Hall came up with “The Day Clayton Delaney Died,” “Homecoming,” a song Jeanne C. Riley recorded called “Back to School,” and something called “If There’s Not A Heaven (She’ll Be Mighty Sad).” “It’s about an old lady who’s lived her entire life with the prospect of going to heaven.” Three of Newman’s four choices are from his most recent album: “God’s Song,” “Sail Away,” and “Old Man.” The fourth, “I Say I Say,” is his Los Angeles hit.

(Cont’d on p. 24)

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A MUSICAL EXTRAVAGANZA OF A SINGLE FROM A PHANTASMAGORIC* ALBUM KNOWN AS "PAINTINGS"
BY AN EXTRAORDINARY 2 MAN ENTERTAINMENT COMPANY—THE MIKE QUATRO JAM BAND

Single #1062  Album #3011
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*PHANTASMAGORIC: AN ILLUSIONARY EFFECT BY WHICH FIGURES APPEAR TO DWINDLE INTO THE DISTANCE OR RUSH FORWARD WITH ENORMOUS INCREASE OF SIZE . . . A CONSTANTLY SHIFTING, COMPLEX SUCCESSION OF THINGS SEEN OR IMAGINED . . . A SCENE THAT CONSTANTLY CHANGES OR FLUCTUATES.
Additions To Radio Playlists

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

WABC-NEW YORK

WBAM-MONTGOMERY

WMPF-MEMPHIS
Where Is The Love—Roberta Flack & Donny Hathaway—Atlantic Happiest Girl In The U.S.A.—Donna Fargo—Columbia

CKLW-DETROIT
Take It Easy—Eagles—Asylum I Wasn't In There Where You Are—Michael Jackson—Motown

WIXY-CLEVELAND
If Loving You Is Wrong—Luther Ingram—Atlantic All The Kings Horses—Aretha Franklin—Atlantic Happiest Girl In The U.S.A.—Donna Fargo—Columbia Love/Place—Kerry Godward—A&M

WSAI-CINCINNATI
Happy-Rolling Stones—Rolling Stone Hold Her Tight—Donnie Osmond—BGM I Wanna Be Where You Are—Michael Jackson—Motown Long Cool Woman—Hollies—Epic

WKSJ-JAMESTOWN
If Loving You Is Wrong—Luther Ingram—Atlantic Too Young—Donnie Osmond—WMPS Long Way—Kerry Godward—A&M

WROO-PITTSBURGH
Judge Give Me What You Need—I'm Independent—L.A. Band Room Is—Elton John—Uni Alone Again—Gilbert O'Sullivan—MAM

KNOE—SACRAMENTO
Where Is The Love—Flack & Hathaway—Atlantic Long Cool Woman—Hollies—Epic

KYA—SAN FRANCISCO
Brdandy—Looking Glass—Epic Where Is The Love—Flack & Hathaway—Atlantic Living In A House Divided—Cher—Kapp People Make The World Go—Round—Stylistics

KWAS—NASHVILLE
Take My Love—Robert Flack & Donny Hathaway—Atlantic Beautiful Sunday—Denise Boone—Mercury

WBMX-BOSTON
Alone Again—Gilbert O'Sullivan—Columbia Another Man—Todd Rundgren—Beavely Happiest Girl In The U.S.A.—Donna Fargo—Columbia

WQAM-MIAMI
Babe—I'm Gonna Love That Man To—Partridge Family—Family

WJZ-AIRPORT
Mr. Man—Ray Love—Dot—MAM

WITX—NEW ORLEANS
Womens Gotta Have It—Bobby Womack—Atlantic Let's Get Into This—Denise Brown—Atlantic

WDJO—CHICAGO
Where Is The Love—Robert Flack & Donny Hathaway—Atlantic

WFCR-HARRISBURG
Mother—Jackson—Motown—Cornellis-Scott—Planet The English Congregation—Atlantic Where Are You Now—Michael Jackson—Motown

KOFF—DAMASCUS
Baby, I'll Get Hold On—Todd Rundgren—Beavely

WPRO—PROVIDENCE
There's A Sad But Joe—Tal—Capitol

WMAK—NASHVILLE
Looking Glass—Epic

WING—DAYTON
How Do You—MacNeil & MacPhail—Phillips Record A Kiss—Kiss—ABC

WAKK-BUFFALO
You're My Gift—Donny Osmond—MGM

WFCO—FDALLAS
The Life—Robert Flack & Donny Hathaway—Atlantic

KZMX—RICHMOND
If Loving You Is Wrong—Luther Ingram—Atlantic

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WODY—MINN.
Brand—Looking Glass—Epic Schools Out—Alice Cooper—W.B. People Make The World—Stylecast—Arco

KLF—DALLAS
Small Change—Flash—Capitol Popcorn—Hot Butter—Muscle Long Cool Woman—Donnie Osmond If Loving You Is Wrong—Luther Ingram Take Me—Long Cool Woman—MGM

KLF—CONTEST
Men Of Learning—Vigrass & Osborne—Uni There's A Party—Jody Miller—Epic

THE BIG THREE

1. Where Is The Love—Robert Flack & Donny Hathaway—Atlantic

2. If Loving You Is Wrong—Luther Ingram—Koko

3. Long Cool Woman—Hollies—Epic

WATTS—CHARLOTTE
Long Cool Woman—Avco

WIFE—INDIANAPOLIS
Where Is The Love—Robert Flack & Donny Hathaway—Atlantic Happiest Girl In The U.S.A.—Donna Fargo—Columbia

WGE—CHICAGO
Don't Want You—Flack—Kapp

WATO—TALLAHASSEE
Baby, I'll Get Hold On—Todd Rundgren—Beavely

WOLF—CHICAGO
I'm Coming Home—Stories Sama Sutra

WWM—MN
Be My Girl—Flack—Kapp

WOLE—LOUISVILLE
You're My Gift—Donny Osmond—MGM

WEOF—MUSKEGON
The Life—Robert Flack & Donny Hathaway

WJET—ERIE
Don't Want—MacNeil & MacPhail—Phillips

WKM—KANSAS CITY
I've Only Got One—Norm Green—Atlantic

WKF—FARGO
Is It—Karo-ko—Uni

WMI—ST. LOUIS
Baby, I'll Get Hold On—Todd Rundgren—Beavely

WAB—GODFREY
Long Cool Woman—Hollies—Epic

WOAM—KANSAS CITY
You're My Gift—Donny Osmond—MGM

WKBW—BUFFALO
Brand—Looking Glass—Epic

WCFL—CHICAGO
Happiest Girl In The U.S.A.—Donna Fargo—Columbia

WKOD—PROVIDENCE
Papa—Koko—Uni

WJIT—BLOOMINGTON
Where Is The Love—Robert Flack & Donny Hathaway—Atlantic

WOR—NEW YORK
I'm Coming Home—Stories Sama Sutra

WBBQ—MEMPHIS
I'm Coming Home—Stories Sama Sutra

WCLB—ST. LOUIS
Baby, I'll Get Hold On—Todd Rundgren—Beavely

WOJ—CHICAGO
Be My Girl—Flack—Kapp

WOUL—ATLANTA
The Life—Robert Flack & Donny Hathaway—Atlantic

WPHI—HARRISBURG
Mother—Jackson—Motown—Cornellis-Scott—Planet

WPLM—INDIANAPOLIS
Take Me—Long Cool Woman—MGM

WQAS—Philadelphia
Take Me—Long Cool Woman—MGM

WKBW—BUFFALO
Brand—Looking Glass—Epic

WQQI—CHICAGO
Witty—Breakfast—Atlantic

WQAM—MIAMI
Be My Girl—Flack—Kapp

WBBR—BUFFALO
You're My Gift—Donny Osmond—MGM

WPXO—OKLAHOMA CITY
I'm Coming Home—Stories Sama Sutra

WQMG—ATLANTA
You're My Gift—Donny Osmond—MGM

WQIP—ATLANTA
I'm Coming Home—Stories Sama Sutra

WQIC—ATLANTA
Take Me—Long Cool Woman—MGM

WMAK—NASHVILLE
Looking Glass—Epic
NOW—HE MAKES HIS MARK AS AN ALBUM ARTIST!

JOHN HURLEY DELIVERS ONE MORE HALLELUJAH

Produced by RICK JARRARD on Bell #6075

Introducing A First Album By Composer-Performer JOHN HURLEY

JOHN HURLEY DELIVERS ONE MORE HALLELUJAH
Produced by RICK JARRARD on Bell #6075

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
Music Industry Role Urged in U.S. Bicentennial Fete

NEW YORK — The music industry has been eloquently urged to play a role in the U.S. Bicentennial celebrations.

Chairman of the American Council for the Arts, John D. Rockefeller, urged the music industry to participate in the bicentennial celebrations. He said that the bicentennial is a great opportunity for the music industry to showcase its history and its contributions to American society.

Mr. Rockefeller said that the bicentennial is a time to celebrate the United States' rich musical heritage. He noted that the United States has a long and proud history of musical innovation, and that this history should be celebrated and shared with the world.

He also emphasized the importance of the music industry in the bicentennial celebrations. He said that the music industry has a unique role to play in bringing people together and creating a sense of national unity.

Mr. Rockefeller concluded by saying that the bicentennial is a special moment in American history, and that the music industry has a responsibility to participate in these celebrations.

E. H. Morris
Fla. Office Under J. Lee

NEW YORK — Reflecting the growing importance of Miami as a production center, B.C. Morris, president of the Florida Music Foundation, announced that the foundation would be opening a new office in Miami.

Mr. Morris said that the new office would be dedicated to promoting the music industry in the state of Florida. He added that the foundation would be working closely with local musicians and music businesses to support the growth of the industry in the state.

Mr. Morris also said that the foundation would be collaborating with local schools and universities to promote music education in Florida.

Mr. Morris concluded by saying that the new office would be a sign of the growing importance of the music industry in Florida, and that the foundation was excited to be part of this growth.
"BREAKING UP IS HARD TO DO"

by

HEAVEN BOUND

with Tony Scotti

Produced by Michael Lloyd and Tony Scotti

BREAKING EVERYWHERE!

©1972 MGM Records, Inc.
JOHNNY ADAMS (Atlantic 2887)

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE GODETHAMBER BUT DON'T ASK (Columbia 45639)
An Arrangement (2:45) (Crayon Gang, T. T., Don Barito et al.) The Favor (3:50) (same credits) Two very different slices from the aforemen- tioned funny LP. Laugh. We said LAUGH.

PAUL ANKA (Bubblist 314)
Life Of Love (3:25) (Same as BMI—P.) ANKA) MOBs should jump on this classic performance. It has absolutely, poten
tially creating enough excitement to spool over to Top 40 markets. Excit
ing new Flip: no info. available

ARTIE KORNFIELD (Neighborhood 426)
Island Song (2:49) (GVKk/Two People, BMI—L. & A. Kornfield) Calypso/reggae revival a la Kornfield, brings a bit of the islands to the city. Flip: "Feel" (2:10) (same credits)

BOBBY SMERSON (Metemade 249)
I Don't Believe In Magic (2:28) (Fa
umous, ASCAP—N. Goldberg) Strong lyric and production makes the possi
bilities for this Serman eating look very promising. Flip: no info. available.

JIMMY BRISCOE & THE LITTLE BEAVERS (J City 225)
Together, Together (We'll Find The Way) (3:08) (Micro-Mini, BMI—P., Kyser) Production really makes this a sure bet for the young group and a strong Top 10 contender with A. I. Flp: no info. available

PETE DUCHIN (Capitol 3359)
Micol's Theme (3:12) (Musical Science/Cinema Five, ASCAP—J. Brooks) There have been other ver
sions of this "Finet-Continii" theme, but this is the absolute winner. Fine MOR programming. Flip: no info. available.

BOBBY DARIN (Motown 1293)
Sail Away (3:28) (Randy Newman—
Treadwell, BMI—R. Newman) Ronny Newman's sweet and pungent lyrics are a feast and Darin's at the head of the table. Could be his first big single for the label. Flip: no info. available.

JERRY REED (RCA 74-0738)

JUNE BAZ (A&M 1362)
In The Quiet Mornin' (For Janis Joplin) (2:58) (Almo/Chandos, ASCAP—M. Finer)
A tribute tune that stands on its own as the masterpiece it is. Penned by her sister Mimi Farina, it is the perfect vehicle for Joan to return to the charts in the fashion of her "Dixie" success. Flip: no info. available.

JOE SIMON (Spring 128)
An up-beat hometown tune for Joe; it should equal or outtake its last chart hit, "Pool Of Bad Luck." Simon's out of the water and back on dry land, Flip: "The Mirror Don't Lie" (4:31) (Assorted, BMI—B. Sigler, P. Hutt)

JULIE BUDD (RCA 74-0741)
You See In September (2:28) (Vibra, ASCAP—S. Wayne, S. Edwards)
Summer perennial favorite gets the sunny treatment from a strong talent. Summer's best this year. Flip: "Let's Hang On" (2:42) (same credits)

LINDSARNE (Elektra 45799)
Lady Eleanor (3:25) &RAM—ASCAP, A. Hull
Going back to the first LP for this one, top British group could well pull another "Roberta Flack." Too shimmering not to happen. AM & FM here; already high on the English charts. Flip: "Down" (3:06) (same credits)

NITY GRITTY DIRT BAND (United Artists 50921)
Baltimore (3:40) (Unart, BMI—J. Robertson)
Current success of Eagles fortells some major resurgence for this fine group, from whom much was learned. Powerful material, expertly handled. Flip: no info. available.

HEAVEN BOUND with TONY SCOTTI (MGM 14412)
Breaking Up Is Hard To Do (2:15) (Screen Gems-Columbia, BMI—Sedaka, Greenfield)
Scotti's hit gets a strong reading from a group with an accent on the light and airy. Its summer appeal is unquestionable, Flip: no info. available.

EMIT RHODS (Dunhill 4515)
Tame The Lion (2:53) (Thirty Four, ASCAP—E. Rhodes)
There have been many anti-war single of late; this is lyrically and musically superior as it is eloquent but pulls no punches. Will hit AM & FM hard with its impact. Flip: no info. available.

JUDY COLLINS (Elektra 45791)

JUDY COLLINS & BOBBY DARIN (Capitol 3366)
Judy & Bobby New Key (3:59) (Alien, BMI—B. & D. Darin) A truly outstanding duet performance. Its talent (as usual) excellent choice of material should see this Canadian score a major chart item. Flip: "Right On" (3:22) (Charas, BMI—T. Graham)

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He ain't underground anymore.

Sometimes an artist goes "underground." Sometimes an artist has a small, fanatical following. Sometimes an act comes into a club or appears at a college campus. The word goes out on the street—he's in town. Go see him. That's the way it's been for Randy Burns; a few kind words here, an ecstatic review there. Beautiful. Sensitive. Mellow. Rock. Great songwriter. Great singer. Slowly, the word goes around. Listen. No more whispering, people. Randy Burns is up front with his first Polydor album, and we're gonna shout about the album a lot. Discover the mellow world of Randy Burns.

Randy Burns
I'm A Lover, Not A Fool

Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated.

PD-5030
The Rolling Stones

FORUM, L.A. - We'll drop the preliminaries. Charlene are you who know the Rolling Stones are, and that they are the biggest rock group in the world. What you might not know is what they're doing, and that they're doing it right.

Second part first: they're doing it superbly. Travelling with a stage setup unassembled in another group ensues, they also manage to remain intact and unscathed. Their fans are always rockers, and that they might well be the only group on earth who could play the Greatest Rock and Roll Band in the World.

There are, in large halls at least, in set with most of the p.a. systems sus- pended, above, to provide a close view for all of the audience. Closed-circuit TV screens aided view- ers who explained, he now (and always camera crew seemed to be on their toes. A mirror setup increased the on-stage lighting tremendously over what we're used to, and the sound mix was often between 12 and 20, on the group's most recent album (that's just the power of stereo sound, By the way), the band got to the Guitars in the World.

We have full confidence in their ability to make it on the road in New York. If you haven't got your tickets yet, maybe there's still time to score some.

Together For McGovern

MADISON SQUARE GARDEN, N.Y.C.

Democrats, Republicans, Independents, and those not yet born, tune in - or to damn them. But we must add that you must know how to get the stars out.

Peter, Paul & Mary opened. The group had been planning to do many more songs than they couldn't close as well. It is possible to have a great act, but to perform almost the same show night after night, between showmanship and musician- ship, is almost like playing in the wrong semi. But the two groups were better than a special solo, but there are things that they can do only better. Who are we to criticize mean their oldies. The group cohe- sive, the unspoken collectivity of in music shall never die. Pi- ter, Paul And Mary will always stand as a perfect example of what there is in these changing times that remains unchanged.

Mike Nichols & Elaine May, re- ceived their share of applause. The admirable trouble of writing an ap- propriate new sketch for the evening. At times, they were as funny as possible, and it is now only perhaps that the will be regaled when they attain the stature of a Burns & Allen or Mel Brooks. No one but by the power of music. The group were received as well as well as could be. The audience was ready for more, and the rich crowd had a ready-made audience.

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George Carlin

Dan Cassidy

BITTER END, NYC - George Carlin not only has a total understanding of very possible, he has an unusually fun-

nient body language in the man- as well as. One highlight of his set was his monologue with Carlin the personal, personable monologist. As he

fitted the recording. He took his notes right there in front of you and got the point across. His verbal

eral gestural display is at hand. This is new to most people. The audience reaction to the new Carlin (it never dies either).

We used to think "The Hippie Dip- py Weather Man" was funny. It isn't, when we have to put it on the same scale with Carlin the personal, personable monologist. As he

odramatized, he now (and al- ways Carlin our favorite funny person.

Little David's first musical act, Dan Cassidy is a young singer/songwriter in the folk tradition, but his rasp-beat-pleasing voice does great things. He

a possible flaw in his live show. His output is enough times coincidentally to make a set of all-new songs a complete joy. His music is a celebration of his own experience, and this suggests more of the superi- or where his best has come from his future.

Tom Rush

TROUBADOUR, L.A. - Columbia's Tom Rush once again gave evidence of the artist that's kept that's kept a figure of sorts for years and years, the right and very much a success. But no, no. This trio was, is (and should they ever get together again, that is) rushing towards a profit. The group between showmanship and musician- ship, is almost like playing in the wrong semi. But the two groups were better than a special solo, but there are things that they can do only better. Who are we to criticize mean their oldies. The group cohe- sive, the unspoken collectivity of in music shall never die. Pi- ter, Paul And Mary will always stand as a perfect example of what there is in these changing times that remains unchanged.

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Black Oak Arkansas

LONG BEACH AUDITORIUM, L.A.

You can tell a lot about a group by the way they set up. Black Oak, Arkansas means business: drums on stage, piano, and singer/songwriter for the five string mixes strung out in a row at the front of the stage.

When the boys from Black Oak open with an a-capella "Dixie," you know something's going on, for sure. Well, and indeed, you are. Black Oak is a big band size, and the group dressed and put on a show throughout their set. Not jokes; just the way they are and the way they want to be. And the group are very much serious- too seriously kind of humor.

Most of the visual load is carried by lead singer Jim Mangrum, who dances and twirls and does a lot of things that look as if they're done as well as blasting his Beehive voice through a selection of largely original compositions. The boys are tight, and if you're an oldies fan, you'll find no trouble, and any drummer who twirls his sticks has our vote. Especially when he can do a nifty solo on a guitar that looks as if he just picked it up off the stage, the set, keep as many as seven cym- baals going simultaneously.

Elvis Presley

MADISON SQUARE GARDEN, N.Y.C. - Elvis walked outstage and he was king. Whether he has been king all along or not is a question that he does answer after this current tour which is already sparking him new.

Elvis is well equipped with a loyal army of fans. He has just started using the brilliant theatrical strategy of Colonel Tom Parker. Parker has been performing his charade all his shows, and perhaps more often than any other performer in the history of longevity. Just the fact that he was able to save Presley's first n. Y. show for this point of his career is itself, rather memorable. Because of this, Elvis came off looking and sounding fresh as a daisy whether he performed old or new material.

However, one man has gone down since Elvis' heyday, and part of his set was devoted to showing his fans that he is still abreast of the situation. At his press conference on the afternoon before his concert, Elvis mentioned that there was definitely a shortage of great writers. He mentioned that there only was a shortage of great writers for three days for an entertainer who is probably the world's most material. His recent "Suspicious Minds" hit is his first material property and was used in the film "A Hard Day's Night." Elvis has all his old hits such as "All Shook Up," "Hound Dog," "Tender," climaxing with "Hound Dog," Immediately after "Hound Dog," Elvis said, "I have a lot of Minds," bridging about 16 years in the lives of some of his fans, making Elvis seem as vital as ever.

Another method of remaining content, the group has a hand in Elvis. The group has a hand in some of the group's, versions of other people's hits, such as "Prove It Again," and "Lost That Lovin' Feeling." In the case of the latter, it only seemed like an imitation, while the latter tune transcended its former self to become pure Elvis- pure entertainment.

LaBelle

Jimmie & Vella

OLYMPIA THEATRE, NYC. - In an inaugural concert policy at this movie theatre, the concert of the concert group, Don McLean's production, 4 weeks and 4 nights in Venticale (Lam) in a Saturday (4) midnight concert, 'Moon Shad- ow', the title song is outstanding. Other (Nonra & Bahrah) backed by a supercharged rock, rocked the house as "Proud Mary." But for the show, no one, "I Can Have You," and an excellent song written by Nonra, "Together For McGovern." No, "Four Women," offered an outstanding perfor- mance. One of the group were Mike Nichols & Elaine May, re- ceived their share of applause. The admirable trouble of writing an ap- propriate new sketch for the evening. At times, they were as funny as possible, and it is now only perhaps that the will be regaled when they attain the stature of a Burns & Allen or Mel Brooks. No one but by the power of music. The group were received as well as well as could be. The audience was ready for more, and the rich crowd had a ready-made audience.

Jimmie & Vella, an interesting duo with guitars and vocals, displayed a rare amount of energy in both material and delivery. A definite tender current with underlying dynamics. The audi- ence reaction would lead one to be- lieve that they have a bright future. Opening with "The Door Is Open" cer- tainly opened the hearts of the audi- ence, "Chica Boom!," got a great reception. The "Rain," delivered by Vella was as well as "Lord Abide With Me." And, the audience did...

El Chicharo

WHISKY A GO-GO, L.A. - Getting into the spirit, the group, together with the White Brothers and "Brown Eyed Girl," helped Kapp's en- tertainment department to gather an impressive audience for this Whisky gig.

The group, which puts most of the emphasis on their ability as a group as a whole, is not a group. But that is, after all, the first aim in a club like this. But those who belong may have grown uneasy as the set progressed. Which is another. It's entirely possible, that a more listener-oriented situation, the more listener-oriented situation.
I don’t believe in magic

'I don’t believe in magic'
B/W 'JUST A LITTLE WHILE LONGER'

STEREO
MMS 249

... But you will!

Produced by Bobby Sherman and Ward Sylvester For Phase One Productions

Metromedia Records
1700 Broadway/New York, N.Y.
NEW YORK: (Cont'd from p. 14)

But when we hit “Something New” we also find, in addition to a generally cleaner overall sound for the group, two “new” influences in the form of Larry Williams (“Slow Down”) and Carl Perkins (“Matchbox”). Both figure again in later albums. By simple counting of titles, both win the “greatest influence on The Beatles” award with (three each). Williams recorded in the fifties for Special

ity Records in a style which apparently had a greater impact in the U. K. than in the U.S. Perkins’ reputation has fared much better here. Originally on the Memphis-based Sun label that also brought us Roy Orbison, Jerry Lee Lewis, Johnny Cash and Elvis Presley, his sound was typical of the particular school of music: written by white singer/songwriters, combining the best of C&W and R&B into one neo-ethnic amalgam.

Perkins’ popularity with the boys pops up again on ‘Beatles ’65’ in two entries, “(I’m) Not the Same” (Ringo sings lead) and the more obscure “Everybody’s Tryin’ To Be My Baby.” Also on “’65,” Berry lives again in “Rock And Roll Music.” At this stage the quartet had seemingly sensed that black fifties performer-written music had it over the early sixties as far as potential power was concerned. While they were refining their own sound, they were purifying their own sense of rock’s true roots.

On “Beatles VI,” Larry Williams makes his influence-return with two tracks, “Dizie Miss Lizzie” and the very obscure (but in the case of Williams and The Beatles themselves) and little recalled “Bad Boy.” Buddy Holly, a legend in his homeland, but a tradition “over there,” makes his first contribution in the form of “Words Of Love.” And the oft-covered Leiber-Stoller song, “Kansas City,” rounds out the easily recognizable influences. But again, an interesting footnote. A certain Roy Lee Johnson wrote a tune in ’62 which lay in relative obscurity until it became one of everyone’s favorite tracks here: “Mr. Moonlight.” Again, we do not know much about Johnson; like Drapkin, only his singular contribution to the Beatles legacy remains clearly accessible.

The one non-Beatle tune on their “Yesterday And Today” LP which was only partially obscured by the furor over the original cover art (Alice Cooper, where were you then?) was John Russell’s “Act Naturally” which was popularized by Buck Owens as well. Russell today is an actively recording RCA singer/songwriter.

“Rubber Soul” contained no extra-curricular contributions, and from there on out, The Beatles wrote all their own. Yet, not without the subliminal residue of all that preceded it. On the “white” album for example, “Back In The U. S. R.” bears a marked resemblance to Chuck Berry’s “Back In The U. S. A.” especially in spirit, and one of Ringo’s few writing contributions, “Don’t Pass Me By,” shows the link between his Perkins tracks and his second solo Apple LP, “Backups Of Blues.”

While these influences are interesting in and of themselves, it is most impressive to note that (not counting the soundtrack LPs), it was not until their seventh LP that The Beatles felt satisfied to contain themselves to their own creations. May the great majority of new bands learn from this experience.

Robert Adels

Next Week—THE BEATLES: ONCE UPON A TIME (Part II—THE EVOLUTION REVOLUTION)

HOLLYWOOD: (Cont’d from p. 14)

TOM T. HALL

RANDY NEWMAN

Newman and Hall. You’ll have to listen to different radio stations to hear their records, very few of the “progressive” stations are really all that hip. But both have something to say to their respective—or collective—audiences, and we figure that button-punching on your radio will be worth the effort.

todd everett

Last week newspaper readers around the world ran a photo of a naked terrified Vietnamese girl—one of the latest victims in the Southeast Asia war. Next week, representatives of the music industry will meet at the New York headquarters of Elektra Records to discuss specific ways to raise money for Childrens Medical Relief International, the organization responsible for aiding such youngsters. At the meeting, to be held June 27 at 6:30 p.m. there will be a showing of the film, “The Gooks,” a documentary depicting the plight of children in Vietnam. During the next several months benefit concerts will be scheduled throughout the U.S. for this non-political cause. Artists will be contributing their talent free of charge and it is hoped that other members of the industry will find time and means to help. If the war ended tomorrow it would take thirty years to treat all the mutilated children in Vietnam. Maybe the music business can do something to change that unfortunate statistic.

Looking Ahead

101 WILD EYES

(Coral—BMI)

Starkeeper—Bell 278

102 MOTHER NATURE

(Upperline—ASCAP)

Temptations—Gordy 7119 (Gst. Motown)

103 IS THERE ANYBODY HOME

(Perkins Of Pomme—BMI)

Jimmy Braddock—Wheels 0034 (Gst. RCA)

104 BUTTERFLY

(Pendragon—ASCAP)

Dwain Gerald—Verse 10670

105 I DON’T NEED NO DOCTOR

(Ringfield/Hurt Baby—MCA)

New Rebels Of The Purple Sage—Columbia 45607

106 CAFE

(Framberly—BMI)

Max—W.B. 7605

107 SWEETER THAN SWEETNESS

(Freddie North—Mankind)

108 LOOKING FOR MY LADY

(James Gang—11125)

109 MY GUY

(Judy—BMI)

Petra Clark—MCA 14392

110 POPCORN

(Shane—ASCAP)

Hot Butter—Musical 1458

111 LISTEN TO A COUNTRY SONG

(Stampeds—ASCAP)

Lorri Anderson—Columbia 45615

112 I ONLY MEANT TO WET MY FEET

(Equinox/Talk & Tell—BMI)

Whispers—Janes 184

113 METAL GURU

(Wizard Artists—BMI)

Tito—Reprise 1095

114 CIRCUS

(Upperline—ASCAP)

Mike Quatro—Evolution 1062

115 LOVE, LOVE, LOVE

(Marlboro People—BMI)

J. R. Rayley—Top 3801

116 WE’RE ALMOST HOME

(Rastings—BMI)

Sine Binks—MGM 14402

117 PUT IT WHERE YOU WANT IT

(Four Knights—BMI)

Cainettes—Blue Thumb 208

118 GO ALL THE WAY

(C.A.M. U.S.A.—BMI)

Raspberries—Carroll 6522

119 JESCAHEL

(Enid—ASCAP)

English Congregation—Signpost 7004

120 POP THAT THANG

(Tripps Three/Eden—BMI)

T. Neck 935

121 LITTLE BIT OF LOVE

(Chine—ASCAP)

Free 1367—AAM

122 SECOND CHANCE

(Z. Z. Hill—Mankind 1202

123 WE’LL ALWAYS BE FRIENDS

(Emajin/Green—BMI)

B. Brandt 1067

124 I AM A WOMAN

(Ruggerleys—BMI)

Heidi Reddy—Capital 3350

125 I THANK YOU

(Calida—BMI)

Dorothy Hawthorne & June Copquette—Carlin 1211 (Bill. Buddah)

Richbourg Forms Sound—Plus

NASHVILLE—John Richbourg, president of J. R. Enterprises, Inc., Nash-
ville-based music complex, has announced the formation of Sound
Plus Records as a new product arm of the music company. Sound Plus will join Seventy-Seven Records, and Luna Records as an affiliate label under the J. R. Enterprises corporate banner.

Sound Plus, like Seventy-Seven Records and Luna Records will have a broad base catalog in the fields of rock and pop oriented releases. Initial releases on Sound Plus singles include “Building Up For A Let-Down,” by Bobby Foster, “Ich & Scratch” by Toby King, “La, Lu, La (Can You Feel It?)” by Jackie Beavers, and “Just Because A Package Has Been Unwrapped And Opened Doesn’t Mean The Merchandise Is Spoiled” by Alden Ray Black.

JAZZ IN THE DEPT. STORE—Atlantic Jazz Week was celebrated at Gimb-
ells in New York last week and several Atlantic jazz artists were on hand to autograph copies of their albums. Top left, Max Roach signs his name for fans; top right, Herbie Mann does likewise as Lee Spiegel, manager of the record dept. looks on; Gary Burton autographs albums, at bottom left; and at bottom right, are shown, Lee Spiegel, Carol Donadio, assistant to Ms. In-
fantino, Dave Brubeck and Margot Infantino.

Cash Box — June 24, 1972
"LOOK WHAT THEY'VE DONE TO MY SONG, MA'" (ABC-11329)

RAY CHARLES has a new smash single from his latest hit album: "a message from the people" (ABCX-755TRC)
THE FIRST TIME EVER (I SAW YOUR FACE)—Peter Nero—Columbia KC 31335

The Roberta Flack hit serves as the springboard for an album of lush contemporary favorites. Nero has proved himself over the years as a masterful interpreter of songs and here he is up to his usual high level. "Never Can Say Goodbye," "Love Theme From 'The Godfather,'" "Everything I Own," "Made For Each Other" and "Baby I'm A Want You" are a few of the excellent cuts.

AMAZING GRACE—The Pipes And Drums And Military Band Of The Royal Scots Dragoon Guards—LSP-4744

It wasn't your typical hit single and it isn't your typical hit album. But hit single it was, none the less. And hit album this is going to be too. The pipes and drums have it as this splendid aggregate shows their mettle on a wide assortment of reels and marches with even a hymn thrown in for good measure. "Amazing Grace" (which is included) could also be an apt description of the way in which these gentlemen acquit themselves musically. Amazing, indeed. And graceful as you please.

JACKIE—Jackie DeShannon—Atlantic SD 7231

Jackie is one personality who does not need a rapid-fire succession of hits to stay warmly in the public heart. When her records do emerge, the experience is all that more appreciated. One of the primal female singer-songwriters in the business, her singing and writing skills have not really mellowed, for she started out quite vintage. But the passing of time and the byways which have made her personal approach that much more well-rounded, in addition to her own "Vanilla Oly" and rockin' "Laid Back Days," there's material by Neil Young, Van Morrison, John Prine and Steve Goodman to add up to a most commercially and artistically pleasing portrait of a most respected performer.

NATURALLY—Rock Flowers—Wheel WLS-1002

The three woman group known as Rock Flowers has been making a lot of friends on their Tom Jones tour and with this, their second album release, they should make a lot more. As produced by Wes Farrell, the LP stands as an exciting, tasteful and varied portrait in music of three talented ladies. Check out "I Ain't Supposed To Feel This Way," "Double Scoop" and "It Takes A Real Man (To Bring Out The Woman In Me)."

HOW DO YOU DO?—Mouth & MacNeal—Phillips 700-000

Mouth & MacNeal are the duo from Holland who picked with one of the more entertaining novelty records of the year. Their album is an entertaining potpourri of musical-forms and styles, Mouth (in actuality Willem Duyan) has been called the Dutch Joe Cocker (or was it the Dutch Rod Stewart?) and he blends his throaty vocal apparatus with MacNeal's pleasing tones. John Lennon's "Isolation" and the old Ivory Joe Hunter piece, "Almost Lost My Mind" come in for M&M treatment. "How Do You Do?" is here too, nach.

BIG BAMBU—Cheech & Chong—Ode SP-77014

In less than a year's time, Cheech & Chong have become the top comedy recording artists in the country. They have taken the "head" humor concept pioneered by Fire-Sign Theatre and have combined it with their own interpretation of a funny man-straight man comedian results are funny live or in the studio—both sides of their talent are represented here on their second LP. In addition, sketches which range from a teacher substituting at a parochial school to a Jesus convertible parts handler, the package also offers one huge thin sheet of paper. But you don't have to in order to enjoy.

IF AN ANGEL CAME TO SEE YOU, WOULD YOU MAKE HER FEEL AT HOME?—Black Oak Arkansas—Aco SD 700

The six man group from the Southland's asks a musical question via the title and serves up a searing menu of rock and roll stew, spread out over a nine course feast. Togetherness is a much abused word but it accurately describes Black Oak Arkansas, both in their approach to everyday living and their musical performances. "We Help Each Other" might well be the anthem of the group, but all the selections here are as compelling and tightly knit. The group has lost virtually all of the raggedy edges which were apparent on their first two offerings and now they are just right and ready. This LP should be their biggest seller too.

SPICE OF LIFE—Jerry Butler—Mercury SRM 2356

The Iceman offers a two record set which is sheer excellence. Just about anywhere you put the needle down there's Jerry singing in that wonderfully laid back style which has endeared him to recording buyers for more than a decade. On two tracks he is joined by Brenda Lee who has been some first rate interacting. "So Far Away," "Baby I'm A Want You" and "Close To You" are some of their familiar favorites which get a workout but Jerry has also composed some fine originals—try "A Prayer" and "What's So Good About It." Sixteen songs in all on this double decked winner.

THE FINAL COMEDOW—Original Soundtrack—Blue MRL-361

We haven't seen the movie, "The Final Countdown," yet but we're certain that it has to be enhanced by the great songs Marcus has composed for it. Marcus himself conducts and just a few grand piano numbers shows up to play! Obviously this is a soundtrack which can be thoroughly enjoyed even if you haven't seen the picture. Choice cuts: "Soul Food—African Shop" and "Past, Present And Future."
Capricorn Summer Sked of LP’s, Singles Tops Ever

MACON, GA. — The largest seasonal release in the history of the Macon-based Capricorn label is currently being prepared. A total of five singles and four albums will be released during the upcoming summer months.

Leading the singles releases is the Atlan Brothers’ Road, who will release “Blue Sky,” a Dicky Betts composition which is taken from their new LP, “Fat Peach.” Also being released is a single taken from the recently released Eddie Money “White Witch” album, entitled “Shout Bama-Lama” written by Otis Redding back in 1962. Both “Blue Sky” and “Shout Bama-Lama” will be shipped out on June 23.

Also on June 23, Capricorn’s new Conley single entitled “Rita” has been shipped. The song was co-authored by Conley and Lesley “Swamp Dog” Williams, and was recorded in Muscle Shoals. Two singles scheduled for release during the first week in July include “Broad Street” by Eric Quincey Tate, taken from their album “Drinking Man’s Friend,” and “Garden” by Maxayy, which is from their first album entitled simply, “Maxayy.” Both the Quincey Tate and Maxayy albums were released in May.

Albums

Of the four albums that will be released during the summer, two will be shipped on July 1. Captain Beyond and White Witch, two new groups to Capricorn, will release albums that has already been co-authored by James Brown, James Last, The JB’s, Randy Burns, and the original cast recording of the Off-Broadway musical “Don’t Bother Me, I Can’t Cope.”

Also on July 1st, is the Original Cast album of “Don’t Bother Me, I Can’t Cope.” The musical was recently picked up by Broadway musical producer James Last. The album will be recorded at Sunset Sound in L. A. and the group has already made their first trip to England, appearing in England, France, Switzerland, and in the United States. The tour will commence on July 15, and the group is a five-piece band from Tampa, Florida. Their first album entitled simply, “White Witch” was recorded at the newly designed Capricorn Sound Studios, and was produced by Johnny Sandlin, who has already toured briefly with Alice Cooper, White Witch will embark on their first cross-country tour in July.

The month of Aug, will bring the final two albums of the Capricorn Summer Release schedule. A second album by Vet Willis is scheduled for release on Aug. 13. The album was produced by Eddie Offord, and was recorded at Muscle Shoals Sound and Capricorn Sound. The album is entitled “Red Hot Chicken” and will contain their hit single “Shout Bama-Lama” Also being released on Aug. 13, is the final album by the label. Recorded in Boston and self-produced, several of the session musicians include Levon Helm of The Band, and Mrs. Mull playing the electric piano.

Capricorn Records will support each of its acts with promotions in record stores, as well as radio spots and newspaper advertising, and a heavier emphasis will be placed on the cities that each act will be appearing.

Vital Statistics

1976

Marching All Over Again (1:55)
Hitte/Big Bear Stamps
FLIP: It Hurts To Want It So Bad

1977

Heavy Inspiration/Where You Lead (4:02)
Brahma Strumpet/Cat. 6260
FLIP: Not A Lover

1978

You Got Me (3:56)
Neil Young/Shag Nash & The Stray Garters
FLIP: Until You Say You’re Mine

1979

The Last Leaf (3:43)
Eldorado/Young & Old
FLIP: She Loves Me

5 New Sets From Atlantic

NEW YORK — Five new albums will be released by Atlantic Records this week, including LPs by Black Oak Arkansas, Jackie De Shannon, Michael Pedelitch, B. Lance and Keith Jarrett.

"If An Angel Came To See You, Would You Make Her Feel At Goose?" is the title of Black Oak Arkansas’ third album on the Atco label. Recorded in Miami's Criteria Studios, and produced by Tommy Dowd, the album presents nine new compositions by the rock and roll band.

"Jackie," is Miss De Shannon's first album for Atlantic. Produced by Jerry Wexler, Tom Dowd and Arif Mardin, the album presents a selection of current tunes composed by such artists as Neil Young, Steve Goodman and Van Morrison: plus four songs written by Jackie herself.

Michael Pedelitch has titled his new album "Keyboard Tales." On this record of self-composed songs, he sings and plays piano, organ, harpsichord, pump organ—and every other instrument. LP was recorded in San Francisco and produced by Geoffrey Haslam.

"Rallie! Man" is B. Lance's second Cotillion album. The man who wrote "The House That Jack Built," a hit on Atlantic, has arranged, produced and composed this album. Lance has assembled all the usual ingredients with various guitars, percussion and singing all vocals.

Produced by George Avakian, "Birth" presents the talents of Keith Jarrett with Charlie Haden, Paul Motian and Dewey Redman in an album of original jazz compositions by Jarrett featuring his work on keyboards, sax, steel drum, recorder and banjo.

Ornette’s Opus w/London Orch.

NEW YORK — Ornette Coleman, whose career as composer and performer has been marked by innovation in form and idea, went to London to realize his latest work, Skies. For the complex work, he took to the podium, leading the 85-piece London Symphony in the world premiere recording of this work, Coleman playing alto saxophone as well.

Although this is the first "symphonic" recording Coleman has made, the piece.is essentially a curation of the music he has been making all of his life. He was a recipient of the Guggenheim Award a decade ago, during which time he composed in forms—symphonies, string quartets—identified with classical music.

A preview of the new work was heard on last Thursday (15) at Columbia’s recording Studio B, 49 East 52nd Street. The album, Ornette’s second on Columbia (the first, Science Fiction) will be released later this month.

Polydor Markets Five New LP’s

NEW YORK — Polydor has announced a release of five new albums including singles that has been co-authored by James Brown, James Last, The JB’s, Randy Burns, and the original cast recording of the Off-Broadway musical “Don’t Bother Me, I Can’t Cope.”

Also on Aug, 15, the release of Tony Bennett and the Down Four will be dropped. The album is a double LP, "Tony Bennett and the Down Four." The Down Four is a group of five musicians from Tampa, Florida. Their first album entitled simply, "White Witch" was recorded at the newly designed Capricorn Sound Studios, and was produced by Johnny Sandlin, who has already toured briefly with Alice Cooper, White Witch will embark on their first cross-country tour in July.

Also on Aug, 15, is the release of James Last’s latest LP, "Time," which will be produced by George Avakian, the man who wrote "The House That Jack Built," a hit on Atlantic.

Also on Aug, 15, is the release of The Ohio Players-Westbound Records. The album is a double LP, "The Ohio Players." The Ohio Players are a six-piece band from Columbus, Ohio. Their first album entitled simply, "The Ohio Players" was produced by Jerry Wexler.

Also on Aug, 15, is the release of B. Lance’s second Cotillion album. The man who wrote "The House That Jack Built," a hit on Atlantic, has arranged, produced and composed this album. Lance has assembled all the usual ingredients with various guitars, percussion and singing all vocals.

Produced by George Avakian, "Birth" presents the talents of Keith Jarrett with Charlie Haden, Paul Motian and Dewey Redman in an album of original jazz compositions by Jarrett featuring his work on keyboards, sax, steel drum, recorder and banjo.

Cher’s Choir — The Villa Capri was the setting recently for a surprise birthday party for Cher's producer, the late Masso, vice-president and general manager of Kapp Records, presented Cher and Sonny Garrett, Cher's producer with a gold album certificated by the N.A.R.A for Cher's "Gypsies, Tramps And Thieves" album. Pictured from left to right: Chastity, Sonny and Cher's two-year-old daughter; Johnny Masso; Sonny; Cher and Sonny Garrett.

Cash Box — June 24, 1972

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www.americanradiohistory.com
Hollywood — Official Federal Trade Commission hearings have been held here, concerning various fraudulent and deceptive practices allegedly used by certain talent and modeling agencies throughout the Southern California area.

The public hearings, being conducted jointly by the FTC and the California Department of Consumer Affairs, are expected to focus public and authoritative attention on the acute consumer problem.

On coming to the halls of the Federal Trade Commission building next to the Los Angeles Convention Center, the commission took over the case from the Los Angeles Police Department. The FTC, under the direction of Consumer Protection Bureau Director J. F. Dugan, will continue the proceedings.

The public hearings began on Thursday, with the testimony of the agency's witnesses, who are expected to complete their testimony in the next few months by the FTC, various individuals.

Smokey, Miracles Make Final NY PA This Week

New York Richard Nader, in association with Madison Square Garden Productions, will present this Fri. (23) the farewell New York concert of Smokey Robinson & The Miracles in Madison Square Garden at 8 PM. The concert will be preceded by Four Tops, Junior Walker & The All-Stars at 7 PM.

Smokey has said that he would not tour this year, but that he would continue to record for Motown.

Berkely — Fantasy Records has announced a new single by the band from Berkeley, who has been a pursuing a solo career since his departure from Creedence Clearwater Revival. Tracks are "I'm So Tired" and "I'm Not Ashamed." The single is expected in August.

Hollywood — Songwriter Al Green and recording artist Aretha Franklin have signed with Atlantic Records. The artist's new single, "I'm Gonna Get You," is expected to be released this fall.

JERRY LEE’S TWO-SIDER

CHICAGO — Following the pattern of "Chantilly Lace," "Third, About A Darlin’," Mercury Records’ promo single, Elvis Presley’s promotion of the new Jerry Lee Lewis single as "pop and the other side as country.""Turn On Your Loveliness" is strictly pop, while the flip, "Lonely Weekend," is country. Both sides come off Lewis’ latest album, "The Killers.""Turn On Your Loveliness" is a country hit. Lewis’ single has been "I Want You To Love Me," and "I Want You To Love Me" is a double-sided single with a pop and an R&B appearance in country music. "McGee" and "Chantilly" were Top 50 hits until now, and are included in "The Killer Rocks On."
NEW YORK—Accommodating the expanded activities at the New 582-6885.

At the mid-Manhattan Rockefeller Center complex all exec.

From the suite of offices occupying a

One Rockefeller Plaza building.

The move marks a milestone for the company which entered the record business in May and has enjoyed recognition and sales on

Kingsway and Window Wide publishers. It is a release of jazz or-

entertainment.

They

The roster includes Freddie Hub-

George Benson, Grover Wash-

Washington, Jr., Hubert Laws, Esther Philip-

Lodge of B'nai

other recording companies are

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Telephone is:

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res-vice president of Cash

Ivy, Tennessee.

Cash Box — June 24, 1972

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www.americanradiohistory.com
FRIJID PINK
1st Single
LION-115
"EARTH OMEN"
from their
1st Album
LION-1004

On Their New Label
LION
Distributed by MGM Records, Inc.
© 1972 MGM Records, Inc.
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Country Music Report

Writers & Pubs Vs. Labels: Sherman Anti-Trust Filed

NASHVILLE — A Sherman anti-trust suit has been filed against 17 record labels by a group of 23 Nash- ville songwriters and three publishing firms. The suit charges breach of con- tract to the extent of $300 million in damages.

The plaintiffs claim that record club sessions are arranged with a special rate deal with the writers, but that the labels' computers are then geared to a 25% royalty rate, which is claimed to reduce the previously agreed-upon rates by 25%, which violates the antitrust laws.

The suit was filed in Music City's U.S. District Court by attorneys Grant Smith, Don Cantrell, James L. Roberts, R. B. Parker Jr. and Jerry Jackson, CPA, all of whom represented the writers and publishers. It contends that record companies have been "illegally underpaying writers and copyright owners for many years" and forcing them to receive only "minimal royalties" for their songs. The suit also claims that these companies have refused to record songs unless the copyright owners entered a private licensing agreement with them which would not be in accordance with the 1909 copyright law that requires a 2-cent royalty per record. The writers and publishers feel that the labels are attempting to monopolize the music industry by making it difficult for smaller, independent firms and artists.


Three Join CMA West

NASHVILLE — Rex Allen, Bill Hol- lingshead and Tex Williams have been named to the west coast membership committee of the Country Music As- soc., according to Bill Faer, president of CMA. The three artists and Holling- head, who is co-ordinator of country music talent for Knotts Berry Farm, are, according to Faer, "representing the only real core of the country music industry.

A motion picture and television star, Rex Allen is one of the artists from Hollywood, Calif. who played in the National Barn Dance, from WJS in Chicago. He is a well known rodeo circuit performer who has had hits as "Don't Go Near The Indians" and "Tiny Bubbles."

Hollingshead, in addition to his western background, is a major country music artist at Knotts Berry Farm, has handled the committee's comments and interviews with national publications such as Los Angeles Times and the L. A. Herald Examiner.

The third member of CMA, Tex is a businessman as well as an artist. He records for Monument Records and has served as president of the Acade- my of Country & Western Music on the west coast.

Lee Signs Three Acts

NASHVILLE — Three entertainers have recently joined Buddy Lee At- twoods agency.

Rennie Sessions, who is an M.G.M. recording artist, shifted his endeavors from the California music scene to Music City.

The Pete Drake Show, is led by Pete Drake who is one of Nashville's most popular instrumentalists and possesses his own musical ability, Pete's show contains Paul Kirkland, Dave Brown (Drt. Records), Josie Brown (Capitol Records), The Cate Sisters (MGM Records) and J. Fontana (Drummer).

Ron Stonesman, who after many years with his family group, has found success as a single performer and Dot recording artist. Ron's abili- ties range from country comedy to traditional country music.

Country Artist of the Week:

BOBBY LEE TRAMMELL

"LOVE ISN'T LOVE (TILL YOU GIVE IT AWAY)"—That's Bobby Lee Trammell's philosophy and most recent hit on Souncot Records. Bobby is no stranger to the "hit" scene, having had two gold records in the rock field, "You're The Mostest Girl" and "Arkansas Twist", before returning to country music, his first love.

Arkansas-born Bobby Lee is a veteran concert and stage artist, having played a large portion of America's major tv shows, and carries a heavy booking schedule.

Bobby Lee Trammell's recording is produced for the Orlando, Florida-based Souncot Records by MGB Productions, Ricci Marino, executive producer.

Atkins Suffers Knee Injury

NASHVILLE — Chet Atkins has suffered extensive damage to his knee, as the result of a fall which occurred during a rehearsal of the Jerry Reed "When You're Hot, You're Hot" TV show, in Studio 31 at Hollywood's CBS Television City. According to X. Cose, personal manager to Atkins, "Chet was working on a platform and apparently it 6 feet high, when he simply lost his footing and hit the floor. Atkins was in the midst of a duet with Reed, when the accident took place, and he insisted on returning to the platform until the Beatles medley they were doing was completely satis- fied.

Upon hobbling to the network nurses station, Atkins was then received ice- back treatments, and was taken to the hospital for emergency treatment by Dr. Mundinh. The doctor feels he has several torn ligaments.

The show, which Atkins finished taping while wearing bandages, is to be aired over CBS this season as a portion of Glen Campbell's summer replacement series, regularly hosted by Jerry Reed.

Ritter Tribute

HOUSTON — Leroy J. Glaser, pres- ident and owner of the KIKK sta- tions, and program director Bill Bailey, has announced a Texas tribute to Tex Ritter. The show is slated for the Sam Houston Coliseum on Sun- day, July 30, and will be headlined by the Johnny Cash Show, starring Johnny Cash, the Statler Brothers, June Carter, Carl Perkins, the Carter Family, and the Tennessee Three with Larry Butler. Also appearing at this tribute will be Roy Acuff, Loretta Lynn, Minnie Pearl, Ernest Tubb, and Hank Thompson.

Cash To Head Dove Awards

NASHVILLE — Johnny Cash will be performing and participating in the 1972 Dove Awards program of the Gospel Music Assoc.

Les Beasley, president of GMA, and W. F. (Jim) Myers, chairman of the awards committee, jointly announced the country music personality would be the "star performer" of the awards program scheduled for Oct. 6 in Nashville's War Memorial Auditori- um.

Roy Horton's N. Y. Seizure

NEW YORK — Roy Horton, Peer- Southern music executive and one of the driving forces of CMA (Country Music Assoc.) since its beginning, was hospitalized in New York, Friday evening, June 9, following his col- lapse from chest pains and exhaust- ion. Prompt action by Houston, Tex- as, record producer RKO, by whom Roy was visiting at the Hotel Roosevelt, got him to Roosevelt Hospital in time to avert further sei- zures. Horton was subsequently moved to Deepshiel Hospital on Long Island where he is undergoing treat- ment and further medical tests.

Oddly enough, his brother, Vaughn Horton (veteran songwriter) was born on the same day, just a week ago after treatment for similar condition.

Horton, former chairman of the board of CMA, directs the country music activities for the giant Peer- Southern Organization which pio- neered the country music industry by recording Jimmy Rodgers and the Carter Family.

Buck Lake Fest

ANGOLA, INDIANA — Buck Lake Ranch in Angola, Indiana will host the Second Country Festival, which opens June 25.

RATED GT, the show starts at 10:00 AM in two show areas and will feature Loretta Lynn, Mel Tillis, Hank Williams, Jr., Faron Young, Conway Twitty, Waylon Jennings, Namar Morris, Merle Kilgore, Anthony Armstrong Jones, Gary Shope, along with the Twitty Birds, the Chestin' Hearts, The Statesiders, the Country Deputies, and the Duke of Paducah.
YOU ALMOST SLIPPED MY MIND
by KENNY PRICE
from the forthcoming Kenny Price album "You Almost Slipped My Mind" LPS-4763, PBS-2025
RCR Records and Tapes

1 THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo (Dot 17406) (Prime-Delta-Japo-BMI)
2 MADE IN JAPAN Buck Owens (Capitol 3314)
3 ELEVEN ROSES Hank Williams, Jr. (MGM 14371) (Jack & Bill-MACAP)
4 ON OUR LAST DATE Conway Twitty (Decca 29546) (Acuff-Rose-BMI)
5 THAT'S WHY I LOVE YOU LIKE I DO Sonny James (Capitol 3322)
6 KATE Johnny Cash (Columbia 45590)
7 LONESOME LONESOME Roy Price (Columbia 45583) (Screen Gems-Columbia-EMI)
8 CAB DRIVER Tony Booth (Capitol 17400) (Blackhawk-BMI)
9 I'VE FOUND SOMEONE OF MY OWN Cal Smith (Decca 32956) (Mercury-EMI)
10 REACH OUT YOUR HAND Tammy Wynette (Columbia 10558) (Jaye-Jennett-BMI)
11 LOST FOREVER IN YOUR KISS Porter Wagoner & Daily Parker (RCA 26755) (Owepac-BMI)
12 DELTA DAWN Tanya Tucker (Columbia 45580) (United Artists/BMI-ASCAP)
13 GRANDMA HARP Wanda Hoggard (Capitol 7946)
14 LOVING YOU COULD NEVER BE BETTER George Jones (Capitol 4655) (Atlan-BMI)
15 I'LL BE THERE Johnny Bush (Whitin 1) (Whitin-BMI)
16 IS IT ANY WONDER THAT I LOVE YOU Pat Starks (RCA 26756) (Jack & Bill-MACAP)
17 I'VE GOT THE FEELING Dory Moore (Capitol 3307) (Columbia-MCI)
18 SHOW ME Barbara Mandrell (Columbia 45580) (United Artists-BMI-ASCAP)
19 BORROWED ANGEL Porter Wagoner (Capitol 1046) (Ember-BMI)
20 WOULD YOU WANT THE WORLD TO END Mel Tillis (MGM 14372) (Screen Gems-BMI)
21 MY HEART HAS A MIND OF ITS OWN Susan Raye (Capitol 6494) (Capitol-EMI)
22 IT'S GONNA TAKE A LITTLE BIT LONGER Charlie Pride (RCA 01707) (P-Gem-BMI)
23 ALL THE LONELY WOMEN IN THE WORLD Bill Anderson (Decca 32950) (Chalone-BMI)
24 LET'S ALL GO DOWN TO THE RIVER Judy Miller & Johnny Paycheck ( RCA 34119) (RCA-BMI)
25 SEND ME SOME LOVIN' Hank Williams, Jr. & Less Johnson (MGM 13553) (Wilson-BMI)
26 THE KEY'S IN THE MAILBOX Tammy Wynette (Capitol 3358) (Top Row-BMI)
27 GOOD MORNING COUNTRY RAIN Jeanne C. Riley, OGM 14361 (Columbia-Mercury-BMI)
28 A SEED BEFORE THE ROSE Tommy Dragge (Columbia 37165) (Perrone-ASCAP)
29 LISTEN TO A COUNTRY SONG Jeanie Anderson (Columbia 45515) (Acuff-Rose-BMI)
30 MANHATTAN KANSAS Dan Campbell (Capitol 3305) (Tree-BMI)
31 THANKS FOR THE MEMORIES Barbara Fairchild (Columbia 45534)
32 LOVE ISN'T LOVE (TILL YOU GIVE IT AWAY) Bobby Lee Tramm (Source 1135) (T-Farrell/RoYale-MACAP)
33 AIN'T NOthin' SHAKIN' Billy "Crash" Cready (Catherine 2115) (Catherine-BMI)
34 LET HIM HAVE IT Jen Howard (Decca 29556) (MGM 14373) (Ember-BMI)
35 WHAT AM I GONNA DO Bobbie Bare (Mercury 72217) (Screen Gems-Columbia-BMI)
36 SOFT, SWEET AND WARM David Houston (Capitol 10870) (Jays-BMI)
37 BIG BLUE DIAMOND Jacky Ward (Target 0106) (Capitol-BMI)
38 JUST PLAIN LONELY Ferlin Husky (Capitol 33260) (Palm-EMI)
39 ME AND JESUS Tom T. Hall (Mercury 17328) (Halsall-BMI)
40 COUNTRY MUSIC IN MY SOUL George Hamilton IV (RCA 0697) (Acuff-Rose-BMI)
41 GONE (OUR ENDLESS LOVE) Kitty Walker (MGM 14374) (Top Row-BMI)
42 ME AND JESUS Annie Rachel, Best Way, Veracious—(RCA 07160) (Mercury-EMI)
43 ONE WOMAN'S TRASH Bobbie Byrd (Capitol 3301) (Tom-Tom-BMI)
44 SWEET DREAM WOMAN Kasseens Jennings (RCA 0698) (Blackwood, Back Road-BMI)
45 A SPECIAL DAY Arlene Harden (Columbia 45577)
46 YOU ALMOST SLIPPED MY MIND Kenny Price (RCA 0676) (Shore-BMI)
47 SAD SITUATION Skook Davis (RCA 0681) (Tree-BMI)
48 IT TAKES YOU Rich Lunner (Capitol 14389) (Jack & Bill-MACAP)
49 SUNSHINE & RAINBOWS/ THE NIGHT'S NOT OVER YET Roy Drusky (Mercury 73292) (Smilin'-BMI)
50 WHY DON'T WE GO SHERWIE AND LOVE George Perry (Capitol 6494) (MCI-BMI)
51 BLESS YOUR HEART Freddie Hart (Columbia 13026) (RCA-BMI)
52 ASHES OF LOVE Dickie Lee (RCA 01701) (P-Gem-BMI)
53 LONELY WEEKENDS Jerry Lee Lewis (Mercury 73295) (Palm-BMI)
54 DO YOU REMEMBER THESE Nation Boy (Mercury 73280) (House of Cane-BMI)
55 CAN'T BE THE DAY Kenny Vernon (Capitol 3303) (Soma-BMI)
56 IF YOU TOUCH ME Jack & Bill (Columbia 17421) (Mega-0074)
57 CHANTILLY LACE Johnny Lee (Mercury 73737) (Columbia-BMI)
58 NANA BEAR Carl Smith (Columbia 45558) (Green Grass-BMI)
59 I'M ONLY A WOMAN Dottie West (Columbia 32945) (Columbia-BMI)
60 SHE LIKES WARM SUMMER DAYS Harlan Cape (MGM 0074) (Twentieth-ASCAP)
61 WOMAN (SENSUOUS) Sonny James (Hickory 1638) (Sons of the Pioneers)
62 I'M THE MAN ON SUSIE'S MIND Glen Barb (RCA 1520) (RCA-BMI)
63 VIRGINIA John Shepherd (Capitol 3315) (House of Cane-BMI)
64 JUST IN TIME Charlie Louvin (Capitol 3305) (Columbia-BMI)
65 ONE MORE TIME Johnny Neel (RCA-Capitol 3309) (Acuff-Rose-BMI)
66 LOVE IS A GOOD THING Johnny Paycheck (Capitol 10876) (Jack & Bill-ASCAP)
67 PRIDE unmanned (Decca 32964) (Columbia-BMI)
68 IF IT FEELS GOOD DO IT Don Gibson (MGM 17423) (Palm-EMI)
69 100 LBS. OF CLAY Hobie C. Rice (Arabian American 62)
70 GLORY SPECIAL Ray Stevens (Ramsey 72090) (RFD-BMI)
71 JUST OUT OF REACH Eddy Arnold (RCA 0705) (RCA-BMI)
72 DO YOU WANT TO DANCE Jack Smith (Target 0105) (Jack Smith-ASCAP)
73 THE ROADMASTER Freddy Weller (Columbia 45286) (Young World/Central Stars-BMI)
74 THEY CALL THE WIND MARY Jack Bowers (RCA-Capitol 72186)
75 HOW I LOVE THEM OLD SONGS Jim Ed Brown (RCA 0112) (RCA-Capitol-EMI)
C & W Singles Reviews

LORETTA LYNN (Decca 32974)
Here I Am Again (2:44) (Evil Eye, BMI—S. Silverstein)

Here’s Loretta again, with another Shel Silverstein song that should be as big as her last Silverstein-penned smash, “One’s On The Way.” While her last tune was on the lighter side, this one has a rich and serious sound. Flip: no info available.

TAMMY WYNETTE & GEORGE JONES (Epic 10881)
The Ceremony (3:03) (Algie, BMI—C. Taylor, J. Strickland)

Just to make sure that people know that they are married, Tammy and George act out their wedding ceremony in song. Should go over big with sentimentalists. Flip: no info available.

BUCK OWENS & SUSAN RAYE (Capitol 3368)
Looking Back To See (2:27) (Dandellion, BMI—J. E. & M. Brown)

Buck and Susan have a cute and catchy novelty tune here that gushes with happy feelings and should waste no time jiggling its way up the charts. Flip: “Cisyin’ Time” (2:44) (Blue Book, BMI—B. Owens).

TOM T. HALL (Mercury 73297)
The Monkey That Became President (3:00) (Hallnote, BMI—T. T. Hall)

Tom T. Hall presents the solution to all world problems with his original tune that asks “Would you rather have a monkey in Washington, D. C., or have those people there making monkeys out of you and me?” How can he miss? Flip: “She Gave Her Heart To Jethro” (4:08) (Hallnote, BMI—T. T. Hall).

JERRY REED (RCA 0738)
Alabama Wild Man (2:33) (Vector, BMI—J. Hubbard)

Jerry tells the tale of his wayward, guitar pickin’ youth which led to his nickname of the Alabama Wild Man. The way he plays and sings, he lives up to his name and sure sells records. Flip: “Take It Easy (In Your Mind)” (2:46) (same credits).

CHARLIE MCCOY (Monument 8546)
I’m So Lonesome I Could Cry (2:26) (Fred Rose, BMI—H. Williams)

The lonesome harmonica of Charlie McCoy convinces us of its ability to weep as it unfolds a fine instrumental version of this Hank Williams classic. Should be a hit for the Real McCoy. Flip: no info available.

JACK BLANCHARD & MISTY MORGAN (Mega 0082)
Washin’ Harry Down The Sink (3:05) (Birdwalk, BMI—J. Blanchard)

From the folks who gave us “Tennessee Birdwalk” and “Legend of Chicken Fat,” comes another cute novelty, cute for everyone but Harry, that is, but certain to get a good airplay. Flip: no info available.

TOMMY CASH (Epic 10885)
That Certain One (2:17) (House of Cash, BMI—D. Reid)

Tommy Cash has a strong and folksy sound in this colorful ballad that incorporates that famous Cash family vocal “tremble.” Radio programmers should pick up on this one quickly, Flip: no info available.

LOIS JOHNSON (MGM 14401)
Rain-Rain (2:16) (G. S. Paxton, BMI—Acoustic)

Hank Williams’ pretty singing partner ventures out on her own for a very catchy and commercial version of a popular Gary S. Paxton tune. Stands to command sizable listenership from both C&W and pop markets. Flip: “My Heart Has A Mind Of Its Own” (3:04) (Screen Gems-Columbia/Efsee, BMI—H. Greenfield, J. Keller).

KITTIE WELLS (Decca 32976)
Looking For Love (2:46) (Neehadht, BMI—W. Manning, B. Phillips)

With a simple but very important message of brotherhood, Kittie Wells is well equipped both lyrically and vocally to score substantially with both old and new country audiences. Flip: “A Bridge I Just Can’t Bury” (2:17) (same credits).

STONEWALL JACKSON (Columbia 45632)
Tom & Tim The Pages Of Life (2:35) (Algie, BMI—C. Taylor, A. Wilson)

Stonewall relates the many lessons he’s had to learn the hard way, through experiencing them. By singing this song, he hopes to save his fans from going through the same troubles. Flip: no info available.

RHETT DAVIS (Capitol 3369)
Just Bidin’ My Time (2:38) (Beachwood, BMI—G. MacLellan)

Rhett Davis delivers a sensitive and meaningful version of a fine song by Gene MacLellan, who also wrote “Snowbird” and “Put Your Hand In The Hand.” Could put Rhett on the map. Flip: “The Call” (3:04) (same credits).

Joe Stampery's new smash single, "If You Touch Me (You've Got To Love Me)"

When they hear it [They've got to buy it].

Joe Stampery is one of the hottest country boys around and his new single, “If You Touch Me (You’ve Got To Love Me)”, is a very very hot record. In just three weeks it’s on the charts and it’s already receiving country-wide sales and air-play. Following close on the heels of Joe’s “Hello Operator”, this makes five chartmakers in a row for Joe Stampery.

“If You Touch Me [You’ve Got To Love Me]”

b/w “All The Praises”
DOA-17421

Ray Prince

Joe Stampery

Famous Music Corporation
A Gulf & Western Company

Cash Box — June 24, 1972

35
Top Country Albums

1. REAL McCIOY
   (Epic 31239)
2. THE BEST OF CHARLEY PRIDE
   album
3. LET ME TELL YOU ABOUT
   A SONG
   (Columbia ST 802)
4. LIVE AT THE NUGGET
   (Capitol ST 10299)
5. A THING CALLED LOVE
   Johnny Cash (Columbia)
6. THE "KILLER" ROCKS ON
   (MCA 837)
7. LOVE WALKED IN
   (Capitol ST 11014)
8. THAT'S WHY I LOVE YOU
   LIKE I DO
   Sunny Lyras (Capitol 11057)
9. SOMETHING OLD
   SOMETHING NEW
   (Mercury 61359)
10. WE ALL GOT TOGETHER
    AND . . .
    (Capitol 61362)
11. GEORGE JONES
    (Epic 31321)
12. ANNE MURRAY
    (Capitol ST 11024)
13. ONE'S ON THE WAY
    (Decca 53349)
14. AIN'T WE HAVIN' US
    A GOOD TIME
    Connie Smith (RCA 4894)
15. HE TOUCHED ME
    (Decca 53355)
16. SOMEONE TO GIVE MY
    LOVE TO
    (RCA 4909)
17. HANK WILLIAMS, JR.
    (MGM 8422)
18. BEDTIME STORY
    (RCA 4895)
19. ME & MITCH
    (Capitol ST 11015)
20. ALL THE LONELY
    WOMEN IN THE WORLD
    (Decca 5344)
21. DETOURS
    (Decca 4818)
22. THE ORIGINAL TRAVELING
    MAN
    (Mercury 61355)
23. CHARLEY PRIDE SINGS
    HEART SONGS
    (RCA 6417)
24. IT'S FOUR IN THE MORNING
    (RCA 4639)
25. CRY
    (Capitol 11039)
26. GOD BLESS AMERICA AGAIN
    (RCA 4690)
27. CONWAY TWITTY SINGS
    THE BLUES
    (RCA 4690)
28. CONWAY TWITTY SINGS
    GREATEST HITS, VOL. 1
    (RCA 61365)
29. BLESS YOUR HEART
    CONWAY TWITTY SINGS
    THE BLUES
    (RCA 4690)
30. I CAN'T SEE ME
    WITHOUT YOU
    CONWAY TWITTY (Decca 53359)

Country LP Reviews

CONWAY TWITTY'S GREATEST HITS, VOL. I
- Decca 5352
Decca Records had foresight in calling this album "Greatest Hits, Vol. I," because in Conway Twitty's case, there will certainly be a volume II to follow, and perhaps additional volumes after that. Conway has spent a solid decade creating country hits for himself as well as other top cut artists such as Ray Price. When Harold Jenkins changed his name to Conway Twitty, he certainly picked a weird-sounding name, but it has become a household word to country folk everywhere. The album includes "I Wonder What She'll Think About Me Leaving," "That's When She Started To Stop Loving You," and "The Image Of Me," "Next In Line" and "To See My Angel Cry."

NEED YOU—David Rogers—Columbia 31506
Country music has over the past few years branched into the categories of traditional and progressive. Artists would either cling to their traditional roots, attempting to perform one-hundred percent according to the rulebook, or they would get by with the progressive bug and abandon all their heritage for "far-out" new frontiers. David Rogers does neither, he sings exactly as he feels and tells the truth to his listeners; by doing so he encompasses as many roots as he does frontiers, and delivers a lot of music for a lot of listeners. Tunes range from his recent "Need You" to the old Brook Benton hit, "It's Just A Matter Of Time." Production is by Pete Drake.

ON THE SOUTH BOUND—Lester Flatt & Mac Wiseman
In March, 1971, Lester Flatt and Mac Wiseman played and sang together for the first time in 23 years. After their reunion, they decided to stay together as a team, and this new album shows ample reason why they made their choice. Flatt & Wiseman are two of the most authoritative and just plain talented bluegrass-folk instrumentalists on the scene, but this album is mainly a vocal project which brings their lesser-known singing abilities to the fore. Included are "How Lonely Can You Get," "Me And Your Memory," "Are You Coming Back To Me" and the title tune.

Cash Box — June 24, 1972
Farrell Sets New Deal w/ Carlin Music

NEW YORK — Wes Farrell, president of the Wes Farrell Organization, has finalized negotiations for a new deal to have Carlin Music, headed by Fredie Biencat, represent Farrell's publishing group in the United Kingdom.

Farrell noted that Carlin Music has been responsible for more than 20 chart records owned by Farrell publishing in the United Kingdom. Those songs include such hits as "I'm Going To Make You Mind" by Lou Christie; "Knock Three Times" and "Candies" by Dawn; and David Cassidy, most recent single "Could It Be Forever" and his LP.

Farrell stated that execs from both his west and east coast operations will now be spending more time in Europe—"staying in close communication and returning important activities of the Farrell Group." Farrell also revealed that with his new international alignment he plans to acquire more important product of "untapped talent" for Chelsea Records, which is manufactured and distributed by RCA Records.

CBS Opens Irish Office

DUBLIN, IRELAND — CBS officially has its Irish office with a party held at Dublin's Picasso Club. Label runs the ranks of other major recording companies which are already established in Dublin. The decision came at the end of CBS's distributing deal with Pye Records, one of the only companies to have a stake in pressing plant in Ireland. CBS will continue to utilize the Fyve plant, but only to a marginal degree, as most product will be shipped from CBS' Aston Clinton plant in England. The Warner-Reprise, Elektra and Atlantic catalogs will be handled by CBS as an addition to the existing contract. WEA Records holds with CBS UK.

One of the first hits the Irish company has had to deal with is the Johnny Cash single, "A Thing Called Love," and heavy demand is expected with Gordon Lightfoot and Leonard Cohen, both popular artists in Ireland. The companies managing director is David Duke, who was previously with Coca Cola, and press and promo is headed by Jackie Hayden.

Tokuma To Import Ger., Polish Disks

TOKYO — Yasuyoshi Tokuma, president of Tokuma Music & Video Co., Ltd., has returned from the tour of Europe where he took part in the International Phonograph Record Association (IPA) in Paris, and visited labels Gig (East Germany), and concluded a contract to import Polish records with Alipsorona. (The National Record Agency) in Warsaw.

"In IPA" Tokuma said, "many discusions were focused mainly upon Copy right law. Alipsorona is the only record company in Poland to have joined EMI (European Phonograph Industry) and the polish records will released in Japan by the Clayiev label. I also hope to add Japanese records to the western world."

Stigwood, Park Lane Canada Tie

HOLLYWOOD — The Robert Stigwood's Park Lane, Inc. has signed a multi-year contract with the Edmonton, Alberta-based F. S. R. O. Music Ltd. RSQ will administer Park Lane's affairs in Canada and will have publishing rights to the company's roster of writers worldwide as well as managing the numerous groups signed to Park Lane.

The contract, for an undisclosed amount, was signed by Steve Stevenson for the Robert Stigwood Organization, and by Wes Dakus of Park Lane Music Ltd.

Dokus recently sold out his interest in Spire International, Canada's largest booking agency, to concentrate on indie production and publishing.

Maple Music Junket 'Shows 'The Way To Canada Talent

TORONTO — Five shows and $100,000 plus later with more than 50 European reviewers and radio people in tow, back in their own environment, the consensus of opinion by all was that this was the first time the Maple Music Junket, organized by R.C.A. of Canada, and the first time the program was sponsored by the Musi c Division of the Maple Music Co., this was one of the most successful "promotion events." The cities of Montreal and Toronto turned on, particularly Montreal to make welcome the big name writers and editors of the UK. France, Belgium, Spain, Italy. Germany, Holland and Radio stations CKYQ and its sister FM station CHOM, did everything possible to bring attention to the big shows that were being put together by Donald K. Donald, CKYQ general manager who was in charge of the Gazette to welcome the visitors to Canada and also advertised the shows that were to be put on at Place Des Arts. Both shows drew capacity houses with the English gig being sold out a couple of days in advance.

The Montreal show was London's Pooppy Family with Tapes tes, Frank Mills, Miss Kateham, Andy Gagnon, the Stampeders and Anne Murray following. Miss Murray's act was marred by technical problems but she went on to a standing ovation and an encore for an encore followed by standing ovation. Montreal's press reported cooly on the event.

In Toronto Toronto displayed its usual conservative attitude. Although the Maple Music Junket through Bobbie York and Arnold Goughch warned things up with a vive lunch肯, a tour of Toronto including Ontario Place and just before their return to England, a "aside"-lifetime trip to Niagara Falls. The Toronto press brought in its big guns bringing discredit to the Maple Music Junket and the first show which was held at Massey Hall.

Blue Thumb/Island UK Tie

NEW YORK — Famous Music Corp. has concluded a licensing agreement between Blue Thumb Records and Island Records, reports Tony Martell, president.

Blue Thumb, manufactured domestically through Famous Music, will be distributed in Britain by Island Records. Island will distribute all Blue Thumb product, inclusive of the record and publishing agreement. The agreement is effective immediately.

Island will launch the Blue Thumb label in Britain, under its own label origin with a large promotion campaign backing it. The first releases will be Hugh Mankelta's "Home is Where the Music Is," Dan Hicks and the Hot Licks "Hitting it Rich," and Dave Mason's "Headkeeper."

This is Island's first USA catalog deal, and the Blue Thumb president, managing director of Island Records stated: "we are delighted to be signing this agreement as Blue Thumb and ourselves have similar ideas of product that are looking forward to a close working relationship with them."

BUILDING HITS — The president of King Records, Mr. Machijiri, presented Richard and Karen Carpenter with gold disks for their "Carpenters Golden Prize" LP and their single, "Superstar." The releases have sold 100,000 and 300,000 copies, respectively, in Japan. The duo arrived in Japan after visits to Australia and Hong Kong.

Nippon Columbia Drop In Sales, Profits Since Sept.

TOKYO — Nippon Columbia sales for the period since Sept. 21, 1971 were down 10%, over the previous period, 191,000,000 yen ($10,000,000). Tatsui Shobochi, president of the company, told a shareholders meeting that the decline came despite cutbacks in personnel last Nov.

While he didn't expect a big upturn in the Japanese market, he noted that the company will initiate policies designed to improve business. These include strengthening of the company's sales department and the development of new markets, among other concepts.
Yagisawa Seeks Experience, Youth

TOKYO—Toshibo Yagisawa, president of Victor Ongaku Sangyo K.K. (Victor Musical Industry Co., Ltd.), which has been newly established separating it from Nippon Victor Co., Ltd., held a press conference at a Tokyo hotel in Tokyo to announce his initial policies.

His primary aim, he said, is to "think it's very important to harmonize the past, present and future. It is the responsibility of the experienced persons and younger people to make it possible."

The president of our company is only the expectations of many people who have contributed to Nippon Victor Co., Ltd. for 45 years."

5 Ember LP's

LONDON—Five albums have been scheduled for mid-June release by Ember, the new label owned by the London-based Columbia. These include two LP's highlighting selections from Tristan Und Isolde, Lo Isolde, and the Traviata and the first three of the "Second Fifty," a series of albums featuring the first five tracks of each of the world's greatest operas. The series will be in three volumes and will be available in the U.S. for $6.50 each.

The others are The Good Vibrations, Dance Party, Explosion, and the Great Britain series.

Cash Box — June 24, 1972
What a record! In 4 months:
16 # one hits
6 # two hits
7 # three hits
and 27 others in the Top-10!

Compiled from Scandinavian radio charts.

In the Top ten hits:

A THING CALLED LOVE
Atjazz Cuts — CBS

OUTFIT ER GOTT AT VAERE
A Musical from my old home town — Peter Bell — Polydor

GO AWAY LITTLE GIRL
The Byrds — CBS

DU HAR EN CHANCE ENNU
Singing in my backyard — Elizabeth Edberg — Polydor

HALLELUJAH
Skeidar — CBS

SING A SONG OF FREEDOM
Blind Faith — Columbia

I DON'T WANT TO BELIEVE
Eleni Pesatsi — RCA

OTHER TOP TEN HITS

*1 hits
LUVER HA SÅ MYCKET GOTT ATT GE
Hans Alfredsson — CBS

VOLKOMMEN TIL VERDEN
Valen Zambra — Philips

BEAT THE INVADER
Johnny Cash — CBS

*3 hits
SING A SONG OF FREEDOM
Blind Faith — Columbia

ATT MAN ALDRIG BLIR STOR
I phmete and my bladder — Philips

ET ENNESTE LIV
Eike Gould — Metronome

JEG KAN'T STOP HELPING YOU
Eleni Pesatsi — RCA

SON OF MY FATHER
Bjørn Alfredsson — CBS

SOMMEREN VEFTER
Andre Pettersen — Philips

DETOY I'LL DO IT MY WAY
Pertas Rynecki — Philips

HALLELUJAH
Skeidar — CBS

SHES A LADY (SAY WHAT YOU WANTA SAY)
Skeidar — RCA

AMERICAN PIE
Don McLean — A&M

GLAS DIG JULI FOR EN DAG
Gordon Lightfoot — Polydor

TANK OM MAN VARA KUNDE SVARA
Pia Fresta — RCA

YOU'VE GOTT A FRIEND
Catie Kog — A&M

TAPESTRY (LP)
Carole King — A&M

AMERICAN PIE (LP)
Don McLean — A&M

MUSIC (LP)
Catie Kog — A&M

On the way up:

IDA OCH FRIDA OCH ANNE-MARIE
Greta Lanner — Polydor

LITTLE BITTY PRETTY ONE
Buddy Holly — Epic

GAUMAL, NYKRONEN VIRA
Anna-Karin Sten — Polydor

On the way up...

Sweden Music AB
Polar Music AB
Nybrogatan 53
Box 5265
S-102 43 Stockholm, Sweden

Cable: Swedenmusic Stockholm
Tel.: 11959
Telephone: 630310

www.americanradiohistory.com

And we're moving...
### Britain

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<tr>
<td>9</td>
<td>Sister Jane-New World-Rak-Chinnichap/Rak</td>
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<tr>
<td>10</td>
<td>Mary Had A Little Lamb-Wings-Apple-Northern/McCartney</td>
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<tr>
<td>11</td>
<td>Isn't Life Strange-Muddy Blues-Threshold-Threshold</td>
</tr>
<tr>
<td>12</td>
<td>Amazing Grace-Royal Scots Dragon Guards-RCA-Harmony</td>
</tr>
<tr>
<td>13</td>
<td>A White Shade Of Pale-Procol Harum-Magni-Fly-Essex</td>
</tr>
<tr>
<td>14</td>
<td>Rockin' Robin-Michael Jackson-Tamla Motown-Carlton</td>
</tr>
<tr>
<td>15</td>
<td>Come What May-Vicky Leandros-Philips-Louvigny</td>
</tr>
<tr>
<td>16</td>
<td>A Thing Called Love-Johnny Cash-CBS-Valley</td>
</tr>
<tr>
<td>17</td>
<td>Take Me Back-One-Slide-Polydor-Born Schreoder</td>
</tr>
<tr>
<td>18</td>
<td>Doobedood-Diana Ross-Tamla Motown-Jobete-Carlton</td>
</tr>
<tr>
<td>19</td>
<td>Leeds United-Leeds United FC-Chapter One-Hushaby/Carlton</td>
</tr>
<tr>
<td>20</td>
<td>Tumbling Dice-Rolling Stones-Rolling Stones-Essex</td>
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### CashBox International Best Sellers

### Japan

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<tbody>
<tr>
<td>1</td>
<td>Setono Hanayome-Rumiko Koyanagi (Reprise/Warner-Pioneer) Pub: Watanabe</td>
</tr>
<tr>
<td>2</td>
<td>Hitorijja Naime-Mari Amachi (CBS-Sony) Pub: Watanabe</td>
</tr>
<tr>
<td>3</td>
<td>Moti Moi Of Me-Neil Reid (London/King) Sub-Pub: Folkster Music</td>
</tr>
<tr>
<td>4</td>
<td>Taiyo Ga Kureta Kisette-Aoi Sankaku Jogi (Columbia) Pub: All Star</td>
</tr>
<tr>
<td>5</td>
<td>Kitaguni Yukide-Eiko Shurei (Reprise/Warner-Pioneer) Pub: All Staff</td>
</tr>
<tr>
<td>6</td>
<td>Furimukanoh-Hommy Nighty (Union/Teichiku) Pub: Astro Music</td>
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<tr>
<td>7</td>
<td>Junketsu-Saori Minami (CBS-Sony) Pub: Nichion</td>
</tr>
<tr>
<td>8</td>
<td>Koino Tsuiseki-Oyain Puifui (Toshita) Pub: Takakarajima Pub</td>
</tr>
<tr>
<td>9</td>
<td>Yoske No Teishohe-Shoji Ishihashi (Crown) Pub: Crown Pub</td>
</tr>
<tr>
<td>10</td>
<td>Koso Ai Ni Ikite-Hiroshi Uchimaya &amp; Cool Five (RCA/Victor) Pub: Watanabe</td>
</tr>
<tr>
<td>11</td>
<td>Konore Ookami-Yukio Hashi (Victor) Pub: Oriental</td>
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<tr>
<td>12</td>
<td>Sarubia No Hana-(Canyon) Pub: Art Pub</td>
</tr>
<tr>
<td>13</td>
<td>Yasutomo Ai-Kenji Sawada (Polydor) Pub: Watanabe</td>
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<tr>
<td>14</td>
<td>Hatoba Mashi-Shinji Mori (Victor) Pub: Watanabe</td>
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<tr>
<td>15</td>
<td>Matte Iru Onna-Hiroshi Itsuki (Minion/Thorokawa) Pub: Toho Trading</td>
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<tr>
<td>16</td>
<td>Mother And Child Reunion-Paul Simon (CBS-Sony) Sub-Pub: Shinko Music</td>
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<tr>
<td>17</td>
<td>Sayanara O Suratamene-Billy Banhan (Kit/Columbia) Pub: NTV Music</td>
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### Argentina

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<thead>
<tr>
<th>TW</th>
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<tbody>
<tr>
<td>1</td>
<td>Un Gato En La Oscuridad Roberto Carlos (CBS); Sergio Denis (CBS)</td>
</tr>
<tr>
<td>2</td>
<td>Esta Es Para Usted (Relay) Joan Baez (RCA)</td>
</tr>
<tr>
<td>3</td>
<td>Loertezas Tengo De Ti (Korn) Pedro Villar (Polydor)</td>
</tr>
<tr>
<td>4</td>
<td>Salta Salta Pequea Langosta Cenizas (Odond); Ruben Mattos (RCA)</td>
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<tr>
<td>5</td>
<td>Virgen India (Editor) Jorge Cofrante (CBS)</td>
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<tr>
<td>6</td>
<td>Ml de Jauri Horizonte (Famoso-Kleman) Santiago Eizlade (Music Hall)</td>
</tr>
<tr>
<td>7</td>
<td>How Do You Do Tek y John (Odond); Mouth &amp; MacNeal (Philips); Kathy and Gulliver (RCA)</td>
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<tr>
<td>8</td>
<td>Playa Somolienta Johnny Pearson (Carmusic)</td>
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<tr>
<td>9</td>
<td>Someday Never Comes (Relay) Creedence Clearwater Revival (RCA)</td>
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<tr>
<td>10</td>
<td>Sin Se (Relay) Charlie Legny (RCA)</td>
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<tr>
<td>11</td>
<td>Iron Horse Christie (CBS)</td>
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<tr>
<td>12</td>
<td>Si Se Calla El Cantor (Korn) Heracio Guarany/M. Sosa (Philips)</td>
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<tr>
<td>13</td>
<td>Symphony Number 40 Waldo de los Rios (Music Hall-Hispano)</td>
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<tr>
<td>14</td>
<td>Sanzon Y Dalila Flash (CBS); Middle of the Road (RCA)</td>
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<tr>
<td>15</td>
<td>Grande Grande Grande Silvana Di Lorenzo (RCA)</td>
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<tr>
<td>16</td>
<td>Gelpo Traidor Carlos Almeira (Microforn); Pepito Perez (Disc Jockey)</td>
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<tr>
<td>17</td>
<td>Come To Die (Ansa) Sandro (CBS)</td>
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<tr>
<td>18</td>
<td>Hoy He Leido Tu Carta (Edifon) Albo Menges (Microforn)</td>
</tr>
<tr>
<td>19</td>
<td>Mi World (Korn) Bee Gees (Polydor)</td>
</tr>
<tr>
<td>20</td>
<td>Noche Tu Ti De Nuevo (Relay) Hesten (RCA)</td>
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### CashBox

### Belgium

<table>
<thead>
<tr>
<th>TW</th>
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<tbody>
<tr>
<td>1</td>
<td>Weet Je Nog Die Slow (Willy Rommers-Vague-Vague)</td>
</tr>
<tr>
<td>2</td>
<td>Apres Toi (Vicky Leandros-Philips-Apollo)</td>
</tr>
<tr>
<td>3</td>
<td>Memories (Earth &amp; Fire-Polydor-Hans Kusters Music)</td>
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<tr>
<td>4</td>
<td>Hello-A (Mouth &amp; MacNeal-Decca-Hans Kusters Music)</td>
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<tr>
<td>5</td>
<td>Let's Dance (The Cats-Imperial-Primaveera)</td>
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<tr>
<td>6</td>
<td>Kiss Me (C. Jerome-Vague-Vague)</td>
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<tr>
<td>7</td>
<td>Beautiful Sunday (Daniel Boone-Penny Parthing-Apollo)</td>
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<tr>
<td>8</td>
<td>Buddy Joe (Golden Earving-Polydor-Hans Kusters Music)</td>
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<tr>
<td>9</td>
<td>Song Song Blue (Neil Diamond-UNI)</td>
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<tr>
<td>10</td>
<td>Don't Go Down To Reto (Tony Christie-MCA-Ardmore &amp; Beechwood)</td>
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### Australia

<table>
<thead>
<tr>
<th>TW</th>
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<tbody>
<tr>
<td>1</td>
<td>Amazing Grace-Band of the Royal Scots Dragon Guards-Carlin</td>
</tr>
<tr>
<td>2</td>
<td>First Time I Ever Saw Your Face-Roberta Flack-Essex-Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>How Do You Do-Jignaw-Leeds-Fable</td>
</tr>
<tr>
<td>4</td>
<td>Hurling You (Tony Christie-Carpenters-Albert-A M)</td>
</tr>
<tr>
<td>5</td>
<td>Visiting DaDon McLean-United Artists-USA</td>
</tr>
<tr>
<td>6</td>
<td>Without You-Nilsson-Essex-Carlin</td>
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<tr>
<td>7</td>
<td>Most People I Know-Astecs-Rock of Ages-Havoc</td>
</tr>
<tr>
<td>8</td>
<td>Horse With No Name-America-Castle-WB</td>
</tr>
<tr>
<td>9</td>
<td>Alone Again (Naturally)-Gilbert O'Sullivan-Leeds-MAM</td>
</tr>
<tr>
<td>10</td>
<td>Morning Has Broken/Wigwam-Cot Stevens-Island-Island</td>
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</table>
EDITORIAL:
The Location—Your Partner

On several occasions, we've broached the delicate subject of the location's role as a "silent partner" with you in sharing the income from the machines in his place. We say it's delicate because on one hand, no operator wants his customers so familiar with the equipment that they're tempted to go out and get their own; nor do operators want their locations familiar with all the new machines coming out since everyone wants the best when he doesn't have to pay for it.

But we think each and every location has an important obligation to promote play on the equipment, especially since its personnel are in an ideal spot to do it. However, in order to generate location enthusiasm in touting the equipment, the operator and his route people must make it a habit to pass on a compliment or two when the collections are up and the location folks are partially responsible.

As many learned at the MOA regional business seminars, one of the most important things to any employee is a pat on the back for a job well done. Often, this is more important than higher pay. Odd, but true. Let's telescope that over to the relations between operator and location. Isn't it sensible to make a bit of a fuss over the bartenders and waitresses at stops where the coinage is above average? Certainly it is but at the same time, we learn it's not good practice to grumble when the collections fall off. It's that very absence of a pat on the back that really hurts, not the slap in the mouth which promotes bad blood.

Therefore, sound public relations on the route means making your "silent partners" feel a sense of accomplishment when things are good. Bob Curtis calls it "positive reinforcement"; we call it good business sense.

Rock-Ola's Doris Visits S.A. Distributor

CHICAGO — Monfred E. Sobottka, president of International Comercial Zulia S A. (INCOZA), Rock-Ola's giant distributor in Maracay, Venezuela, recently hosted Ed Doris, Rock-Ola's executive vice president, for a week's tour of its main and branch offices throughout Venezuela.

The Rock-Ola Venezuela distributor, more commonly known as INCOZA, consolidated itself in Zulia and now through its expansion program covers all of Venezuela through a sales organization which is based in 15 of the country's largest cities. According to Sobottka, the Rock-Ola phonograph line is the "numero uno" jukebox in South America and the

DEPOSITO DISTRIBUIDORES de SINFONIAS DE LA AUTENTICA MARCA ROCK-D'L TLF

Doris, 2nd from right shown with M. Sobottka, (right) president, INCOZA, with some of the employees, at the Puerto La Cruz, Venezuela, branch.

Rock-Ola Console Deluxe last year was awarded a special diploma as the outstanding phonograph.
**NC Ops Hold Annual CHARLOTTE — The North Carolina Operators Assn. held its annual meeting June 11th here at the Holiday Inn South and drew a sizable attendance. Keynote speaker was MOT's Fred Granger who discussed trade public relations, and legislation, elaborating on the copyright situation. During the PR portion, Granger played a tape of Chicago's Roy Leonard's show which devoted considerable time to the MOA Expo and the coin industry; show was originally aired some time ago. Granger also passed around a mound of favorable press clippings the trade has garnered in recent months.

Those elected to the NC Association's new officer slate were: Julius Nelson, president; Dexter Joiner, vice president; Bernice Fleishman Wolf, secretary-treasurer. Directors are: Garland Garrett, Fred Ayers and David Smith. Director-at-large is Neal Cranshaw.

**Carolinans Jam Brady Sessions CHARLOTTE, N.C. — Brady Distributing Co. here in Charlotte, was the place to be for Warminster music operators and their service representatives as the month of May came to a close. Warminster field service engineer Harry Gregg kept the company's active service school program in high gear by conducting three consecutive one-day seminars here just prior to the Memorial Day holiday.


**Rowe Names Eckel Customusic Chief RUSS ECKEL WHIPPANY, N.J. — Russell Eckel has been promoted to director of marketing for Customusic.

Eckel has been a sales manager of the Customusic department at Trimount Automatic Sales, Rowe's distribution in Boston. During his 18 years with Trimount, Eckel successfully developed the company's background music department into one of the largest operations of its type in the country.

In his new post, Eckel will be responsible for the nationwide distribution of Customusic. The company provides background music for major retailers such as Sears; restaurants (Howard Johnson's); major industrial plants (Ford); airline terminals (Pan Am); and supermarkets (Piggly Wiggly), among others. Eckel has 25 years experience in the music industry, including experience in radio, central studio multiplexing, on-premise background music units, stopover, etc.

In conjunction with Eckel's appointment, Customusic headquarters has been moved to the Boston premises of Trimount.

"Under Eckel's guidance, we expect to build our nationwide Customusic service into a much stronger operation," Rowe President Harry Martin said. "The transfer of the division's headquarters to the Trimount premises, with its long background of day-to-day contact with background music operations, should make it possible for us to offer even better service to Customusic customers," he added.

**Bear Retiring (Cont'd)

**Miller New Canteen Pres; O'Malley Board Chairman CHICAGO — The election of Pat O'Malley as president of the ITT Canteen Corp., and Howard C. Miller, as president of the firm, was announced May 31st. O'Malley, who had headed the diversified food service firms as president and chief executive officer, will continue in his chief executive role.

Miller, a vice president of International Telephone and Telegraph will serve as chief operating officer. He has resigned his post with ITT and several of its subsidiaries to assume his new duties.

O'Malley joined Canteen in 1961 as president and within a matter of months was named chief executive officer. On joining Canteen, he spent 30 years with the Coca-Cola Company, where he had advanced to president of the Coca-Cola Bottling Co. of Chicago and vice president of the company's home office in charge of sales and marketing.

Miller has been associated with ITT subsidiary Rumsby and as group executive of consumer services he has been responsible for overseeing and operating all of not only Canteen, but also such ITT subsidiaries as: ITT Avia, Inc., Airport Parking Company of America, Howard W. Sama & Co., Junior, ITT Educational Services, and Transportation Displays, Inc.

**Rock-Ola/Faberge Promo Hits Paper CHICAGO — "PUT ON A LITTLE MUSIC AND LET IT PLAY" read the headline in a full page ad in the June 14th issue of the CHICAGO SUN-TIMES announcing the beginning of another Faberge-Rock-Ola promotion to introduce Faberge's new cologne named MUSIC.

The promotion is being run from June the 4th until June the 24th in all Chicagoland Montgomery Ward stores and customers are invited to register for the juke box drawing to be held the 24th of June when the winner of the Faberge-Rock-Ola Deluxe Juke Box phonograph will be awarded to the lucky winner.

In every store visited, large numbers of customers gather around the 447 box drawing and listen to play their kind of MUSIC. The amazing thing, one of the Ward's store managers, is the number of people who want to buy one for their homes. They like our MUSIC and they love your Rock-Ola Music Box!"
...and then the Legendary Super Oldie in that Great Juke Box In The Sky said, "and you, Capitol, I grant you 27 Super Oldies Wishes," and because we'd heard He was coming (and had made a list) we shouted to the Sky:

6170 ANDY GRIFFITH  
What It Was, Was Football Pt. 1  
What It Was, Was Football Pt. 2

6171 AL DEXTER  
Pistol Packin' Mama  
Rosalita

6172 MERLE HAGGARD  
Today I Started Loving You Again  
The Fightin' Side Of Me

6173 MERLE HAGGARD  
Okie From Muskogee  
Daddy Frank (The Guitar Man)

6174 WYNN STEWART  
It's Such A Pretty World Today  
Goin' Steady

6175 ANNE MURRAY  
Snowbird  
Put Your Hand In The Hand

6176 SONNY JAMES  
Since I Met You, Baby  
Don't Keep Me Hangin' On

6177 JOHNNY & JONIE MOSBY  
Just Hold My Hand  
You Make A Left And Then A Right

6178 JEAN SHEPARD  
(AND FERLIN HUSKY)  
Seven Lonely Days  
A Dear John Letter

6179 NAT KING COLE  
Jet  
Portrait Of Jenny

6180 ROY ROGERS  
Happy Anniversary  
Lovenworth

6181 FREDDIE HART  
Fingerprints The Key's In The Mailbox

6182 JOE SOUTH  
Walk A Mile In My Shoes  
Don't It Make You Want To Go Home

6183 DICK CURLESS  
Tombstone Every Mile  
Big Wheel Cannonball

6184 SUSAN RAYE  
L.A. International Airport  
Pitty, Pitty, Fatter

6185 LINDA RONSTADT  
Long, Long Time  
Different Drum

6186 THE FIVE KEYS  
Out Of Sight, Out Of Mind  
The Verdict

6187 ROBBIE GENTRY  
Fancy  
He Made A Woman Out Of Me

6188 THE BAND  
Up On Cripple Creek  
The Night They Drove Old Dixie Down

6189 BUCK OWENS  
Tall Dark Stranger  
Big In Vegas

6190 GLEN CAMPBELL  
MacArthur Park  
My Way

6191 PEGGY LEE  
I'm A Woman  
Is That All There Is?

6192 THE FIVE KEYS  
Wisdom Of A Fool  
Ling Ting Tong

6193 FRANK SINATRA  
One For My Baby  
I've Got You Under My Skin

6194 THE FASCINATORS  
Chapel Bells  
Who Do You Think You Are?

6195 FRANK SINATRA  
In The Wee Small Hours  
Night And Day

6196 THE LETTERMEN  
Theme From "A Summer Place"  
Somewhere My Love
up as associate FAMA members already and at a mere $5 per stop, the locations show their active support of the coin industry... an industry whose machine has been the backbone of the supply of the casual streetside sales throughout the country. Ample calls to dealers in Portland, Seattle, San Francisco, Los Angeles, Phoenix, Las Cruces, Dallas, Oklahoma City and Cincy, discussing current music equipment with the greatest of them. And one of the highlights of the long awaited trip was the visit to Wurlitzer's factory, Wurlitzer's promotion wizard A. D. Palmer tells him that he's about to break out with a 50 LP pack for Cabaret operators, thru Little LP's United. And disaster! He's taken the little LP's in great abundance thus far, finding the junior store almost alight with the wonderful new styled Cabaret. A.D. also says Little LP's Dick Prutting has a fine talent for programming the little LP's packages with the right mixture of rock, MOR, show, and light music. Indeed! We're happy to note that the Wurlitzer team is keeping a close watch on the European dealer network (AMIRIO) will handle American's coin-op table and games line there.

EASTERN FLASHERS
NEW ENGLAND NEWSNOTES—Bob Jones of Robert Jones Int'l. flew off from Logan Field for another three-week sales trip overseas. Bob's first stop will be in Japan; then on to Germany and other European coin centers... Response to Trimmont's summer equipment sales promotion campaign has been great, says firm's general manager Marshall Caras. Operators qualify for full day's fun, games and prizes Aug. 16th at the on-sensuous Blue Hills Country Club by the purchase of certain items or combinations of items on the Trimmont showroom floor. "This will be a very special day, not only because it represents a good time for all and an expression of our appreciation for your patronage, but also a very special day to honor a friend to all of us, Irwin Margold," Marshall ad- vised his customers in the mailing which announced the affair.

HEADIN' SOUTH—FAMA, the Florida state juke/games association, is in its fourth month of its Associate Membership drive. Many locations have signed
WANTED--ALL WANTED & DESIRABLE aviation programming material, books, magazines, photos, etc. Also, items of special interest to aviation people. Write: Aviation Publishing Co., P.O. Box 720, North Bend, OR 97459.

FOR SALE: Platt's, South 14th Street, Kansas City, Mo. 64105.

CLASSIFIED ADVERTISING

COIN MACHINES WANTED

WANTED--BUYING ALL JAPANESE AND EARLIER TABLE MODEL SKILL GAMES. Gambling Machines; Bubble Gun, Puck, Coin, Darts, Pinball, Slot Machines, Crane and Crane, No Craving). We invoice anywhere. United Coin Machine Co., 412 W. 13th St., New York, N.Y. (212) 989-0404.

NOTE: WANTED--THE COMPLETE LINE OF SEGA GAMES FOR EXPORT TO JAPAN. ANIMATION TRADING CORP. 1111-1111, 70 W. 40th St., New York, N.Y. 10018.

WANTED--ALL BASIC COIN-OP/ROCK-O-PLUNA 1965 and newer. All arcade equipment. Figures to the late 70's. We are interested in distribution of all type equipment. BERT CORDES DISTRIBUTORS, 3235 6th Ave., North Bergen, N.J. Canada Phone 201-664-8948.

WANTED--ALL TYPES OF COIN-OP MACHINES FOR EXPORT TO JAPAN. ANIMATION TRADING CORP. 1111-1111, 70 W. 40th St., New York, N.Y. 10018.

WANTED--A selection of arcade machines, pinballs, etc. We also purchase individual machines. Address: Charles R.代替iss, Box 166, Savannah, Ga. 31402.

WANTED--COIN-OP MACHINES. All types of machines. Address: Charles R.代替iss, Box 166, Savannah, Ga. 31402.

COIN MACHINES FOR SALE

AD FOR SALE: Bally, Midway, Coin-op, Slot Machines, Pinball, Pool Table, Apple II Computer, etc. Can't beat the price. Call (201) 787-5545.

AD FOR SALE: Atari, 2600, 400, 800, etc. All working order. Can be sold together or separately. Call (201) 787-5545.

FOR SALE: 1986f: 1000 Centipede, 1130 Frogger, 1500 Space Invaders. All brand new. No returns. Call (212) 989-0404.

WANTED--ALL WANTED & DESIRABLE aviation programming material, books, magazines, photos, etc. Also, items of special interest to aviation people. Write: Aviation Publishing Co., P.O. Box 720, North Bend, OR 97459.

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WANTED--COIN-OP MACHINES. All types of machines. Address: Charles R.代替iss, Box 166, Savannah, Ga. 31402.
He's a Texan. And he's big.

"SAY WHAT I FEEL" (74-67750): Picked by Bill Gavin, this hot single has been forced out of his brand new album by big Texas airplay. It's 19 at KLIF, Dallas. With strong airplay on KXOL and KFJZ, Ft. Worth and it's spreading.

Big things are coming from Texas.

Watch B.W. Stevenson.

RCA Records and Tapes