

ART AND RECORDING

April 17, 1971

One Dollar

Cash Box

Guest Editorial: Nicholas Johnson... D.C. Fed. Court Suit Seeks To Enjoin FCC On Lyric Warning... Kinney Gets Stones, New Label For Global Dist.. Col to Dist. Monument.... MCA/Rice-Webber Pact ...Stewart UA Label President... Monaco Euro Winner

DIANA ROSS: SUNDAY WITH 'DIANA!'

LS
APR 13 1971
EIGHT
SUNDAY



PHOTOGRAPH BY [unreadable]

www.americanradiohistory.com

Lynn Anderson's new single has something even "Rose Garden" didn't have.

It's the follow-up to "Rose Garden." A 1,700,000 selling single that won Lynn Anderson both the Grammy and the Academy of Country & Western Music Award as the Best Female Vocalist of the Year.

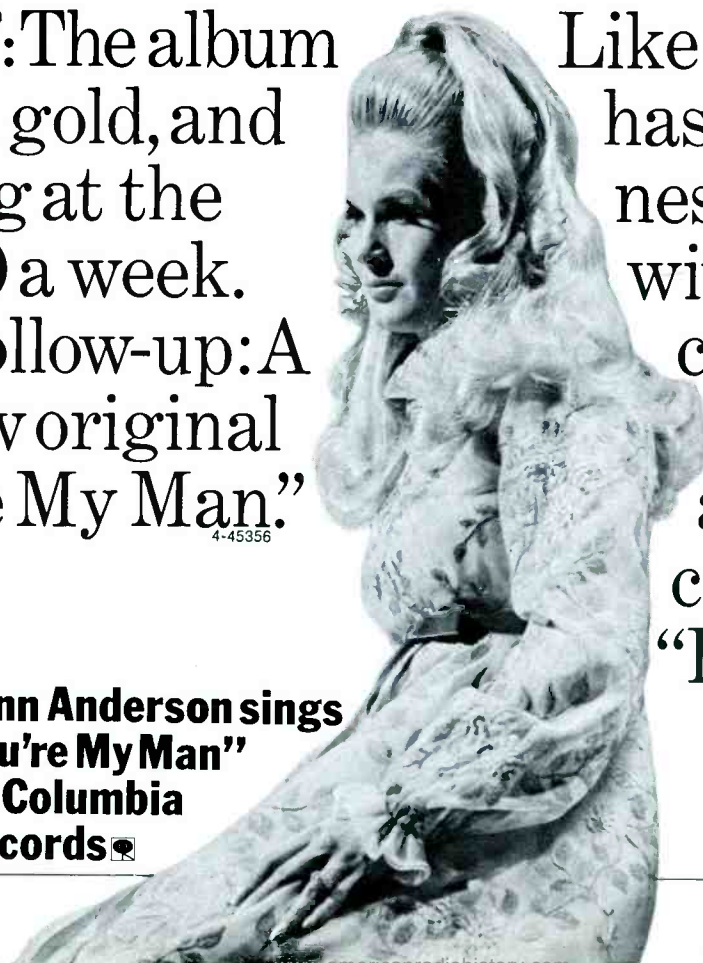
"Rose Garden": The album was certified gold, and it's still selling at the rate of 40,000 a week.

Now, the follow-up: A beautiful new original called "You're My Man."

**Lynn Anderson sings
"You're My Man"
on Columbia
Records**

Like its predecessor, it has all the infectiousness of a Top-40 hit, without denying Lynn's country roots.

And it's got this added plus: It's coming off of "Rose Garden."



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Guest Editorial: Nicholas Johnson

Although **Cash Box** has made previous comment on the decision by the Federal Communications Commission (FCC) to warn stations on the exposure of recordings dealing with drugs (see "FCC: Way Out of Line," Mar. 20 issue), it believes the trade will be interested in reading the comments of Nicholas Johnson, FCC Commissioner who dissented on the decision. The following excerpts from Johnson's dissenting opinion appeared under the title of "Up, Up and Away Over the Airwaves," in the New York Times:

WASHINGTON—There is a serious question as to whether the majority is, in fact, really as concerned about drug abuse as it is in striking out blindly at a form of music which is symbolic of a culture which the majority apparently fears—in part because it totally fails to comprehend it. If the majority were in fact concerned about drug abuse, they surely would not choose to ignore song lyrics "strongly suggestive of, and tending to glorify," the use of alcohol, which is the number one drug abuse problem in this country.

I do not think it's the business of the F.C.C. to be discouraging or banning *any* song lyrics. But if the commission majority is *really* interested in doing something about the drug problems in this country, and is not just striking out at the youth culture, why does it ignore songs like "Day Drinking":

*... You know we just stopped
in for one short one
Hey we are out on a binge
Hey we got no troubles just
doing our number
Day drinking again*

And why has the commission chosen to focus on record lyrics and yet ignore commercials which use language "tending to glorify the use of drugs generally"? How can anyone possibly justify the F.C.C.'s failure to examine the impact of commercials such as the following on television:

(Music) ANNOUNCER: Leave your feeling of tension behind and step into a quiet world. You'll feel calmer, more relaxed with Quiet World. The new modern calmative. Each tablet contains a special calming ingredient plus a tension reliever to let you feel relaxed. More peaceful. So leave your feeling of tension behind with Quiet World. The new modern calmative.

Why do the majority choose to ignore these gray flannel pushers?

It is a thinly veiled political move. This Administration has, for reasons best known to the President, chosen to divert the American peo-

ple's attention to "the drug menace," and away from problems like: the growing Southeast Asian war, racial prejudice, inflation, unemployment, hunger, poverty, education, growing urban blight, and so forth. When the broadcasters support this effort they are taking a political stance.

The majority's interest in the whole song lyrics issue was substantially increased by the Defense Department's drug briefing, which was originally prepared for a briefing of radio and record executives under the President's auspices at the White House. It is not surprising that the Nixon Administration and the Defense Department, two primary targets of the youth culture, should try to strike back.

But it is revealing and somewhat frightening that many of the song lyrics singled out as objectionably pro-drug-use by the White House and the Defense Department turn out, in fact, to have nothing whatsoever to do with drugs. They relate instead to social commentary. Thus the Defense Department spokesmen singled out a song by the Doors which says: "War is out—peace is the new thing." The White House finds alarming another which says:

*Itemize the things you covet
As you squander through your life
Bigger cars, bigger houses,
Term insurance for your wife.*

Is anything that attacks the values of corporate America or the military-industrial complex now to be interpreted by the F.C.C. and broadcasters as an incitement to drugs? I happen to believe in getting high on life—the perpetual high without drugs. But no one can argue that the use of drugs—by rich and poor, middle-aged and young—is not a controversial issue of public importance today. How can the F.C.C. possibly outlaw the subject as unsuitable for artistic comment?

Simply by announcing its concern with the content of song lyrics as they relate to drugs, the commission is effectively censoring protected speech. The breadth of the regulation is aggravated by the vagueness of the standard used—"tending to glorify." What does that mean? It could include "Up, Up and Away" sung by the Mormon Tabernacle Choir.

Not only do we need creative freedom to promote individual growth, we also need creative artists to divert social disaster. The artists are our country's outriders. They are out ahead of our caravan, finding the mountain passes and rivers. They pick up the new vibrations of a decade or more before the rest of us, and try to tell us what's about to happen to us as a people—in the form of painting, theater, novels, and in music. In order to function at all, they have to function free.

When we start the process of Kafkaesque institutional interference with that freedom—whether by Big Business or Big Government—we are encouraging, rather than preventing, the decline and fall of the American Empire: its view of the future, and the fulfillment of its people.

CashBox TOP 100

1	JOY TO THE WORLD 3 Dog Night-Dunhill 4272 (Dist: ABC)	5	18	34	I LOVE YOU FOR ALL SEASONS Fuzz-Calla 174 (Dist: Roulette)	37	44	68	I WISH I WERE Andy Kim-Steed 731 (Dist: Paramount)	69	72
2	JUST MY IMAGINATION Temptations-Gordy 7105 (Dist: Motown)	2	3	35	I DON'T BLAME YOU AT ALL Smokey Robinson & Miracles-Tamla 54205 (Motown)	38	47	69	AMOS MOSES Jerry Reed-RCA 9904	40	26
3	WHAT'S GOING ON Marvin Gaye-Tamla 54201	1	6	36	WOODSTOCK Matthew's Southern Comfort-Decca 32774	42	56	70	TREAT HER LIKE A LADY Cornelius Brothers & Sister Rose-United Artists 50721	79	85
4	SHE'S A LADY Tom Jones-Parrot 40058 (Dist: London)	3	2	37	CHICK A BOOM Daddy Dew Drop-Sunflower 105 (Dist: MGM)	44	52	71	GOTTA SEE JANE R. Dean Taylor-Rare Earth 5026 (Dist: Motown)	80	—
5	I AM ... I SAID Neil Diamond-Uni 55278	15	23	38	TEMPTATION EYES Grass Roots-Dunhill 4263	21	16	72	C'MON Poco-Epic 10714	75	86
6	PUT YOUR HAND IN THE HAND Ocean-Kama Sutra 519 (Dist: Buddha)	22	38	39	SOUL POWER James Brown-King 6368	32	32	73	LAYLA Derek And Dominoes-Atco 6809	83	94
7	NEVER CAN SAY GOODBYE Jackson 5-Motown 1179	17	29	40	CRIED LIKE A BABY Bobby Sherman-Metromedia 206	31	11	74	YOUR LOVE Charles Wright & 103rd St. Rhythm Band-Warner Bros. 7475	84	—
8	ANOTHER DAY Paul McCartney-Apple 1829	8	9	41	WHERE DID THEY GO LORD Elvis Presley-RCA 9980	34	36	75	I'M GIRL SCOUTIN' Intruders-Gamble 4009	77	81
9	ONE TOKE OVER THE LINE Brewer & Shipley-Kama Sutra 516	13	17	42	BOOTY BUTT Ray Charles Orch.-Tangerine 1015 (Dist: ABC)	52	65	76	FREEDOM Jimí Hendrix-Reprise 1000	81	88
10	THEME FROM LOVE STORY Andy Williams-Columbia 45317	12	14	43	TONGUE IN CHEEK Sugarloaf-Liberty 56218	51	54	77	WARPATH Isley Bros.-T Neck 929 (Dist: Buddha)	76	76
11	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell 965	11	12	44	DO ME RIGHT Detroit Emeralds-Westbound 172 (Dist: Janus)	48	57	78	SNOW BLIND FRIEND Steppenwolf-Dunhill 4269 (Dist: ABC)	55	51
12	HELP ME MAKE IT THROUGH THE NIGHT Sammí Smith-Mega 0015	9	13	45	LOVE HER MADLY Doors-Elektra 45726	57	79	79	LUCKY MAN Emerson, Lake & Palmer-Cotillion 44106	86	93
13	WHAT IS LIFE George Harrison-Apple 1828	7	8	46	ASK ME NO QUESTIONS B. B. King-ABC 11290	43	46	80	GIVE MORE POWER TO THE PEOPLE Chi-Lites-Brunswick 55450	92	—
14	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family-Bell 963	4	1	47	BRIDGE OVER TROUBLED WATER Aretha Franklin-Atlantic 2796	—	—	81	BATTLE HYMN OF LT. CALLEY Terry Nelson & C Company-Plantation 73	—	—
15	NO LOVE AT ALL B. J. Thomas-Scepter 12307	18	21	48	I THINK OF YOU Perry Como-RCA 0444	50	55	82	BROKEN Guess Who-RCA 0458	91	—
16	IF Bread-Elektra 45720	29	48	49	ME AND YOU AND A DOG NAMED BOO Lobo-Big Tree 112 (Dist: Ampex)	61	74	83	L.A. GOODBYE Ides Of March-Warner Bros. 7466	88	91
17	WE CAN WORK IT OUT Stevie Wonder-Tamla 54202 (Dist: Motown)	20	33	50	TIME AND LOVE Barbra Streisand-Columbia 45341	54	59	84	THE ANIMAL TRAINER AND THE TOAD Mountain-Windfall 534 (Dist: Bell)	89	96
18	WILD WORLD Cat Stevens-A&M 1231	19	20	51	I WON'T MENTION IT AGAIN Ray Price-Columbia 45329	56	61	85	LONELY FEELIN' War-United Artists 50746	—	—
19	PROUD MARY Ike & Tina Turner-Liberty 56216	6	5	52	TOAST AND MARMALADE FOR TEA Tin Tin-Atco 6794	66	82	86	SUPERSTAR Murray Head-Decca 32603	—	—
20	ME & BOBBY McGEE Janis Joplin-Columbia 45314	10	4	53	SOMEONE WHO CARES Kenny Rogers & The First Edition-Reprise 0999	60	64	87	NEVADA FIGHTER Michael Nesmith-RCA 0453	—	—
21	STAY AWHILE Bells-Polydor 15023	26	30	54	ME AND MY ARROW Nilsson-RCA 250	63	72	88	YOU AND YOUR FOLKS, ME AND MY FOLKS Funkadelic-Westbound 175 (Dist: Janus)	93	99
22	FRIENDS Elton John-Uni 55277	28	34	55	PUSHBIKE SONG Mixtures-Sire 350 (Dist: Polydor)	58	67	89	WE WERE ALWAYS SWEETHEARTS Boz Scaggs-Columbia 45353	—	—
23	18 Alice Cooper-Warner Bros. 7449	27	28	56	MAN IN BLACK Johnny Cash-Columbia 45339	59	63	90	I CAN'T HELP IT Moments-Stang 5020	97	—
24	DREAM BABY Glen Campbell-Capitol 3062	25	27	57	HERE COMES THE SUN Richie Havens-Stormy Forest 656 (Dist: MGM)	73	98	91	13 QUESTIONS Seatrail-Capitol 3067	94	—
25	BABY LET ME KISS YOU King Floyd-Chimneyville 437 (Dist: At/Cotillion)	30	35	58	I DON'T KNOW HOW TO LOVE HIM Helen Reddy-Capitol 3027	70	75	92	RED EYE BLUES Red Eye-Pentagram 206	99	—
26	BLUE MONEY Van Morrison-Warner Bros. 7462	23	25	59	TIP OF MY TONGUE Brenda & Tabulations-Top & Bottom 407	64	87	93	WHEN YOU DANCE I CAN REALLY LOVE— Neil Young-Reprise 0992	—	—
27	POWER TO THE PEOPLE John Lennon-Apple 1830	41	58	60	SWEET AND INNOCENT Donny Osmond-MGM 14227	72	92	94	PLAIN AND SIMPLE GIRL Garland Green-Cotillion 44098	96	—
28	HEAVY MAKES YOU HAPPY Staple Singers-Stax 0083	24	24	61	COULD I FORGET YOU Tyrone Davis-Dakar 623 (Dist: Atlantic)	62	69	95	ALBERT FLASHER Guess Who-RCA 0458	—	—
29	I PLAY AND SING Dawn-Bell 970	35	42	62	MELTING POT Booker T & MG's-Stax 0082	65	66	96	NICKEL SONG New Seekers-Elektra 45719	98	100
30	FOR ALL WE KNOW Carpenters-A&M 1243	16	7	63	COOL AID Paul Humphrey-Lizard 21006	74	89	97	CAN'T FIND THE TIME Rose Colored Glass-Bang 584	—	—
31	TIMOTHY Buoys-Scepter 12275	39	49	64	HOT PANTS Salvage-Odax 420 (Dist: Mercury)	67	70	98	1927 KANSAS CITY Mike Reilly-Paramount 0053	100	—
32	OYE COMO VA Santana-Columbia 45330	14	10	65	OH SINGER Jeanne C. Riley-Plantation 72 (Dist: SSSI)	68	73	99	I DON'T KNOW HOW TO LOVE HIM Yvonne Elliman-Decca 32785	—	—
33	DON'T CHANGE ON ME Ray Charles-ABC 11291	36	43	66	STOP! IN THE NAME OF LOVE Margie Joseph-Volt 4056	71	77	100	LOVE MAKES THE WORLD GO ROUND Odds And Ends—Today 1003	95	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Amos Moses (Vector—BMI)	69	Give More Power To The People (Julio Brian—BMI)	80	Love's Lines, Angles & Rhymes (April Music Inc.—ASCAP)	11	Superstar (Leeds—ASCAP)	86
Animal Trainer & The Toad (Upfall—ASCAP)	84	Gotta See Jane (Jobete—BMI)	71	Lucky Man (Tro-Total—BMI)	79	Sweet And Innocent (Tree—BMI)	60
Another Day (McCartney—BMI)	8	Heavy Makes You Happy (Unart—BMI)	28	Man In Black (Johnny Cash—Columbia)	56	Temptation Eyes (Truesdale—BMI)	38
Ask Me No Questions (Pamco/Sounds of Lucille—BMI)	46	Help Me Make It Through The Night (Combine—BMI)	12	Me & Bobby McGee (Combine—BMI)	20	Theme From Love Story (Famous—ASCAP)	10
Baby Let Me Kiss You (Malaco—BMI)	25	Here Comes The Sun (Harrisons—BMI)	57	Me And My Arrow (Dunbar—BMI)	54	13 Questions (Kulberg/Roberts/Open End—BMI)	91
Battle Hymn of Lt. Calley (Shelby Singleton—BMI)	81	Hot Pants (Salvage/Emily—ASCAP)	64	Me And You And Dog Named Boo (Kaiser/Famus/Big Leaf—ASCAP)	49	Timothy (Plus Two—ASCAP)	31
Blue Money (Van Jan/W.B.—ASCAP)	26	If (Screen Gems/Columbia—BMI)	16	Melting Pot (Booker T & MG's—Stax)	62	Time And Love (Tunafish—BMI)	30
Booty Butt (Tangerine—BMI)	42	I Am I Said (Pophet—ASCAP)	3	Never Say Goodbye (Jobete—BMI)	7	Tip Of My Tongue (McCoy/One Eye Soul)	59
Bridge Over Troubled Water (Charing Cross—BMI)	47	I Can't Help It (Gambi—BMI)	90	Nevada Fighter (Screen Gems/Columbia—BMI)	87	Toast & Marmalade For Tea (Casseroi—BMI)	52
Broken (Dunbar/Cirrus/Sunspot/Expressions/Walrus Moore)	82	I Don't Know How To Love Him (Leeds—ASCAP)	58, 99	Never Say Goodbye (Jobete—BMI)	7	Tongue In Cheek (Unart—BMI)	43
Chick A Boom (Shamley/Erita—ASCAP)	37	I Don't Blame You At All (Jobete—BMI)	35	Nickel Song (Avco/Kama Ripa/Ame Lanie—BMI)	96	Treat Her Like A Lady (Cornelius Brothers & Sister Rose—U.A.)	70
Cool Aid (Wingate—ASCAP)	63	I Love You For All Seasons (Ferncliff—James)	34	Oh Singer (Shelby Singleton—BMI)	65	Want Ads (Gold Forever—BMI)	67
Could I Forget You (Tyrone Davis—Dakar)	61	I'm Girl Scoutin' (World War II—BMI)	75	One Toke Over The Line (Talking Beaver—BMI)	9	Warpath (Triple Three—BMI)	77
Cried Like A Baby (Almo—ASCAP)	40	I Play And Sing (Pocketful of Tunes/Saturday—BMI)	29	Oye Como Va (Planetary Music—ASCAP)	32	We Can Work It Out (MacLen—BMI)	17
C'mon (Little Dickens—ASCAP)	72	I Think Of You (Edison Chanson—ASCAP)	48	Plain And Simple Girl (Cotillion—BMI)	94	We Were Always Sweethearts (Bob Scaggs—Columbia)	89
Do Me Right (Bridgeport—BMI)	44	I Wish I Were (Hairress—BMI)	68	Power To The People (MacLen—BMI)	27	What's Going On (Jobete—BMI)	3
Doesn't Change On Me (Racer/U.A.—ASCAP)	33	I Won't Mention It Again (Ray Price—Columbia)	51	Proud Mary (Jondora—BMI)	19	What Is Life (Harrisons—BMI)	13
Doesn't Somebody Want To Be Wanted (Screen Gems/Columbia—BMI)	14	Joy To The World (Lady Jane—BMI)	2	Put Your Hand In The Hand (Ocean—Kamasutra)	6	When You Dance I Can Really Love You (Neil Young—Reprise)	93
Dream Baby (Glen Campbell—Capitol)	24	Just My Imagination (Jobete—BMI)	1	Red Eye Blues (Screen Gems/Columbia—BMI)	92	Where Did They Go Lord (Elvis Presley—BMI)	41
18 (Bizarre—BMI)	23	L. A. Goodbye (Bald-Medusa—ASCAP)	83	She's A Lady (Spanka—BMI)	4	Wild World (Irving Music—BMI)	18
1927 Kansas City (Chromakey—ASCAP)	98	Layla (Casseroi—BMI)	73	Snow Blind Friend (Lady Jane—BMI)	78	Woodstock (Matthews Southern Comfort—Decca)	36
For All We Know (Pamco—BMI)	30	Lonely Feeling (Far Out—ASCAP)	85	Someone Who Cares (Beechwood—BMI)	53	Your Love (Music Power/WB Tamerlane—BMI)	74
Freedom (Arch—ASCAP)	76	Love Her Madly (Doors—ASCAP)	45	Soul Power (Cried—BMI)	39	You & Your Folk—Me & My Folk (Bridgeport—BMI)	88
Friends (Dick James—BMI)	22	Love Makes The World Go Round (Jobete—BMI)	100	Stay Awahle (Bells—Polydor)	21		
				Stop In The Name Of Love (Jobete—BMI)	66		



It sounded so good we couldn't wait! The label wasn't finished in time but we had to get it out... what counts is in the grooves anyway.

DAVE EDMUNDS has another unbeatable single with I'm Comin' Home. After the super smash "I Hear You Knockin'," we knew you'd want it as fast as possible. - By the time you read this, records will be available.

3608





**BALLIN' JACK'S TOUR
WILL GET THEIR NEW SINGLE
INTO A LOT OF PEOPLE'S HOMES.**

Ballin' Jack's got a strong new single called "Found a Child." 4-45348
A lot of people are going to hear it soon. Because the group will be on the road with Elton John, making 12 stops across the country. In cities like New York, Philadelphia and Chicago, capacity audiences will hear "Found a Child" live. And they're going to want to hear it again, at home. Which is all to the good. So long as you're ready.

**"FOUND A CHILD."
A NEW SINGLE FROM
BALLIN' JACK'S ALBUM
ON COLUMBIA RECORDS** 

Ballin' Jack
including:
Found A Child/Hold On/Festival
Telephone/Ballin' The Jack

Also available on tape C 30344

Rolling Stones In Global Pact With Kinney; Atco U.S. Outlet

NEW YORK—The Rolling Stones have made a deal with Kinney Services, Inc. that calls for world-wide distribution of the rock superstars on their own label, Rolling Stones Records. Deal was revealed last week by Ahmet Ertegun, vp in charge of the Warner Bros. music division of Kinney and president of Atlantic Records. He termed the deal "one of the most important moments in the history of the Kinney group."

Initial Rolling Stones product is ready to roll this week (16) on a simultaneous global basis. This is a single, "Brown Sugar," to be followed April 30 by an LP, "Sticky Fingers," which will boast an original cover design by Andy Warhol.

Here is the international distribution line-up for the Stones' label: United States: Atco; Canada: Warner Bros.; United Kingdom: Kinney Record Group Ltd.; Germany: Kinney Music; Australia: Warner Bros.; Japan: Warner Bros./Pioneer. Other distributing companies in other parts of the world will be announced soon. Marshall Chess, on behalf of Kinney, will coordinate activities of the new

label and will handle liaison among all the companies involved.

As part of the launching of the deal and the first single, the Stones will host a press conference-party in Cannes, France on Friday (16).

Capitol Cuts Singles Increase To \$1.19 May 1

HOLLYWOOD — Capitol Records has rescinded its singles price tag of \$1.29, which was to take effect April 1, and is going with a \$1.19 list price, effective May 1. Brown Meggs, vp of marketing, said that Capitol lowered its projected price after recent reports from a cross-section of Capitol accounts throughout the nation revealed that the \$1.19 figure "more accurately reflected the best interests of sub-distributors, retailers, Capitol and public." Sub-distributor and dealer prices will be adjusted accordingly.

Meggs said the change in list price from 98¢ is "necessitated by a variety of factors, most importantly the increased cost of doing business. It will provide the retailer, rack-jobber and one-stop with increased dollar volume at a time when such an increase is sorely needed."

FRONT COVER:



Next Sunday, Diana Ross will appear in her first solo television special, an event which will also be the initial project from Motown Productions, Inc. MP, Inc. is the tv/theatrical arm of the recording and entertainment complex to which Motown has allocated a \$15-million budget for 1971.

This first of several ventures will be carried on the ABC-TV network, starring Miss Ross with a supporting cast that includes Bill Cosby, the Jackson 5 and Danny Thomas. On the playbill, along with seven songs by Miss Ross, are displays of her comedy talent and a handful of impersonations to include her as Charlie Chaplin, W. C. Fields and Harpo Marx.

Beyond the "Diana!" special, MP, Inc. has also begun work on a 90-minute television movie, a possible hour-long weekly series with Miss Ross, an animated tv series and a summer string of one-hour specials.

Motown vp Jim White also noted that the Productions' wing is financing development of a motion picture property on the life of Billie Holiday for Miss Ross.

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D.C. Federal Court Suit Mounts Pressure Against FCC Lyric Warning

Joint Suit By Drug Council, Other Groups

WASHINGTON — Pressure continued to mount last week in a concerted drive to get the Federal Communications Commission (FCC) to rescind its warning to hold radio stations responsible for the programming of drug-oriented lyrics.

Following action by the Recording Industry Association of America (RIAA) and the American Civil Liberties Union (ACLU), and the Pacifica Foundation, which appealed to the FCC in separate actions, a new, legal action has been taken in Federal District Court here by the National Coordinating Council on Drug Abuse, Education and Information and the private Stern Foundation. In the joint action, the organizations are seeking to enjoin the FCC from instituting its recent decision. Also parties to the suit are the University of Pacific, which operates KVOP-FM, Yale University, which operates WYBC-FM, and a number of announcers and program directors. The National Coordinating Council has more than 97 non-public members, including four agencies of the Government.

In the suit, Peter G. Hammond, exec director of the Council states:

"The Commission's approach is highly emotional in that it does not deal with the issue, but only to confuse and create further anxieties." Dr. Thomas E. Price, president of Council, further states: "There is no place for emotionalism in drug abuse education. It is essential for everyone, especially the Federal agencies, with their vast exposure to the public, to deal with the problem of drug abuse rationally, and on a basis of scientific evidence. To single out record lyrics is not a constructive approach to solving drug abuse problems. We do need more research into possible causes of drug abuse and that research should cover a number of features of modern culture."

RIAA Action

RIAA asked the FCC to withdraw its Public Notice of March 5.

The Notice amounts to a form of required "self-censorship," based on vague standards, subject to review by the Commission, which has the power to revoke broadcast licenses, the Association said in a petition. This is a violation of the First Amendment to

(Cont'd on p. 34A)

Famous Buys Blue Thumb

NEW YORK—Famous Music, parent of Paramount Records, has purchased Blue Thumb Records, Cash Box learned at press time.

Label recently concluded a disposition deal with Capitol Records.

Col To Distribute Monument 2 Albums Debut U.S. Arrangement

NEW YORK—Columbia Records will distribute the Monument label and its subsidi in the U.S. under an exclusive, long-term distribution deal, according to Clive Davis, president of Columbia, and Fred Foster, president of Monument. Two albums featuring Kris Kristofferson and Boots Randolph are the first packaging being handled through Columbia.

Said Davis: "Monument Records has one of the longest-running and most enduring track records in the industry. Fred Foster has an exceptional ability to develop a wide range of top calibre talent. Monument Records has never lost the feeling for contemporary product and they've always been among the most respected labels, year after year."

Monument Records, one of the leading independents in the record industry, has accounted for over 70 hit singles and 35 chart LP's during

its 13 years of operation. Foster produced 18 hit singles in a row and five best-selling LP's with Roy Orbison. Joe Simon and Jeannie Seely received Grammy Awards for their Monument recordings.

Based in Hendersonville, Tenn., just a few miles outside of Nashville, the Monument group of labels includes Sound Stage 7, Rising Songs, Magic Carpet and 440 Plus. John Richbourg, who produced Joe Simon's many hits, will remain as executive producer for Sound Stage 7 Records.

Foster has helmed Monument since its inception 13 years ago this month. In that time, virtually all creative activity was done by Foster or under his aegis. He has been responsible for finding and developing at least one major talent every year.

Among the names associated with Monument and Foster are Roy Orbison, Ray Stevens, Tony Joe White, Joe Simon, Rusty Draper, Dolly Parton, Jeannie Seely, Grandpa Jones, Charles Aznavour, Billy Walker, Chris Gantry, Boots Randolph and Kris Kristofferson. Foster was involved with these artists not only in the studio but frequently in designing album covers, working with them on their acts and often counseling them on major career decisions.

Foster launched Monument Records in 1958. The new label's first release, "Gotta Travel On" by Billy Grammar, sold 900,000 copies in four months. Originally based in Washington, D.C., Foster moved his family and offices to Nashville in July, 1960.

(Cont'd on p. 32)



Davis, Foster

Scotland Yard Looking Into Payola Charges

LONDON — The Director of Public Prosecutions has ordered Scotland Yard to investigate payola charges against a group of BBC disk jockeys. Probe is an aftermath of allegations made recently by a Sunday publication, News of the World, previously reported by Cash Box. The BBC began its own study of the charges following NOW's claims.

OK Senate Copyright Bill

WASHINGTON — The Senate Subcommittee on Copyrights passed a bill (646) last week to provide copyright protection for recordings under the proposed revision of the Copyright Law. A House bill awaits passage.

Stewart UA Pres.; Picker To Board

NEW YORK — Mike Stewart has been named president of United Artists Records, according to David Picker. Simultaneously, Picker, former president of the label, assumes the post of chairman of the board.

Stewart has been exec vice president of United Artists Records for the past six months and has been in charge of the day to day operations of the United Artists disc, tape, distribution, and manufacturing organizations, reporting directly to Picker on matters of policy. During this period, he has effected an extensive re-organization of all facets of the firm.

RIAA Producing Drug ? Album For The NIMH

NEW YORK — The Recording Industry of Association (RIAA) is producing an LP on the authoritative Federal source book on drug abuse, "Answers To The Most Frequently Asked Questions About Drugs." RIAA, undertaking full cost of the project, will give the LP to the National Institute for Mental Health, for widespread distribution across the country.

The project is disclosed in RIAA's "Petition for Reconsideration" to the Federal Communications Commission (FCC) in the matter of the agency's recent 5-to-1 decision to hold stations responsible for programming recordings that deal with drugs.

Also, the RIAA is producing for the NIMH a recording of an anti-drug song.

The projects are the result of close liaison and consultation between the RIAA and NIMH, which got underway with a conference in late 1969 to express the industry's concern over the problem of drug abuse in this country and to offer assistance in NIMH's program of educating the public to the problems of drug abuse.

Roscoe Sets Dates For Rock Fest On Isle Of Wight

LONDON — After nine months of negotiation, Richard Roscoe will put on an Isle of Wight rock festival Aug. 27-29. Roscoe said the fest will be televised live and in color to theatres in the U.S., Canada and Japan. He is presently working on the selection of six sites from more than 200 acres from which to choose. A roster of acts will be named at a later date, he said. Roscoe is in "complete agreement" with a bill in Parliament that would deny rights to a rock fest on the Isle of Wight if facilities were held inadequate. The Bill, he explains, "controls it (the fest) quite sensibly." Roscoe noted that his Isle of Wight fest has no relationship with any fest presented there in past years.

GEORGE HARRISON

has written a new song especially for

RONNIE SPECTOR

Produced by

PHIL SPECTOR and GEORGE HARRISON

on Apple Records

Monaco Is Winner Of Eurovision

Severine Sings The Top Song

LONDON — Monaco emerged triumphant from this year's Eurovision Song Contest with "Un Banc, Un Arbre Et Une Rue," performed by Severine, and published by Chappell S.A. This year a record 18 countries took part in the contest, the numbers being swelled by the return of the Scandinavian bloc and Malta who entered for the first time.

Spain came second with "En Un Mundo Nuevo" sung by Karina and published by Hispavox S.A. At one time it looked as though Spain would be the winner repeating its 1968 triumph but then the voting came thick and fast for Monaco putting them in the lead which no-one could better. Although Britain looked like coming third, it was by 2 points which gave Germany third place with "Diese Welt" sung by Katja Ebstein and published by Edition Intro Meisel. Britain got in at fourth place with "Jack In The Box" sung by Clodagh Rodgers and published by Southern Music.

New Voting System

The voting procedure in past years has led to a certain amount of acrimony so this year a completely new system was devised whereby two independent jurors (one under the age of 25 and one over 25) were appointed by each competing country. Each juror was allowed a maximum of 5 points each per song making a total of a possible 10 points for each country. No juror was allowed to vote for his own country. Three countries voted at one time and viewers saw each country's total growing as the votes were registered.

Final placings were as follows: Monaco "Un Banc, Un Arbre Et Une

Rue" (128); Spain "En Un Mundo Nuevo" (116); Germany "Diese Welt" (100); United Kingdom "Jack In The Box" (98); Italy "L'Amore E Un Attimo" (91); Sweden "Vita Vidder" (85); Netherlands "De Tijd" (85); Finland "Tie Uuteen Paivaan" (84); Portugal "Menina" (83); France "Un Jardin Sur La Terre" (82); Eire "One Day Love" (79); Switzerland "Les Illusions De Nos 20 Ans" (78); Luxembourg "Pomme Pomme Pomme" (70); Belgium "Goeie Morgen Morgen" (68); Yugoslavia "Tvoj Djecar Je Tudan" (68); Australia "Musik" (66); Norway "Lykkener" (65) and Malta "Marija El Maltija" (52).

Calley Verdict Spurs Disk Interest

NASHVILLE—The recent guilty verdict handed down in the court martial of Lt. William Calley has sparked consumer interest in a number of single record releases. As a means of protesting the verdict, consumers have been purchasing "Battle Hymn Of Lt. Calley" on the Plantation label, as well as the cover version by John Deer on Royal American Records.

The Plantation record as recorded by C Company, was released prior to the Calley verdict and received mixed reaction. On the day following the verdict, the Singleton promotion office was flooded with phone calls from people who wanted to hear the single as a means of protesting the decision. "Battle Hymn Of Lt. Calley" this week entered the Cash Box pop charts at number 81.

The cover version of the same rec-

MCA's Rice-Webber Deal Calls For 7 Albums Over 3 Year Span

HOLLYWOOD — In what is described as an unprecedented long-term contract for the company, MCA Records, Inc. has entered into a three-year contract with the Tim Rice-Andrew Lloyd Webber production company, Roseway Ltd. Announcement came from Mike Maitland, president of MCA, and the composer-librettist and David Land, managing director of Superstar Ventures, a subsidiary of the Robert Stigwood Group.

Team, which created the "Jesus

Christ Superstar" rock album, will create at least seven albums for MCA Records, Inc. during the next three years. Additionally, they will create and produce an undetermined amount of singles all for the Decca label. The production contract is for the United States and Canada only and takes effect immediately.

Rice and Webber were at the MCA Records headquarters in Universal City to finalize the contracts and to discuss new product.

Under the new contract the team expect to create material for and produce two new British artists for the label in the next two months and then begin work on a new project to follow up their historic album.

A company sales exec revealed that as of the start of the Easter holiday season the "Jesus Christ Superstar" album topped two million units in sales.

ord by John Deer on Royal American Records is also selling strongly according to sales reports from RA president Dick Heard. Heard announced that 278,000 orders of the single were shipped to distributors as well as close to 100,000 copies of the album of the same name.

Apart from the two previously mentioned singles regarding the Calley trial, MGM Records has announced the release of a third, "Monday At My Lai," by Nelson Goodheart, and a fourth to come from WestPark Records—"Indictment Of A Nation," by Bill Bailey. Also in release is Cecil Null's "Plastic Soldier" on the K-ARK label.

Sullivan Folios Thru Chappell

NEW YORK—Chappell Music and Ed Sullivan Productions have signed an agreement for Chappell to produce and distribute a series of "Ed Sullivan Folios," according to a joint announcement by Bob Precht head of Sullivan Productions, and Norman Weiser, vice president of Chappell.

The first in the series of music folios will be distributed in a few weeks. It is tentatively titled, "Ed Sullivan On Broadway" and will feature a group of songs from Broadway shows, which have been favorites of Sullivan.

Sullivan Productions will work closely with Chappell on details of future folios in this series.

Sullivan Productions produces "The Ed Sullivan Show," now in its 23rd (and last) season on the CBS-TV network. They are also active in the production of television "specials" including "The Fifth Dimension Special" and "The Beatles at Shea Stadium," and have produced several summer series for CBS-TV.

King To Handle New Pride Label

NASHVILLE — Starday/King Records has completed plans to distribute the recently formed Pride label and will shortly release a master by femme trio, Lovin' Stuff called "Right On Brothers, Right On" written by Erma Stevens and Rhetta Hughes. Leon Ware's "Let It Out, Let It In" completes the coupling.

The master was produced by Mickey Stevenson, who also is readying an album by Lovin' Stuff as well as working with several other acts for the label which has established headquarters at 8350 Wilshire Boulevard in Beverly Hills. From there Pride will maintain continuous contact with Starday/King's Nashville home office. Ed Hall will act as liaison between the two companies.

Hal Neely, Starday/King president, voiced great confidence "in Pride and its chief executive Clarence Paul who achieved success in the past as a producer of many acts, including Stevie Wonder, Marvin Gaye, Kim Weston, The Supremes, Four Tops and others.

Neely also noted that this move marks a return for him to the concept of affiliate label distribution which he began many years ago. At a time when a multitude of private labels sprang up, notably in the R&B field, Neely made it possible for them to achieve distribution more widespread than to the local and regional areas in which they operated.

Elektra Hopes 'Garden' Promo Will Bear Fruit

NEW YORK—Elektra has launched an "extensive" merchandising, advertising, and promo campaign in conjunction with its just-released pre-legalization comedy album, "A Child's Garden Of Grass."

The album, based on the best-selling Simon & Schuster book written by Jack S. Margolis and Richard Clorfene which has already sold well over 300,000 copies, was produced by Ron Jacobs. President of Increase Records. Jacobs has worked in many facets of the record business. In addition to having been program director of KHJ in Los Angeles, Jacobs is famous for his production of the historic 48-hour "rockumentary," The History Of Rock And Roll, and of the recent "Cruisin' Series," a seven album panorama of the history of rock and roll radio. "The Child's Garden Of Grass" LP," Jacobs stated, "represents not only a milestone in subject matter but a definite breakthrough in production techniques."

"'A Child's Garden Of Grass,'" Bill Harvey, Elektra general manager, declared, "is a most unusual album, and we intend to treat it in a wholly novel fashion. Our advertising campaign will include not only a national schedule of FM radio spots, but also an extensive series of coupon advertisements in a vast array of print media, many of which have never before had record advertising."

In order to create point-of-purchase interest, Elektra has also created a fleet of in-store visual merchandising tools, including fliers, stickers, and posters. "Our merchandising approach," Harvey went on, "will make extensive use of the unusual and striking album cover for 'A Child's Garden Of Grass.'"

Harvey also pointed to Elektra's intensive efforts in the college market for this record, a campaign headed up by Elektra's Director of Campus Promotion, Bob Brownstein. "The college market," Harvey said, "has already been turned on to this album via the book, and our college newspaper and college radio campaign will strengthen our general efforts in that area."

Thomas Capitol's International VP

HOLLYWOOD — Jerry Thomas, formerly director of international sales for Liverty/UA, will join Capitol Records, later this month as vice president of international, reports Stan Gortikov, label president.

In the international post Thomas succeeds Brown Meggs who was recently named Capitol's vice president of Marketing.

In making the announcement, Gortikov stated: "Mr. Thomas brings to Capitol wide-ranging experience in the international field, and we are genuinely proud to be the beneficiary of his experience. Already he is a 'friend of the family' inasmuch as he is well-known to many of Capitol's EMI sister companies and other licensees around the world."

Thomas began his career as a disk jockey in Nashville. Subsequently, he served as general manager of radio station WHIN, he joined Dot Records in 1958 as exec assistant to the president. In 1961, he became director of the international sales division of Liberty Records, the post he has held until his present appointment at Capitol.

A native of Johnson City, Tenn., Thomas is a graduate of Vanderbilt University, where he majored in Business Administration.

Japanese Licenses Boost EVR In U.S.

NEW YORK—CBS' Electronic Video Recording (EVR) agreements with Japanese manufacturers will insure delivery of EVR players in the U.S. early next year. Four companies are involved: Hitachi, Ltd., the Mitsubishi Electric Industrial Co., the Mitsubishi Electric Corp. and the Tokyo Shibaura (Toshiba) Electric Co., Ltd. There are now 10 licensees around the world for EVR.

Motorola currently has exclusive North American rights to manufacture and distribute CBS EVR Teleplayers through the end of this year. All Japanese deals in effect now are international exclusive of North America.



Caught during the signing session, left front, MCA's Mike Maitland and right front, British entrepreneur Robert Stigwood. In the background are from left, Tim Rice, Universal's Ned Tanen, Andrew Lloyd Webber, David Land of Superstar Ventures and MCA attorney Lou Cook.

Canada's MWC Thru Polydor In United States

NEW YORK — Jerry Schoenbaum, president of Polydor Incorporated has announced an exclusive agreement to distribute material for the MWC label in the United States on Polydor. The licensing arrangement was made between Schoenbaum and Mel Shaw of Music World Creations.

The deal includes several Canadian acts, first of which to be released in this country is The Stampeders, whose recording of "Carry Me" is high on Canadian charts.

The Stampeders is a top college and concert act that has played the Canadian Entertainment Conference and will be playing five dates with Anne Murray, two of which are at Massey Hall April 16, 17. The engagement is already sold out.

Also scheduled for release as part of the agreement is Christopher Robin, another top Canadian group. Music World Creations Records is distributed in Canada by Quality Records Limited. In the United States they will appear on Polydor.

Manny Wells Opens New Wholesale Co.

ROCHELLE PARK, N.J. — Manny Wells, vet wholesaler, has resigned as president of Interstate Record Distributors and its subsides to open New York Record & Tape Distributors, Inc., 68 W. Passaic St., this city. Firm will be engaged in a full line rack and promotional records and tapes, premiums and a complete one-stop service. Phone number is: (201) 843-2670.

Ripp Co. Obtains 'Hard Ride' Track; LP On Family-Paramount

HOLLYWOOD—Family Productions has concluded a production agreement with Top Hat Productions for acquisition of the soundtrack of "The Hard Ride," in addition to an interest in the publishing of the score. The announcement was made jointly by Artie Ripp of Family and Top Hat's Harley Hatcher, composer/producer of the LP.

The album, which contains a dozen tracks by several prominent artists, including Bill Medley, will be released by the newly-created Family-Paramount label on April 15. The date coincides with that of the motion picture which is being released the same day.

Family-Paramount and AIP have also concluded joint merchandising and advertising plans for the promotion of both the film and soundtrack.

Thus far, four singles from the LP will be released by Family-Paramount and MGM in April and early May. Six different artists are featured on the soundtrack. In addition to Medley, they are Thelma Camacho, former singer with the First Edition; Junction, a five man rock band and Sounds of Harley, an instrumental group. All are on MGM. Bluewater, a five-man rock band from the Bayou country of Louisiana and Bob Moline are also on the LP and have been signed to Family-Paramount.

Moline's "Where Am I Going Today," the main theme from the picture, will be released April 12. On the same date, MGM will release an instrumental, "The Hard Ride," by The Sounds of Harley.

Bluewater follows on April 26 with "Another Kind of War" and on May 1, Junction will have "Falling in Love With Baby."

"The Hard Ride" has a heavy musical emphasis despite the fact it is a drama. Ten different songs were composed by Hatcher for the film which was produced by Burt Topper's Burwalt Productions. The soundtrack release falls on the heels of two highly successful Paramount soundtracks—"Love Story" and the newly-released "Friends" with music by Elton John.

MGM Forms Ad Agency Under Saul Saget

HOLLYWOOD—MGM Records' president Mike Curb reports the formation of an in-house, yet corporately autonomous, advertising agency to be known as Grimalkin Advertising. According to Curb, the move emanated from a desire to "exercise closer economic and creative control over our own operations in this most important area which involves everything from ad buys to art lay-outs. It is MGM's belief that the employing of outside agencies often results in restrictions and limitations which can best be eliminated by doing the job ourselves."

Grimalkin will be under the direct supervision of Saul Saget, vice-president in charge of creative services, and advertising director Derek Church. As Saget noted, "By operating our own advertising agency we will have everything at our fingertips which naturally means that important artistic and economic decisions can be made more rapidly and efficiently."

Ronnie Spector Makes Solo Debut On Apple

NEW YORK—Ronnie Spector, "Veronica" of the 50's Ronettes, will make her solo debut on the Apple label with a single called "Try Some, Buy Some," written by George Harrison and co-produced by husband Phil Spector and Harrison.

McClusky Exits Acuff-Rose

NASHVILLE—After a tenure of six years as general manager of Acuff-Rose Enterprises based in Nashville, Bob McClusky has resigned the position. Future plans are expected to be announced in the immediate future.

London 6-LP Push Opens Fiscal Year

NEW YORK—London Records has opened a new fiscal year, following record 1970-71 sales, with a six album thrust calculated for maximum activity in both retail and radio areas. According to Herb Goldfarb, vice president in charge of sales and marketing the release kicks off with the soundtrack LP to "Flight of the Doves," which premiered in New York and Los Angeles last week to general critical acclaim. The picture stars Ron Moody and Jack Wild, both of whom also starred in the smash film "Oliver". The film also features London artist, Dana, the Irish miss who captured one of the prizes in last year's Eurovision Song Contest.

The release also brings to market a new LP of John Mayall material never before released. Tracks, cut live in Europe feature Mayall with one of his famed groups, the Bluesbreakers, who first brought the famed British blues star to this country.

Also in the release is the second album on the London-distributed Deram label, by the jazz-rock group, Egg. The newest is titled "The Polite Force."

Beyond this, the Hi label, also dis-

tributed through London channels, is represented by the Bill Black Combo on "More Bill Black Magic."

Another Deram release, expected to garner much attention, is the second in the series of material by the late contemporary American composer, Erik Satie. The album, "Through a Looking Glass," is, like its predecessor, "The Velvet Gentleman," recorded by Tutti Camarata. A full-color, two-foot square poster has been issued to tie-in with the all-out album promo on the unique, book-fold package.

While issued slightly earlier, the latest album by British pianist, Ronnie Aldrich, "Love Story and Other Themes," on the London-owned Phase 4 stereo line, is also to be the subject of a continuing major promo drive, along with five newly-released sets. The firm, in fact, has scheduled, in connection with the deluxe, specially-priced two-LP package, a series of receptions in major markets across the country, during which Aldrich will appear in person to demonstrate the unique recording technique which results in Ronnie Aldrich "at the twin pianos," on the album.

Capitol Completes Field Reorganization

HOLLYWOOD—As the final step in his reorganization of Capitol's field staff, John Jossey, vice president of sales, reports five new appointments in the east and west. Effective immediately, the following have been named district sales managers for the label in their respective areas:

In Los Angeles, John Stanton will replace Dave Cline, who has resigned. Prior to coming with Capitol in 1969 Stanton was a program director with a chain of radio stations in North Carolina. He has been with Capitol Records in Boston for the last two years.

In Chicago, Dennis White has replaced John Conner, who has accepted another position in that market. White was formerly the district sales manager in Houston, and before that

Kendrick Capitol's Eastern AR Mgr.

HOLLYWOOD—Max Kendrick has been named east coast artist relations manager at Capitol Records, based at the label's new New York executive offices at 1370 Avenue of the Americas, reports Al Coury, national artist relations manager.

Kendrick comes to Capitol as a vet of some 20 years at Warner Bros.-Seven Arts Music, where he served, most recently, as manager of special projects, eastern division.

Kendrick will be responsible for seeing that all personal appearances by Capitol artists in the east are handled and promoted properly. He will also serve as the agent in presenting Capitol acts to east coast clubs and television shows and serve as the label's closest tie with local concert bookers and promoters.

One of Kendrick's first assignments will be to work with the talent involved in Capitol's new Broadway show, "Follies."



MAX KENDRICK, East Coast Artist Relations Manager, Capitol Records, Inc.

was district sales manager in Kansas City. White has been with Capitol nine years. He was previously a salesman in Houston and Omaha.

In Boston, Jim Johnson, formerly district sales manager in Cleveland, replaces Jim Doyle, who has resigned. Johnson has been with Capitol Records in the Cleveland area for nine years, first as territory manager and then as district sales manager. Previously, he was an independent distributor in Los Angeles.

In Cleveland, Mike Mathewson will replace Jim Johnson as district sales manager. Mathewson's previous assignment was special accounts manager in the Boston market, and prior to that he held various sales positions in San Francisco. He has been with Capitol for eleven years, working earlier in Portland and Seattle.

In Houston, Tom Ellison, who is district sales manager of the recently closed Cincinnati district, will take over as district sales manager. Before going to Cincinnati, he was a Capitol salesman in the Atlanta district. He has been with Capitol six-and-a-half years.

Ringe In RCA Rock Post

NEW YORK—Bob Ringe has joined the rock A & R department at RCA Records, reports Elliot Horne, manager of Rock A & R on the east coast, to whom he will report.

Ringe will be responsible for finding and developing new talent brought to the label, and will function as an A & R producer.

He first entered the business side of the record industry in Washington, D.C., where he booked talent for colleges and local dances through a small agency.

After eight months in Washington, Ringe returned to New York where he joined Queen Booking. With Queen he was responsible for publicity and booking artists such as Aretha Franklin, The Sweet Inspirations, and Jackie Wilson.

Ringe then joined CMA in their Concert Department. He was head of their east coast underground circuit, where he booked acts into The Fillmore, The Boston Tea Party, the Capitol Theater, and The Rock Pile among others. He was personally responsible for east coast bookings for Neil Young, Crosby, Stills, Nash & Young, The Kinks, Terry Reid, and Don Cooper.

Kennely To RCA

NEW YORK—RCA Records has appointed Patricia Kennely as a copywriter in its new "in-house" ad creative unit. She will report to Kurt Brokaw, manager of creative ad and sales promo, creating print and broadcast advertising.

She spent three years as editor of Jaff & Pop Magazine.

Gotham Renamed TeleGeneral

NEW YORK—Gotham Recording Corp., 2 West 46th Street, in concurrence with the opening of its two new sixteen-track recording studios, officially announces the change of its name to TeleGeneral Studios Inc.

Founded in January, 1950, by Herbert M. Moss, Gotham was acquired in December, 1969 by the TeleGeneral Corporation. Moss, in addition to continuing as head of TeleGeneral Studios Inc., assumes the title of president of the TeleGeneral Corporation. Stuart Sloves, chairman of the board of TeleGeneral continues to function in the same capacity to the TeleGeneral Studios.

The new studios, designed by William Firestone, TeleGeneral's executive vice-president, features customized versions of the new Quad-Eight Consoles and will be the first studios in New York to feature the new Ampex full-sync 16 track recording units. Closed circuit TV equipment will provide film facilities for TV and film producers. Malcolm Addey, well-known pop album and advertising music mixer, who recently joined the staff at TeleGeneral, will be chief mixer for the studio.

TeleGeneral Studios, in addition to its new studio facilities, has over 30,000 feet of working space including four recording studios, eight tape editing and mixing areas (mono or stereo), mastering and overdubbing facilities and an Instant Access Music and Sound Effects Library containing over 25,000 Music selections categorized by subject matter. A new, modern high-speed tape and cassette duplicating plant, located at 73 Fifth Avenue, has been in operation since TeleGeneral acquired Gotham.

TeleGeneral Studios Inc. will continue all the major activities Gotham has been involved in for the past twenty years, including designing and producing audio packages for education, industry and advertisers. TeleGeneral's production department will continue under the direction of vice-president Helena Sterling, who is currently developing a total capacity within the organization to produce and manufacture products for TeleGeneral's clients in the new audio-visual cassette format.

Johnson Polydor's Nat'l Promo Dir.

NEW YORK—Charles Johnson has been appointed director, national promotion, Polydor Records and its affiliate labels, Sire, Blue Horizon, Spring and Event Records, according to Jerry Schoenbaum, the label's president.

Johnson will be responsible to Chuck Gregory, director of marketing for planning and coordination of all promotion activities relating to both singles and album product. The national field promotion force reports to Johnson, who is in constant contact with the national sales staff as well.

Johnson came to Polydor Incorporated as national director of album promotion and has worked in various aspects of the music industry for the past twenty-eight years; twenty of those years as radio announcer of major stations in Canada and the United States, the most recent being KMPC in Hollywood, California.

Ginsberg To Famous

NEW YORK—Gerald M. Ginsberg has joined the legal staff of Gulf Western Industries assigned to Famous Music, reports Bob Young, general counsel of Famous Music.

Ginsberg will be assisting Young in the legal affairs of both the record and publishing arms of the corporation.

Ginsberg comes to his new position from Columbia Records, where he was director, talent contracts. For five years prior to his association with Columbia, he was an attorney for Broadcast Music, Inc., chiefly involved in the areas of copyrights, contracts, writers and publisher problems and song infringements.

WE MAY NOT WIN
ANY GRAMMY AWARDS..

BUT WE SURE SELL
A LOT OF RECORDS!

BILLBOARD

- 2 "WHAT'S GOING ON"
MARVIN GAYE
- 3 "JUST MY IMAGINATION"
TEMPTATIONS
- ★13 "NEVER CAN SAY GOODBYE"
JACKSON FIVE
- 23 "WE CAN WORK IT OUT"
STEVIE WONDER
- ★37 "I DON'T BLAME YOU AT ALL"
SMOKEY ROBINSON & THE MIRACLES
- ★86 "GOTTA SEE JANE"
R. DEAN TAYLOR

CASH BOX

- 2 "JUST MY IMAGINATION"
TEMPTATIONS
- 3 "WHAT'S GOING ON"
MARVIN GAYE
- ⑦ "NEVER CAN SAY GOODBYE"
JACKSON FIVE
- ⑰ "WE CAN WORK IT OUT"
STEVIE WONDER
- 35 "I DON'T BLAME YOU AT ALL"
SMOKEY ROBINSON & THE MIRACLES
- ⑰ "GOTTA SEE JANE"
R. DEAN TAYLOR

MOTOWN SALES DEPT.





CONTINUING PARTNERS—Perry Como (seated) who has been under contract to RCA Records since the early 1940s, is shown immediately after signing a new, long-term exclusive contract. Shown with Como are (from left) Rocco Laginestra, president of RCA Records, Mort Hoffman, division vp of commercial operations, and Manny Kellen, director of popular music. Como currently has a new chart rider "I Think of You," which has come close on the heels of his recent album/single hit of "It's Impossible."

5 Spring LP's Set By Janus

NEW YORK—Five albums have been shipped in Janus' spring LP release. They include "Supershrink" by Alen Robin, "Hear Me Now" by Donovan, "Ma Kelly's Greasy Spoon" by Status Quo, "Pickettywitch" by Pickettywitch and "Keep On Truckin'" by Frut. An LP by the Detroit Emeralds, who are currently moving with "Do Me Right," will be rush-released later this month.

The Detroit Emeralds and Frut are on Westbound Records, which is distributed by Janus. An extensive pro-

motion on the comedy album "Supershrink" is currently underway, with radio spots, record store window displays and a full schedule of press, radio and TV interviews for Alen Robin.

"By being very selective about the product we release, by making sure there is an audience for each album and by giving each artist all the necessary promotion, we have been able to achieve the most positive results from our album release," noted Nick Albarano, label general manager.

Judy Collins Earns Fourth Gold Album

NEW YORK—The RIAA has certified Judy Collins' 10th Elektra album, "Whales And Nightingales," as a gold record with sales of well over one million dollars. The certification marks Judy's fourth gold album on Elektra, the others being "Wildflowers," "In My Life," and "Who Knows Where The Time Goes." Judy Collins will be beginning her national spring tour in mid-April.

All-Platinum, Stang Market New Packages

NEW YORK—The All-Platinum-Stang disk operation has set new April albums.

On Stang, the albums include the debut of the Roland Thyssen Orchestra, the Whatnauts, including their current single, "I'll Erase Away Your Pain," and "The Moments 'Live'" at New York State Women's Prison.

On All-Platinum, there's "Willie & the Mighty Magnificents On Scene '70." Another set, including 2-LP's, is "Last Message" featuring the late Malcolm X.

On the singles front, the label is releasing this week a new Moments single, "That's How It Feels." Also, the label reports activity on a Turbo Records release, "Stay With Me Forever" by Linda Jones.

Wishbone To Scepter

NEW YORK—Stan Greenberg, v.p., and John Walsh, product manager Scepter Records have announced the signing of Wishbone to a long term recording agreement with the label.

Wishbone is Canada's latest group to have a U.S. release with their first record, "You're Gonna Miss Me" b/w "Riverboat" scheduled for shipping next week (19).

WHERE DID THEY GO LORD

ELVIS PRESLEY RCA
Elvis Presley
Blue Crest

SOLDIER'S LAST LETTER

MERLE HAGGARD CAPITOL
Noma Music

TOUCHING HOME

JERRY LEE LEWIS Mercury
Hill & Range
Blue Crest

I REALLY DON'T WANT TO KNOW

ELVIS PRESLEY RCA
EDDY ARNOLD RCA
Hill & Range

SHE'S AS CLOSE AS I CAN

GET TO LOVING YOU
HANK LOCKLIN RCA
Hill & Range
Blue Crest

MY LITTLE ONE

THE MARMALADE Low Down
Noma Music

THE ABERBACH GROUP

241 West 72 Street, New York, N.Y.



Radio Active

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

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1. Bridge Over Troubled Water—	Aretha Franklin	Atlantic	38%	82%
2. Want Ads—	Honey Cones	Hot Wax	34%	94%
3. I Love You For All Seasons—	Fuzz	Call	30%	96%
4. Toast And Marmalade For Tea—	Tin Tin	Atco	27%	68%
5. Battle Hymn of Lt. Calley—	C. Company	Plantation	25%	25%
6. Nevada Fighter—	Michael Nesmith	RCA	23%	44%
7. Treat Her Like A Lady—	Cornelius Brothers & Sister Rose	U.A.	21%	33%
8. Gotta See Jane—	R. Dean Taylor	Rare Earth	20%	76%
9. I Don't Know How To Love Him—	Helen Reddy	Capitol	19%	30%
10. Superstar—	Murry Head	Decca	15%	23%
11. Love Her Madly—	Doors	Elektra	12%	98%
12. Woodstock—	Matthews Southern Comfort	Decca	11%	86%
13. House At Pooh Corner—	Nitty Gritty Dirt Band	United Artists	11%	11%
14. Reach Out Your Hand—	Brotherhood of Man	Dream	10%	10%
15. Be Nice To Me—	Runt	Ampex	10%	10%
16. Give More Power To The People—	Chi-Lites	Brunswick	10%	10%
17. Tip Of My Tongue—	Brenda & Tabulations	Top & Bottom	9%	9%
18. I Don't Know How To Love Him—	Yvonne Elliman	Decca	8%	20%
19. I'll Meet You Half Way—	Partridge Family	Bell	7%	7%
20. I'M Comin' Home—	Dave Emunds	MAM	7%	7%
21. A Mama And A Papa—	Ray Stevens	Barnaby	7%	7%
22. Be Good To Me Baby—	Luther Ingram	Koko	7%	7%
23. Michigan Harry Slaughter—	Wadsworth Mansion	Sussex	7%	7%

You just had a great year. Too bad you didn't know about it.

Why is the move to ASCAP?
Because ASCAP pays more.

When *we* license your music,
we have one goal. To get as much
for it as possible. Because ASCAP
is owned by its own members.

The men who license music
at BMI are broadcasters. They own
BMI. As your bargainers they
should get as much for you as
possible. But as broadcasters they
want to spend as little as possible.

Because the more you get, the
less they keep. And the more they
keep, the less you get. (We'll let

you decide who wins in that case.)

We have an interesting prop-
osition. You know what you made
at BMI.

We have a computer. It tells
us what you would've made with
ASCAP.

So come to us.

We have no axe to grind but
yours.

If you keep on going the way
you are, you may not be able to
afford many more successful years.



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575 Madison Avenue, New York, N. Y. 10022

Keep The Moment Alive.

STEREO
MS 719

Original TV Soundtrack



Diana!

DIANA ROSS / JACKSON 5 / DANNY THOMAS / BILL COSBY



REMEMBER ME
AIN'T NO MOUNTAIN
HIGH ENOUGH
I'LL BE THERE
MAMA'S PEARL
LOVE STORY

MOTOWN®
STEREO

MS-719

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DIANA ROSS

Guest Stars

JACKSON 5

DANNY THOMAS

Special Guest Star

BILL COSBY

ABC-TV, Sunday, April 18

10 PM (EST and PST)

Produced by Motown Productions, Inc.

N.A. Philips Offers 4 Cassette Lines

NEW YORK, April 6 — North American Philips, which introduced the cassette system in the U. S. in late 1964, has announced expansion of its cassette software activities.

The firm has developed four new Norelco blank cassette tape lines to be marketed by the home entertainment products division, Mercury Records, North American Philips Lighting Corp. and Herman H. Smith, Inc. (all divisions or subsidiaries of North American Philips Corp.).

Paul Nelson, Jr., vice president for home entertainment products, said the lines constitute "a significant departure in corporate marketing strategy for cassette tapes. These various organizations of North American

Philips market products under individual brand names. Henceforth they will market blank cassettes under the brand name of Norelco," Nelson pointed out.

To coordinate company-wide marketing of Norelco blank cassettes, the firm has established the Norelco cassette department headed by Edward Smulders, formerly product manager in the home entertainment products division.

"Up to now North American Philips has concentrated on cassette hardware," Smulders stated. "Formation of the new cassette department means we are aiming at establishing for Norelco a prominence in software comparable to that which we have earned in the hardware end of the business."

Smulders added that the 1971 recorded & blank cassette software market in the U. S. would amount to 120 million units with a retail value of \$280 million.

Of the total, he observed, blank cassettes will account for the lion's share, some 80 percent or 95 million units with a retail value of \$165 million.

"We foresee the cassette market expanding at the rate of 18 percent annually for the next five years," he said. "Blank cassettes will remain at about the same proportion of the total."

The new Norelco tape lines will be called the 100, 200, 300 and Challenger, and have been designed to meet different usage as well as merchandising requirements.

Budget-priced Challengers and 100's are suitable for voice recording, background music and talking letters. More exacting music reproduction needs are met by the 200, while the 300 is designed for semi-professional recording on higher quality equipment. The 100, 200 and 300 grades carry a lifetime guarantee and the Challenger is guaranteed for 90 days. Retail prices range from \$1.19 to \$4.95.

GRT Lifts Wholesale Pricing On All Tapes

NEW YORK — GRT raised the wholesale price on all pre-recorded tapes effective last Monday. The April 5 increase came four days after initial notice was sent to all distributors via telegram the Thursday before.

Rates on all tapes, exclusive as well as non-exclusive product, now carry a sale price of \$3.70 per unit. This constitutes an increase of some 25% on exclusive material, but a rise of only some 11¢ on lines handled by GRT as well as other manufacturers, according to White Sunner, vp of marketing.

Sunner further stated that GRT has financially "come over the hump" and is now operating in the black. "The increase," he added, "is the first step taken by GRT to make possible future developments."

Reactions from distributors, he said, were complimentary, realizing that the price rise was expected in the light of overall costs.

Recent royalty agreements with several GRT-exclusive acts were also noted as important factors necessitating the wholesale price elevation.

NYU Conference Covers New Medium

NEW YORK — Author and anthropologist Edmund Carpenter will open New York University's Video Cassette/Cartridge/Disk conference with a talk on video cassette as "Child Revolutionary in the Media Family."

His address will begin the two day meeting schedule geared primarily to the needs of educators, corporate training and communications directors and institutional users. However, Dean Stanley Gabor, conference coordinator, said that it is also aimed to

interest lawyers, publishers, information specialists and producers of film for tv, movies and tape.

The conclave is to convene May 12 and 13 at the Loeb Student Center on the Washington Square South campus of NYU.

Carpenter's keynote address, scheduled for 10 A.M. of the first day, will be followed by surveys and demonstrations on the video systems and production for the medium on Wednesday. Thursday's gatherings are to deal with the questions of tele-cassette use in communication, corporate training and education; and the afternoon sessions are to involve legal aspects of the industry.

Registration for the conference is being handled at the NYU School of Continuing Education, 2 University Place. Questions or applications should be directed there for the New Medium Conference. A registration fee of \$120 is required, the cost including luncheons for both days of the seminar.

Denning Named Pres. At MCA Technology

UNIVERSAL CITY, CALIF. — James Denning has been selected president of MCA Technology, Inc. of North Hollywood, succeeding Dr. C. J. Savant, Jr., who has resigned.

MCA Technology, Inc. develops, manufactures and sells high-speed magnetic tape duplicating systems and studio recording systems as well as precision magnetic heads and electronic components for video, audio, instrumentation and digital magnetic recording devices.

Denning, an MCA Inc. staff executive since 1959, has been associated with MCA Technology, Inc. and its predecessor companies since 1967 as vice president and more recently as executive vice president.

Lew Wasserman, president of MCA, Inc., concurrently announced the election of Lee Grundeis, as a member of the board of directors and vice president of MCA Technology. Grundeis is also president of Electrodyne Corp., and Scientific Industries, Inc., wholly owned subsidiaries of MCA Technology.

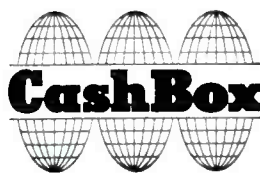
Other top echelon executives of MCA Technology continue without change.

A&L First Local Wollensak Distrib

PHILADELPHIA — A & L Distributors has been named to handle the local distribution of Wollensak tape recorders, including the line's latest quad/stereo additions.

This will mark the first time that Wollensak products have been dealt with through a local distributor. They had previously only been available through direct order from factory outlets.

The line at A&L, according to president Al Melnick, will include stereo and monaural cassette recorders, portable and stereo reel-to-reel units and the new four-channel equipment.



STATION BREAKS:

Pat Whitley is the new program manager of WNBC-New York, replacing Don Shafer who left station to study for the ministry. Whitley was previously program mgr. of WWDC-Washington... Johnny Canton named production dir. of WDGW-Minneapolis and will also continue as music dir. and deejay.

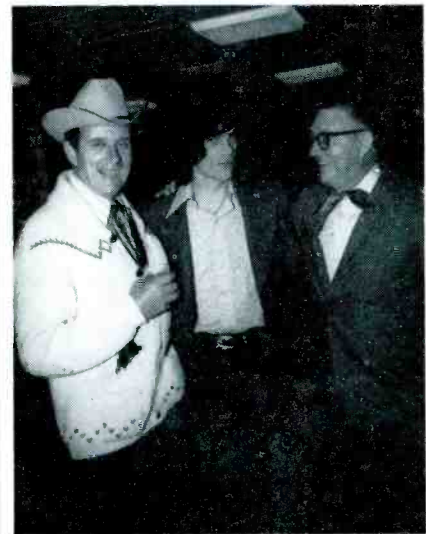
Longtime midday man Jerry Thomas has become p.d. of WKRC-Cincinnati... Clifford Hunter named general mgr. of WOAI Radio in San Antonio, replacing Elmer Smith... Martin Greenberg appointed general sales mgr. of WXYZ-Detroit; he had been with KXYZ-Houston... Gene West moves to KFRC-San Francisco as host of all-night show. He was recently music dir. at KGB-San Diego.

Activity Of Some Jocks In Question

TORONTO — Radio station owners, particularly those in control of three or more stations, may run into immense difficulties over the next few months. It has been found that the bigger the operation the less discipline there is in keeping their jocks in line. The owners, only, are answerable to public complaint and the onus of running a clean operation falls squarely on the shoulders of the licensee holder.

There has been much speculation of late of a form of payola involving disc jockey groups and the co-management by disc jockies of fast rising recording units.

A recent news item from England concerning the use of groupies to satisfy disc jockies raised the same question in Canada. Is there or isn't there a similar arrangement here? Several observers are of the opinion it is and this coupled with a jock taking a piece of management from a group and being placed in the position to gain favours for this group on his own chart, has almost reached an interesting climax with possible involvement by the CRTC. In one such recent case, the jock was made aware that his interest in a group, from the management standpoint, was being talked about in the trade. He immediately qualified his activities as being "only the producer". However, his name was apparently used on the



BRING ON THE BRONCOS — Scepter artist B. J. Thomas returned to his hometown of Houston and was a guest at the city's livestock show and rodeo. Left to right, Leroy Gloger, president of country station KIKK-Houston, B. J. Thomas and Livestock Show and Rodeo Assoc. prexy Buddy Bray.

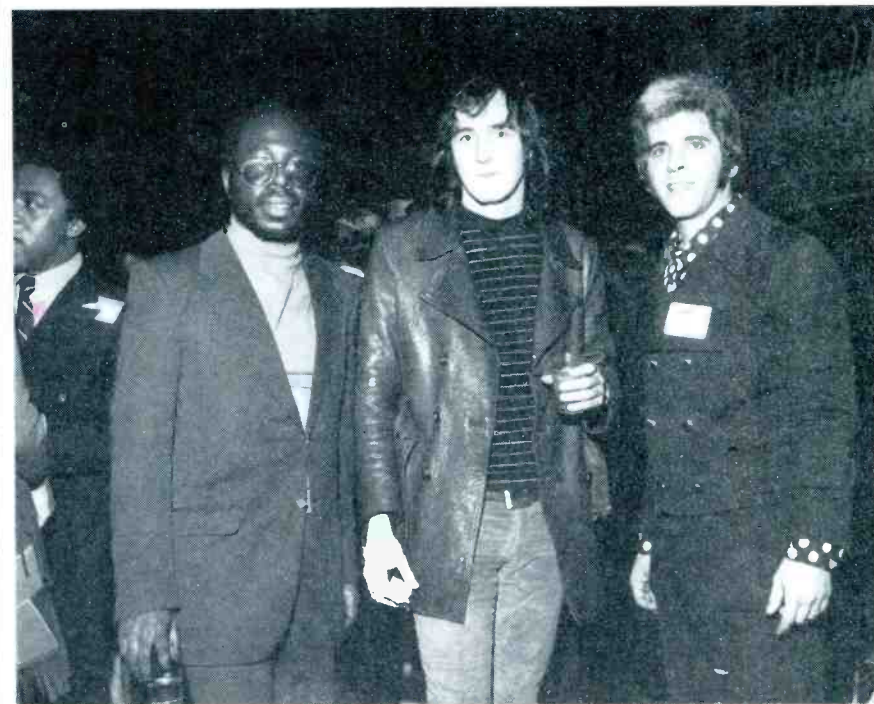
Changes At Metromedia

NEW YORK — Metromedia, Inc. has announced the appointment of George Duncan to the post of executive vice president of Metromedia Radio. His duties in his new position will include the management of WNEW-AM, New York, as well as continuing the responsibilities of his former position as president of Metromedia Stereo.

Also at Metromedia Robert Mounty was named v.p. of sales for Metromedia Radio. He recently was general mgr. of WNEW-AM. He also worked for a time at WIP, Metromedia Radio's outlet in Philadelphia.

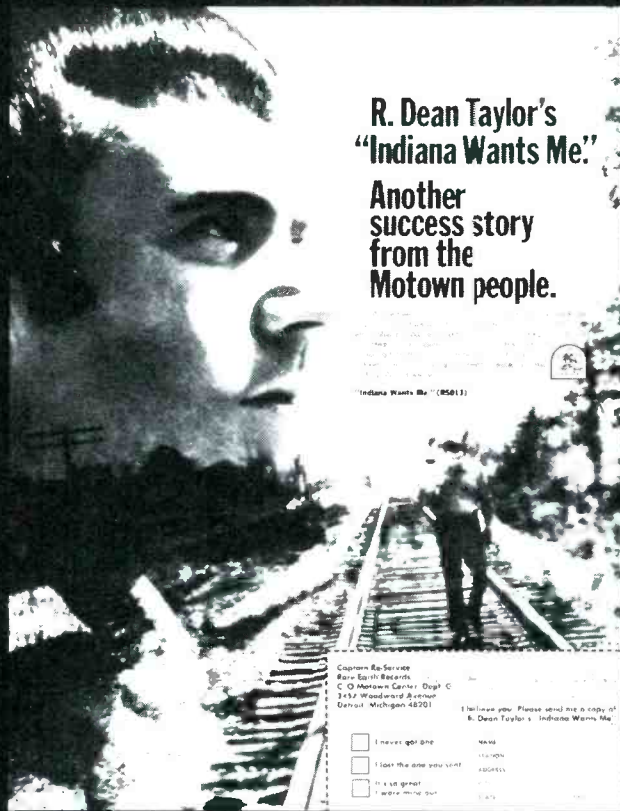
form submitted to the recording studio—listing him as the manager.

If there is, in fact, a conflict of interest by any hiring of a radio station and if this conflict can be used to manipulate the charts bringing a return (monetary) to the jock, this could form the basis of a citizen's complaint—of which the station owner must answer.



CHICAGO THREE—Chicago was the setting as Curtis Mayfield, Frank Wood of WDAI-FM, and Jack Hakim, Buddah's midwest operations manager, got together during a recent cocktail party hosted by Buddah in honor of Curtis and the Impressions. Bash, the first such affair held for the artists in their home town, was attended by some 350 guests. Buddah co-president Neil Bogart and several label execs flew in from New York for the occasion.

We said it once about
R. DEAN TAYLOR
 and we were right.



Appeared in the trades 8/8/70

Now we say it again.
 R. Dean Taylor's got another #1 record going.

"GOTTA SEE JANE"

(R-5026)



From the album
 "I Think Therefore I Am"
 (RS-522)



New Additions To Radio Playlists Secondary Markets

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

WLOF—Orlando

Lt. Calley-Terry Wilson & C Co—Plantation
Nevada Fighter—Michael Nesmith—RCA
Layla—Derek & Dominos—Atco
Want Ads—Honey Cone—Hot Wax
Treat Her—Cornelius Bros—U.A.
Toast—Tin Tin—Atco
Never Can Say—Jackson 5—Motown
Pic: Almost Home—Rascals—Atlantic

WLAV—Grand Rapids

I'm Comin' Home—Dave Edmonds—Mam
Lt. Calley—Terry Wilson & C Co—Plantation
Here Comes—Richie Havens—Stormy Forest

WIRL—Peoria

Power—John Lennon—Apple
Love Her—Doors—Elektra
Reach Out—Brotherhood Of Man—Deram
Here Comes—Richie Havens—Stormy Forest
Play—Dawn—Bell
Albert Flasher—Guess Who—RCA
Want Ads—Honey Cone—Hot Wax
Jane—R. Dean Taylor—Rare Earth
I Don't Blame—Miracles—Tamlam
Baby Blue—Blizzard—Metromedia

WKWK—Wheeling WVa

Happy—Hog Heaven—Roulette
Here Comes—Richie Havens—Stormy Forest
Seasons—Fuzz—Calla
Lover Her—Doors—Elektra

WJET—Erie

Indian Reservation—Raiders—Columbia
Layla—Derek & Dominos—Atco
Arrow—Nilsson—RCA
Cool Aid—Paul Humphrey—Lizard
Baby Let Me—King Floyd—Chimneyville
Seasons—Fuzz—Calla
Love Her—Doors—Elektra
Nevada Fighter—Michael Nesmith—RCA
Pic: Music Is Love—David Crosby—Atlantic

WIFE—Indianapolis

Lt. Calley—Terry Wilson & C Co—Plantation
Chick—Daddy Dewdrop—Sunflower
Be Nice To Me—Runt—Ampex
Here Comes—Richie Havens—Stormy Forest
I Don't Know How—Yvonne Elliman—Decca
Love Song—Leslie Duncan—Date

WING—Dayton, Ohio

I Wish—Andy Kim—Staed
Someone—Kenny Rogers—Reprise
Lucky Man—Emerson Lake Palmer—Cotillion
Boc—Lobo—Big Tree
Sweet—Donny Osmond—MGM
Never Can Say—Jackson 5—Motown
Time—Barbra Streisand—Columbia
Power—John Lennon—Apple
Love Her—Doors—Elektra
Freedom—Jimi Hendrix—Reprise

WLEE—Richmond, Va.

I Don't Know—Yvonne Elliman—Decca
Lt. Calley—Terry Nelson & C Co—Plantation
Pushbike—Mixtures—Sire
California Blues—Red Wing—Fantasy
Married To A Memory—Judy Lynn—Amaret

WBBQ—Augusta, Ga.

Signs—5 Man Electrical Band—Lionel

WDRC—Hartford, Conn.

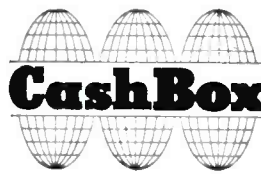
Pic: Here Comes—Richie Havens—Stormy Forest
Troubled Water—Aretha Franklin—Atlantic
Treat Her—Cornelius Bros—U.A.
Toast—Tin Tin—Atco
And When She Smiles—Wild Weeds—Vanguard

WCOL—Columbus, Ohio

I Don't Blame—Miracles—Tamlam
Treat Her—Cornelius Bros—U.A.
Woodstock—Matthews Southern Comfort—Decca
House At Pooh Corner—Nitty Gritty Band—U.A.
Feelin' A'right—Grand Funk—Capitol
Nevada Fighter—Michael Nesmith—RCA

KEYN—Wichita

Almost Home—Rascals—Atlantic
House On Pooh—Nitty Gritty—Liberty
Music Is Love—David Crosby
Survival—Hollies—Epic
Can't Get Back—Bobbie Gentry—Capitol
I Play—Dawn—Bell
Long End Of Rainbow—Tom Rush—Elektra
Close Your Eyes—Kate Taylor—Cotillion
Jumpin Jack Flash—John Winter—Columbia



Cash Box LOOKING AHEAD

- | | |
|--|--|
| <p>1 THAT'S THE WAY I'VE ALWAYS HAD IT
(Quaenbush/Kensho ASCAP)
Carly Simon—Elektra 45724</p> <p>2 TO LAY DOWN BESIDE YOU
(Cape-Ann BNI)
Help Me Make It Through the Night
(Combine-BMI)
Joe Simon—Spring 113</p> <p>3 LIVE TILL YOU DIE
(Thirty Four—ASCAP)
Emitt Rhodes—Dunhill 4274</p> <p>4 COME INTO MY LIFE
(Murbo—BMI)
Al Martin (Capitol 6160)</p> <p>5 BROWNSVILLE
(Joy of Cooking—Capitol)</p> <p>6 HOT PANTS
(Vanlee/Emily—BMI)
Mr. Jim & Rhythm Machine (Wizdom 1984)</p> <p>7 LIGHT AS A FEATHER
(Movatene/Blackwood BMI)
Redhorns—Epic 10712</p> <p>8 ELECTRONIC MAGNETISM
(Kidds—BMI)
Solomon Burke (MGM 14221)</p> <p>9 BAD WATER
(Unart—BMI)
Raelettes (Tangerine 1014)</p> <p>10 HOUSE AT POOH-CORNER
(PAMCO—BMI)
Nitty Gritty Dirt Band—United Artists 50769</p> <p>11 I PLAY DIRTY
(Arc/Frepea—BMI)
Little Milton (Checker 1239)</p> <p>12 THE TROUBLEMAKER
(Landville/Willbar—ASCAP)
Della Reese—AVCO Embassy 4566</p> <p>13 SHAKE A HAND
(Dunbar—BMI)
Jose Feliciano (RCA 0452)</p> <p>14 BE MY BABY
Cissy Houston—Janus 145</p> <p>15 CHIRPY CHIRPY CHEEP CHEEP
(Alfieri S.I.A.P.—ASCAP)
Lally Scott (Philips 40695)</p> | <p>16 ON MY SIDE
(Cowsill—BMI)
Cowsills (London 149)</p> <p>17 GET YOUR LIE STRAIGHT
ORDENA—BMI
Bill Cody (Galaxy 777)</p> <p>18 EARLY MORNIN' RAIN
(M. Witmark—ASCAP)
Oliver—United Artists 50762</p> <p>19 HOME COOKIN'
(Far Out—ASCAP)
Eric Burdon & War—MGM 14196</p> <p>20 HELP ME MAKE IT THROUGH THE NIGHT
(Combine—BMI)
Percy Sledge—2754</p> <p>21 IF I COULD
(Fourth Floor—ASCAP)
Gordon Lightfoot—United Artists 50765</p> <p>22 GETTIN' IN OVER MY HEAD
(Famous—ASCAP)
Badge (Exhibit 4600)</p> <p>23 HEAVEN HELP US ALL
(Stein & Van Stock—ASCAP)
Brook Benton—Cotillion 44110</p> <p>24 MARRIED TO A MEMORY
(United Artists—ASCAP)
Judy Lynn—Amaret 131</p> <p>25 I'VE BEEN THERE
(Fullness—BMI)
O. C. Smith (Columbia 45343)</p> <p>26 IT'S TIME FOR LOVE
(Low-Sal—BMI)
Dennis Yost & Classics IV—United Artists 50777</p> <p>27 I'D RATHER LOVE YOU
(Pi-Gen—BMI)
Charlie Pride (RCA 9952)</p> <p>28 A CHILD IS COMING
(Gcd Tunes—BMI)
Paul Kantner—RCA</p> <p>29 CRAZY LOVE
(Van Jan/WB-7 Arts—ASCAP)
Rita Coolidge—A&M 1256</p> <p>30 WE SURE CAN LOVE EACH OTHER
(Algee/Altam—BMI)
Tammy Wynette—Epic 10705</p> |
|--|--|

Chairmen Institute Meetings On Current Tour

NEW YORK—The Chairmen of the Board have incorporated a series of special meeting sessions as part of their current concert tour. The rap gatherings were devised to boost attention among non-college youngsters in areas where the Chairmen will be making campus appearances.

First two dates to make use of this extra involvement plan will be concerts at the University of North Carolina (30) and Gainesville Junior College in Georgia (May 8).

In both areas, the Chairmen have arranged high school publicity via

school paper stories and posters announcing that the group will be holding an open attendance meeting to talk with and answer questions from students. No rigid format or schedule is being imposed and the meetings will generally follow any direction student groups impart to the proceedings.

In both cases, the rap sessions are being timed to precede the group's stage appearance and will serve both to involve youngsters in building the group's identity and publicizing these shows among potential viewers overlooked by concert promoters.



FINGER LICKIN' GOOD—Humble Pie, British rock quartet were the guests at a party in their honor at the A&M New York office last week. Party marked the beginning of the groups current American tour as well as the release of their latest LP, "Rock On." Pictured above are (left to right) Jerry Love, east coast A&M promo man; Jerry Shirley and Steve Marriott of Humble Pie; Mel Fuhrman, head of A&M east coast operations; Greg Ridley and Pete Framp-ton, Humble Pie; and Bob Cortez, New York promo and publicity man for A&M.



TOWER GATHERING—Jerry Wexler, executive v.p. of Atlantic Records, (second row, second from right) greets members of Tower of Power, San Francisco Records recording artists, during their recent stint at Los Angeles' Whisky A Go Go. To the right of Wexler is Atlantic's West Coast office manager, Dick Krizman. The San Francisco label is distributed by Atlantic.

Dentist Forms Label

HOLLYWOOD—Byron R. Spears, Jr., exec. director of Beegee Records, announces the formation of the black owned recording company by introducing a new album release "Peace" by Walter Arties, with the Paul Johnson orchestra and chorus. This will be Walter's first solo album after 10 years as arranger and director of The Walter Arties Chorale. The company will stress contemporary, gospel, and religious music. Prior to the formation of Beegee, Byron Spears has been a successful dentist, practicing in Los Angeles for the past 14 years. Offices are located at 3101 South Western Avenue, Los Angeles, with branch offices to be announced soon.

Big Band Era Back To Garden In Nader Show

NEW YORK—An all-star lineup is set for a Big Band Festival at Madison Square Garden, Wednesday night, June 16.

Performing will be Duke Ellington, Lee Castle and the Jimmy Dorsey Orchestra, the Glenn Miller Orchestra conducted by Buddy De Franco, Vaughn Monroe, Bob Eberly, Helen O'Connell and Guy Lombardo.

The Big Band Festival is being co-produced by Madison Square Garden Productions, Inc., and Richard Nader, who has had success with five sell-out Rock 'n' Roll Revivals at Madison Square Garden Center.

Tickets for the Big Band Festival are priced at \$7, \$6 and \$5.

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cashbox/singles reviews

Picks of the Week

WILSON PICKETT (Atlantic 2797)

Don't Knock My Love (Pt. 1) (Erva, BMI—Shapiro, Pickett)

Welcome back the old wicked Mister Pickett in this wild wailing new side. Track has the rhythmic punch of the man's early hits and his scathing singing to carry the side high in the sales picture with blues and rock fans. Flip: no info included.

EDWIN STARR (Gordy 7107)

Funky Music Sho Nuff Turns Me On (2:59) (Jobete, BMI—Whitfield, Strong)

If Edwin Starr seemd to reach an emotional peak in his earlier hits, "Funky Music" opens a whole new dimension for the artist. An astounding vocal and TNT charged production make this one of the most exciting tracks to come along since the original "Cloud Nine." Flip: "Cloud Nine" (3:10) (Same credits)

NORMAN GREENBAUM (Reprise 1008)

California Earthquake (3:08) (Great Honesty, BMI—Greenbaum)

For any who have thought Norman Greenbaum a flash in the pan, here's the side to disprove their theory. Excellent material for AM and FM programming, "Quake" should come through for the artist's second major sales accomplishment. Flip: no info.

LYNN ANDERSON (Columbia 45356)

You're My Man (2:30) (Flagship, BMI—Sutton)

Surging back from "Rose Garden," Lynn Anderson comes up with a side that borders country and pop to glean sales in both areas. Material is a fresh ballad carried brightly by a tremendous string arrangement. Should fare extremely well across the board. Flip: "I'm Gonna Write a Song" (1:55) (Same credits)

RAY STEVENS (Barnaby 2029)

A Mama & a Papa (2:49) (Ahab, BMI—Autry)

Having turned out a novelty side to break his involvement stream, Ray Stevens comes up with a new message offering that gives the artist a marvelous performance to captivate any market listeners. A superb outing. Flip: no info.

DAVE EDMUNDS (Mam 3608)

I'm Comin' Home (3:00) (Duchess, BMI—Adpt/Arr: Edmunds)

Off a top ten showing with his Fats Domino updating, Dave Edmunds follows-up with a reincarnation of Jerry Lee Lewis for the '70's teen market. Echo, driving guitar replacing the Jerry Lee piano, and a fiery adaptation of the "Old Black Joe" melody add up to solid top forty excitement. Flip: "Country Roll" (3:09) (Same credits)

BLOODROCK (Capitol 3089)

A Certain Kind (3:25) (Sea Lark, BMI—Hopper)

The "D.O.A." crew makes an excellent follow-through venture in this ballad pulled from their new LP. Pure production, gentle instrumental muscle and the vocal all highlight a standout song for AM and FM support. Flip: no info.

LOU CHRISTIE (Buddah 231)

Waco (3:17) (Pocket Full/Wherefore, BMI—Romeo)

A fine entry for entry into summer programming, the new Christie single features an airy, breathtaking production and on-the-road lyric that should come on strong with top forty and non-biased FM stations willing to give the young-crowd artist a fair listen. Especially fine side. Flip: no info.

THE THREE DEGREES (Roulette 7102)

There's So Much Love All Around Me (2:17) (Planetary, ASCAP—Illingworth, Vance)

With two fine sales showings on a pair of work records, the Three Degrees make matters a good deal more simple in this latest outing. The threesome pours on energy for R&B and top forty enjoyment leaving no room for doubt in programming minds. Flip: no info.

GRAND FUNK RAILROAD (Capitol 3095)

Feelin' Alright (4:25) (Irving, BMI—Mason)

By now "Feelin' Alright" has become one of the most familiar teen sides of the last few years; and the Grand Funk Railroad comes up with one of the few readings to give the song a fresh sound. Group's popularity and the contrast in this showing should open new top forty doors to the song. Flip: "I Want Freedom" (4:32) (Storybook, BMI—Farner)

GARY PUCKETT (Columbia 45358)

Life Has Its Little Ups & Downs (3:15) (Quill, ASCAP—Vassy)

Gary Puckett has always excelled in persons-to-person ballad performances. Here, he works a new spell with an exceptional ballad that shows off his vocal power for delight to teen and adult listeners alike. Flip: a 3:12 mono version.

BARRY MANN (New Design 1000)

Carry Me Home (2:44) (Screen Gems/Columbia, BMI—Mann)

A consistently superior artist as well as writer, Barry Mann made his most impressive sales showing with "Feelings." Now, in his first since, Mann debuts the New Design label with a song and performance that outdo his earlier best. Dramatic powerhouse for AM and FM thought. Flip: "Sundown" (2:32) (SG/C, BMI—Mann, Weil)

HONEY & THE BEES (Josie 1028)

We Got to Stay Together (2:55) (Blockbuster/Nickle Shoe/Jubilant, BMI—Hart)

Tinged with the Phillie sound, but carrying a more solid instrumental drive, this new single from Honey and the Bees has the makings to become the group's biggest yet. Certain to gain R&B action, the side is strong enough to pick up added top forty momentum. Flip: no info.

LONNIE MACK (Elektra 45715)

Lay It Down (3:27) (Acuff-Rose, BMI—Thomas)

Long in the process of establishing a fan following, Lonnie Mack sound here as though he has found the song to make his singles start. One of his strongest performances, "Lay It Down" should drive from FM into the top forty running. Flip: no info.

Newcomer Picks

BRETHREN (Tiffany 9014)

Midnight Train (2:55) (Eltolad/Hampstead Heath, ASCAP—Cosgrove, Woods, Marotta)

Fine showing from Brethren gives the team its first shot at breaking a single into the best seller lists. Group works with an instrumental punch that should invite top forty play and features a vocal with soli FM magnetism. An all-round powerhouse. Flip: no info.

KATE TAYLOR (Cotillion 44112)

You Can Close Your Eyes (2:31) (Country Road/Blackwood, BMI—Taylor)

Arrangements and production put a new cast to the James Taylor song chosen to introduce Sister Kate to the singles Market. Fine song, outstanding performance and overall impact should get the side started with top forty buyers. Flip: no info.

NEWS (Colossus 143)

Tend to Your Own Business (3:50) (Terrible, BMI—Solomon)

Coming on like an Impressions song with production depth, this original track should see explosive receptions from R&B audiences, paving the way for top forty crossover. Super rhythm work and a bright vocal topping make it a side to be aware of. Flip: no info.

YVONNE ELLIMAN (Decca 32785)

I Don't Know How to Love Him (3:35) (Leeds, ASCAP—Rice, Webber)

From the "Superstar" complete album, Yvonne Elliman appears with the latest and likely strongest version of this song. Her performance is matched with a top forty arrangement that should prove the difference in brightening the sales way for this version. Flip: "Overture: Jesus Christ Superstar" (3:59) (Same credits)

Choice Programming

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

JOY (Kama Sutra 523)

THE BARRYS (Surprise 3001)

Bashana Haba'ah (2:20/2:37) (Blackwood, BMI—Hirsch, Mano) Two versions of the El Al commercial jingle offer a change in sound from the Project 3 original. From Joy is a top forty/MOR shot with party-time instrumental gaiety. The Barry bring an English language vocal in their MOR reading. Both have ground to make up if they are to compete with Hedva & David.

ERSEL HICKEY (Janus 151)

Bluebirds Over the Mountain (2:07) (Brother, BMI—Hickey) Remix of the Ersel Hickey giant of years ago gets the side going again. Could make top forty ripples and MOR "remember when" waves as well. Flip: "Self Made Man" (2:27) (Carlou, BMI—Hickey)

BOBBY BLAND (Duke 466)

Yum Yum Tree (2:22) (Don, BMI—Malone, Clark) Turning away from his story ballad routine, Bobby Bland puts more rhythmic appeal into his latest effort. Flip: "I'm Sorry" (2:35) (Armo/Big Star, BMI—Thompson) The more familiar Bland styling should put this side on top.

CRAZY HORSE (Reprise 007)

Downtown (3:14) (Broken Arrow/Crazy Horse, BMI—Whitten, Young) The backup group to Neil Young makes its own appearance in a Young-tinged rock side pegged as the track at FM stations. Could turn the top forty trick. Flip: a 3:21 mono version.

ANDWELLA (Dunhill 4275)

I Got a Woman (2:45) (Church Lane, ASCAP—Lewis) British group, Japanese hit; now, an American single with a touch of blues and a bit of top forty woven together for overall appeal. Flip: "World's End" (2:15) (Same credits)

MYRNA MARCH (Agape 9001)

Touch & Understand Love (3:28) (Casserole, BMI—Gibb, Lawrie) Striking vocal quality and a marvel of a song should open doors across the board for this ballad offering. Flip: no info.

NEW CHRISTY MINSTRELS (Gregar 0106)

Brother (3:22) (Very Important, ASCAP—Fishbough) Smoothly delivered ballad of brotherhood gives the New Christy Minstrels their tastiest outing in some years. Flip: "I Still Do" (2:45) (Sweet Nana, BMI—Coury, Fieger)

EMITT RHODES (A&M 1254)

You're a Very Lovely Woman (2:45) (LaBrea/Thirty-Four, ASCAP—Rhodes) Once a single that scraped the hull of the best seller lists as the Merry-Go-Round's "Woman," this single returns based on Emmitt Rhodes' discovery. Still fine, the side has an outside shot at stronger response this time round. Flip: "Til the Day After" (Same credits) The Merry-Go-Round's parting single shot.

T. REX (Reprise 1006)

Hot Love (4:50) (TRO-Andover, ASCAP—Bolton) Another of the U.K. #1 sides, "Hot Love" gives it a try. Intriguing melody and performance come over as an advanced early-rock variant. Flip: "One Inch Rock/Seagull Woman" (4:42) (Same credits)

AL WILSON (Carousel 30052)

Falling (In Love With You) (3:03) (Tunessmith, BMI—Dozier, Hurt) That "Snake" man takes a new turn in this heavily produced outing that shoots for both top forty and R&B response. Flip: no info.

MOOSE & THE PELICANS (Vanguard 35129)

He's a Rebel (2:27) (January, BMI—Pitney) Old rock hit gains a modern production to seek comeback in the top forty market as it stands now. Flip: no info.

CACTUS (Ato 6811)

Long Tall Sally (3:03) (Venice, BMI—Penniman, Johnson, Blackwell) Raising the volume and slowing the tempo, this Little Richard oldie is turned into a whole new thing for Cactus. FM standout and top forty possible. Flip: "Rock N' Roll Children" (2:55) (Shish, ASCAP—Appice, Day, McCarty, Bogert)

SILVERBIRD (Capitol 3093)

Would You (2:49) (Every Little Tune/SRO, ASCAP—Ortiz) Softly presented ballad shows off a fine harmony team in Silverbird. Now, with a spark of top forty exposure, the group could come out of left field. Flip: "Poor Boy" (1:56) (Every Little/SRO, ASCAP—S&R Ortiz)

RUBY KEELER & COMPANY (Columbia 45335)

I Want to Be Happy (2:18) (WB, ASCAP—Caesar, Youmans) "No, No, Nanette" classic from the original cast recording even includes the tap dance break as MOR change-of-pacing and T-40 novelty/cann leverage. Flip: "Tea for Two" (4:33) (Same credits)



ASPB22

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11 other hits of today,
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STEREO TAPES

*see your London distributor

RONNIE ALDRICH on **LONDON** phase **4** stereo

Additions To Radio Playlists — Primary Markets

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

Hits! Hits! Hits!
on **Jewel-Paula-Ronn**

His New Smash

R & B

Little Johnny Taylor

"HOW CAN A BROKE MAN SURVIVE"

Ronn 48

Another Automatic Hit by

R & B

Ted Taylor

"CAN'T TAKE NO MORE"

Ronn 49

Breaking in

New York - Houston - Memphis
Dallas - Buffalo - Shreveport
Kansas City - Detroit - Nashville

Pop/R & B

Buddy Ace

"FINGERPRINTS"

Paula 343

Already a Hit in
Kansas City and St. Louis

Pop/R & B

The Montclairs

"ALL I REALLY CARE ABOUT IS YOU"

Paula 345

SMASH

R & B

Lowell Fulsom

"BLUESWAY"

Jewel 818

Pop/R & B

RONNIE COLE TRIO

"HE AIN'T HEAVY ..."

Paula 346

D.J.'s.: write for sample
on station letterhead to:



728 Texas Street
Shreveport, La. 71101
Phone: 318-422-7182

WKBW—Buffalo
Toast—Tin Tin—Atco
Dream Baby—Glen Campbell—Capitol
Stay—Bells—Polydor
Friends—Elton John—Uni
Chick—Daddy Dewdrop—Sunflower

WQAM—Miami
Treat Her—Cornelius Bros—U.A.
Baby Let Me—King Floyd—Chimneyville
Pic: Timothy—Buoy—Scepter

WTIX—New Orleans
If—Bread—Elektra
Sweetness—Joe Wilson—Dynamo
Work It Out—Stevie Wonder—Tamlam
Melting Pot—Booker T—Stax
I Don't Know—Yvonne Elliman—Decca
Superstar—Murray Head—Decca

WABC—New York
Troubled Water—Aretha Franklin—Atlantic
Hand—Ocean—Kama Sutra
One Toke—Brewer & Shipley—Kama Sutra
Stay—Bells—Polydor
LP: Golden Biscuits—3 Dog Night—Dunhill

WLS—Chicago
Treat Her—Cornelius Bros—U.A.
Light Sings—5th Dimension—Bell
Want Ads—Honey Cone—Hot Wax
Be Nice To Me—Runt—Ampex

Give More Power—Chi-Lites—Brunswick
Sweet—Donny Osmond—MGM
I'll Meet You Halfway—Partridge Family—Bell
Pushbike—Mixtures—Sire

WOKY—Milwaukee
Treat Her—Cornelius Bros—U.A.
Be Nice To Me—Runt—Ampex
Indian Reservation—Raiders—Columbia
I Think Of You—Perry Como—RCA
Seasons—Fuzz—Calla
Never Ending Song Of Love—Delany & Bonnie—Atco
Nevada Fighter—Michael Nesmith—RCA
Troubled Water—Aretha Franklin—Atlantic
L.A. Int'l Airport—Susan Raye—Capitol

WMAK—Nashville
Battle Hymn Lt. Calley—Terry Wilson & C Co—Plantation
Woodstock—Matthew Southern Comfort—Decca
Here Comes—Richie Havens—Stormy Forest
Jane—R. Dean Taylor—Rare Earth
Time—Barbra Streisand—Columbia
Troubled Water—Aretha Franklin—Atlantic

KXOK—St. Louis
Toast—Tin Tin—Atco
Do Me Right—Detroit Emeralds—Westbound
Tip—Brenda & Tabulations—Top & Bottom
Stay—Bells—Polydor
Boo—Lobo—Big Tree
Jane—R. Dean Taylor—Rare Earth

THE BIG THREE

1. Bridge Over Troubled Water—Aretha Franklin—Atlantic
2. Want Ads—Honey Cones—Hot Wax
3. I Love You For All Seasons—Fuzz—Call

WQXI—Atlanta
Be Good To Me Baby—Luther Ingram—Koko
Stay—Bells—Polydor
If—Bread—Elektra
18—Alice Cooper—Warner Bros.
Want Ads—Honey Cone—Hot Wax
Bad Weather—Raelettes—ABC

WEAM—Washington, D.C.
Sweet—Donny Osmond—MGM
Jane—R. Dean Taylor—Rare Earth
Cool Aid—Paul Humphrey—Lizard
Seasons—Fuzz—Calla

WDGY—Minneapolis
Never Can Say—Jackson 5—Motown
Chick—Daddy Dewdrop—Sunflower
Sweet—Donny Osmond—MGM
Power—John Lennon—Apple
I Don't Blame—Miracles—Tamlam

WFIL—Philadelphia
Friends—Elton John—Uni
I Don't Blame—Miracles—Tamlam
Chick—Daddy Dewdrop—Sunflower
Reach Out—Brotherhood Of Man—Deram

WMEX—Boston
Troubled Waters—Aretha Franklin—Atlantic
Live Till You Die—Emmit Rhodes—Dunhill
House At Pooh Corner—Nitty Gritty—U.A.

CKLW—Detroit
Give More Power—Chi-Lites—Brunswick
Sweet—Donny Osmond—MGM
Toast—Tin Tin—Atco
Funky Music—Edwin Starr—Gordy
LP: Here Comes—Richie Havens—Stormy Forest
LP: Superstar—Murray Head—Decca

WIXY—Cleveland
I Don't Blame—Miracles—Tamlam
Love Her—Doors—Elektra
Cool Aid—Paul Humphrey—Lizard
Troubled Waters—Aretha Franklin—Atlantic
Want Ads—Honey Cone—Hot Wax
I'm Comin' Home—Dave Edmunds—Mam
Pushbike—Mixtures—Sire
Let The Sunshine—Magic Lantern—Big Tree

WSAI—Cincinnati
Stay—Bells—Polydor
Love Her—Doors—Elektra
Bad Water—Raelettes—ABC

KILT—Houston
Pic: Reach Out—Brotherhood Of Man—Deram
Here Comes—Richie Havens—Stormy Forest
Treat Her—Cornelius Bros—U.A.
A Mama And A Papa—Ray Stevens—Barnaby

KIOA—Des Moines, Iowa
Love Her—Doors—Elektra

WCRV—Washington, N.J.
Where Have You Been—Whispers—Roker
Love Made A Fool Of You—Coche—U.A.
Rosicanna—Cherokee—ABC
Nevada Fighter—Michael Nesmith—RCA
Treat Her—Cornelius Bros—U.A.

WTRY—Alb Sch Troy
Only One Song—Sha Na Na—Kama Sutra
Here Comes—Richie Havens—Stormy Forest
Woodstock—Matthew Southern Comfort—Decca
Sweet—Donny Osmond—MGM
Oh Singer—J C Reilly—Plantation

WPOP—Hartford, Conn.
I Don't Know—Yvonne Elliman—Decca
Here Comes—Richie Havens—Stormy Forest
Jane—R. Dean Taylor—Rare Earth
The Drum—Bobby Sherman—Metromedia
All My Best—Fancy—Poison Ring
Jesus Makes Me Higher—Adam Rogers—Crew
Lt. Calley—Terry Nelson & C Co—Plantation

WHLO—Akron, Ohio
Here Comes—Richie Havens—Stormy Forest
Sweet—Donny Osmond—MGM
Tip—Brenda & Tabulations—Top & Bottom
Want Ads—Honey Cone—Hot Wax
Is Anybody There—Bobby Sherman—Metromedia
Sweethearts—Boyz Scaggs—Columbia
Pic: Mama And A Papa—Ray Stevens—Barnaby
Pic: LP: Later That Same Year—Matthews Southern Comfort—Decca

WPRO—Providence, R.I.
Play—Dawn—Bell
I Wish—Andy Kim—Steed
Stay—Bells—Polydor
Hand—Ocean—Kama Sutra
Seasons—Fuzz—Calla
Power—John Lennon—Apple
Toast—Tin Tin—Atco
I'll Make You My Baby—Bobby Vinton—Epic
Pic: I Don't Know—Yvonne Elliman—Decca

WBAM—Montgomery, Ala.
Stay—Bells—Polydor
My Little One—Marmalade—London
Boo—Lobo—Big Tree
Michigan Harry Slaughter—Wadsworth Mansion—Sussex

WKIX—Raleigh, N.C.
I Don't Blame—Miracles—Tamlam
Sweet—Donny Osmond—MGM
Superstar—Murray Head—Decca
Boo—Lobo—Big Tree
Troubled Water—Aretha Franklin—Atlantic

KLEO—Wichita, Kan.
Lt. Calley—Terry Nelson & C Co—Plantation
Love Her—Doors—Elektra
Nevada Fighter—Michael Nesmith—RCA
Never Can Say—Jackson 5—Motown
Seasons—Fuzz—Calla

WSGN—Birmingham, Ala.
Superstar—Murray Head—Decca
Sweet—Donny Osmond—MGM
Boo—Lobo—Big Tree

Nightingale Formed

HOLLYWOOD—Nightingale Productions has been formed to offer new views and services for the entertainment industry. Inspired by Pancho Makzoume, Nightingale was created with a specific viewpoint: to present a new approach to a basis of production and promotion in which product concept is geared directly to merchandising and promotion potential.

Nightingale is a partnership operation which includes general partner Makzoume, attorney Phillip Nadler, publicist Emie Ameniya, and legal adviser Richard Allison. Artists signed to the company will share in profits, benefits, long-range business planning and possible partnership.

The first artist signed to Nightingale, and given partnership in the company, is singer Danny Lawyer, formerly of the San Francisco company of "Hair." Lawyer's first recording, arranged and conducted by Gene Page, was taped on April 6.



McTELL IN TOW—Ralph McTell, a British writer/performer, has signed an exclusive worldwide contract with Paramount Records. The deal was completed by Bill Gallagher, president of Music Corp., during his recent trip to London. Included in the deal are the rights to license in the U. S., Canada and other territories, McTell's recent material released on Transatlantic Records in the U.K. Shown (l to r) Joe Lustig McTell's personal manager, Gallagher and McTell.

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Sidewalks of Chicago
Jesus, Take A Hold . . .
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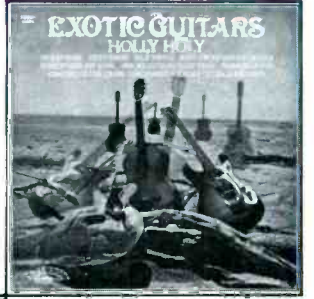
Capitol

THE EXOTIC GUITARS

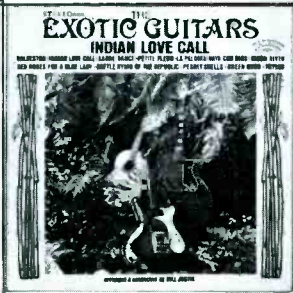
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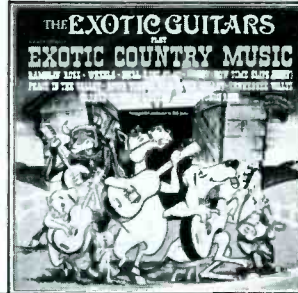
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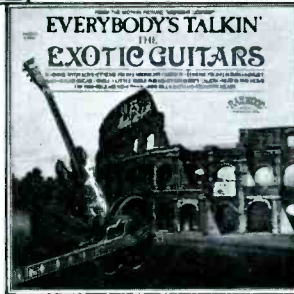
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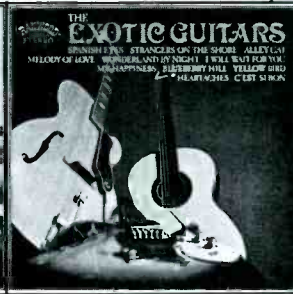
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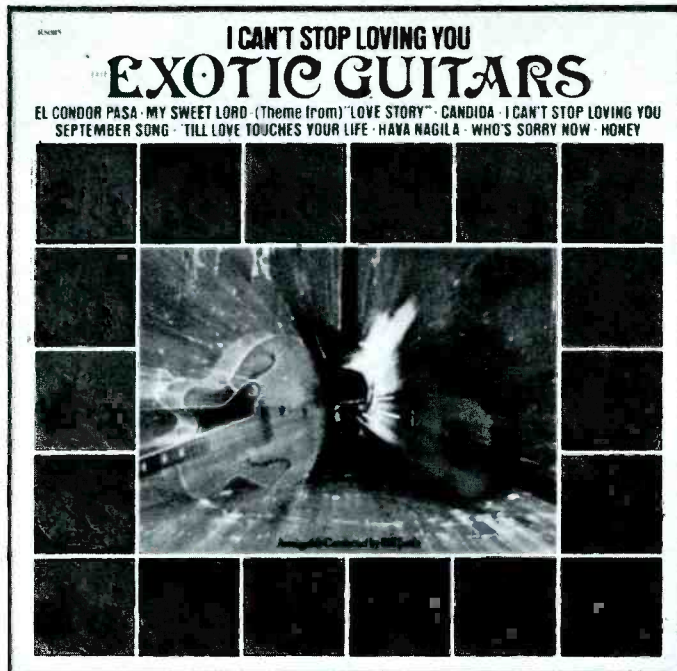


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TOP 100 Albums

BOTTOM NO. INDICATES 8 AND 4 TRACK AND CASSETTE

Cash Box — April 17, 1971

- | | | |
|--|--|--|
| <p>1 PEARL
JANIS JOPLIN (Columbia KC 30322) 1
(CA 30322) (CT 30322)</p> <p>2 LOVE STORY
ORIGINAL SOUNDTRACK (Paramount PAS 6002) 2</p> <p>3 JESUS CHRIST SUPERSTAR
(Decca DXSA 7206) 3
(6-6000) (73-6000)</p> <p>4 THE CRY OF LOVE
JIMI HENDRIX (Reprise MS 2034) 4
(8 2034) (5 2034)</p> <p>5 LOVE STORY
ANDY WILLIAMS (Columbia KC 30497) 5
(CA 30497) (CT 30497)</p> <p>6 GOLDEN BISQUITS
3 DOG NIGHT (Dunhill DS 50098) 9
(8 50098) (5 50098)</p> <p>7 UP TO DATE
PARTRIDGE FAMILY (Bell 6059) 13
(8 6059) (5 6059)</p> <p>8 ABRAXAS
SANTANA (Columbia KC 30130) 6
(CA 30130) (CT 30130)</p> <p>9 IF I COULD ONLY REMEMBER
MY NAME
DAVID CROSBY (Atlantic SD 7202) 10</p> <p>10 PARANOID
BLACK SABBATH (Warner Bros. WS 1887) 8
(M8 1887) (M5 1887)</p> <p>11 CLOSE TO YOU
CARPENTERS (A&M 4271) 14
(8T 4271) (CS 4271)</p> <p>12 CHICAGO III
(Columbia CT 30110) 7
(CA 30110) (CT 3010)</p> <p>13 TEA FOR THE TILLERMAN
CAT STEVENS (A&M SP 4280) 19
(8T 4280) (CT 4280)</p> <p>14 STONEY END
BARBRA STREISAND (Columbia KC 30378) 11
(CA 30378) (CT 30378)</p> <p>15 THE PARTRIDGE FAMILY ALBUM
ORIGINAL TV CAST (Bell 6050) 15
(8 6050) (5 6050)</p> <p>16 WOODSTOCK TWO
(Cotillion SD2-400) 53
(TP 33-400) (CS 33-400)</p> <p>17 TUMBLEWEED CONNECTION
ELTON JOHN (UNI 73096) 12</p> <p>18 LOVE'S LINES, ANGLES AND
RHYMES
5th DIMENSION (Bell 6060) 21
(8 6060) (5 6060)</p> <p>19 ROSE GARDEN
LYNN ANDERSON (Columbia C 30411) 20
(CA 30411) (CT 30411)</p> <p>20 FRIENDS
ORIG. SOUNDTRACK/ELTON JOHN (Paramount PAS 6004) 23</p> <p>21 SWEETHEART
ENGBERT HUMPERDINCK (Parrot XPAS 71043) 16
(M 79843) (M 79643)</p> <p>22 LONG PLAYER
FACES (Warner Bros. WS 1892) 30
(M8 1892) (M5 1892)</p> <p>23 EMERSON, LAKE & PALMER
(Cotillion SD 9040) 18</p> <p>24 ALL THINGS MUST PASS
GEORGE HARRISON (Apple STCH 639) 22
(8XT 639) (4XT 639)</p> <p>25 THE POINT
NILSSON (RCA LSPX 1003) 28
(P8S 1623) (PK 1623)</p> <p>26 SWEET BABY JANE
JAMES TAYLOR (Warner Bros./7 Arts) (WS 1843) 31
(8 WM 1843) (CWX 1843)</p> <p>27 MANNA
BREAD (Elektra EKS 74086) 35
(ET8 4086) (TC 54086)</p> <p>28 THIS IS A RECORDING
LILY TOMLIN (Polydor 24-4055) 34</p> <p>29 PENDULUM
CREEDENCE CLEARWATER REVIVAL (Fantasy 8410) 17</p> <p>30 TARKIO
BREWER & SHIPLEY (Kama Sutra KSBS 2024) 45</p> <p>31 STEPPENWOLF GOLD
(Dunhill DS 50099) 25
(8 50099) (5 50099)</p> <p>32 IF YOU COULD READ MY MIND
GORDON LIGHTFOOT (Reprise RS 6392) 24</p> <p>33 IT'S IMPOSSIBLE
PERRY COMO (RCA LSP 4473) 29
(PS8 1667) (PK 1667)</p> | <p>34 ONE BAD APPLE
OSMOND BROS. (MGM SE 4724) 32</p> <p>35 ELTON JOHN
(UNI 73090) 26
(8 73090) (2 73090)</p> <p>36 LIVE IN COOK COUNTY JAIL
B. B. KING (ABC ABCS 723) 27</p> <p>37 NANTUCKET SLEIGHRIDE
MOUNTAIN (Windfall 5500) 33
(M8 5500) (M5 5500)</p> <p>38 WORKIN' TOGETHER
IKE & TINA TURNER (Liberty 7650) 43</p> <p>39 SLY & THE FAMILY STONE
GREATEST HITS
(Epic KE 30325) (CA 30325) (CT 30325) 36</p> <p>40 THEME FROM LOVE STORY
HENRY MANCINI (LSP RCA 4466) 39
(P8S 1660) (PK 1660)</p> <p>41 CURTIS
CURTIS MAYFIELD (Curton CRS 8005) 40</p> <p>42 MELTING POT
BOOKER T. & MG'S (Stax STS 2035) 47</p> <p>43 LOVE IT TO DEATH
ALICE COOPER (Warner Bros. WS 1883) 48
(8 1883) (5 1883)</p> <p>44 KENNY ROGERS FIRST EDITION
GREATEST HITS
(Reprise RS 6347) 42
(M8 6437) (M5 6437)</p> <p>45 DELIVERIN'
POCO (Epic KE 30290) 37</p> <p>46 BRIDGE OVER TROUBLED WATERS
SIMON & GARFUNKLE (Columbia KCS 99-14) 44
(18 10 0750) (14 10 0750) (16 10 0750)</p> <p>47 WHALES AND NIGHTINGALES
JUDY COLLINS (Elektra 75010) 41
(T8 5010) (55010)</p> <p>48 YOU'LL NEVER WALK ALONE
ELVIS PRESLEY (Camden CALX 2472) 50</p> <p>49 LOVE STORY
JOHNNY MATHIS (Columbia C 30499) 51
(CA 30499) (CT 30499)</p> <p>50 HELP ME MAKE IT THROUGH
THE NIGHT
SAMMI SMITH (Mega M-31 1000) 55</p> <p>51 ELVIS COUNTRY
ELVIS PRESLEY (RCA LSP 4460) 38
(P8S 1665) (PK 1665)</p> <p>52 LIVE JOHNNY WINTER AND
(Columbia C 30475) 56
(CA 30475) (CT 30475)</p> <p>53 GRAND FUNK LIVE
(Capitol SWBB 633) 49</p> <p>54 THE WORST OF JEFFERSON
AIRPLANE
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Willie Mitchell	Soul Serenade
Ace Cannon	Incomparable Sax Of Ace Cannon
Bill Black's Combo	Bill Black's Beat Goes On
Procol Harum	A Whiter Shade Of Pale
Ten Years After	Ten Years After
Moody Blues	Days Of Future Passed
Engelbert Humperdinck	A Man Without Love
Moody Blues	In Search Of A Lost Chord
Engelbert Humperdinck	The Last Waltz
Tom Jones	Help Yourself
Tom Jones	Fever Zone
Ten Years After	Ten Years After Undead
Tom Jones	A-Tom-Ic Jones
Tom Jones	Tom Jones Live!
Engelbert Humperdinck	Engelbert
Bill Black's Combo	Soulin' The Blues
Willie Mitchell	On Top
Moody Blues	Question of Balance
Tom Jones	Tom
Tom Jones	I Who Have Nothing
Engelbert Humperdinck	We Made It Happen
Savoy Brown	Raw Sienna
Frijid Pink	Frijid Pink
Frijid Pink	Defrosted
Savoy Brown	Lookin' In
Ten Years After	Cricklewood Green
Willie Mitchell	Robbins Nest

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Othmar Schoeck	Concerto in B-Flat Major	
	Op. 21 for Violin and Orch./Concerto	
	Op. 65 for Horn and String Orch.	MCM/MCS 9047
Mozart	Piano Concerto No. 14 in E-Flat Major	MCM/MCS 9048
	Double Chorus Motets Of The Old	
	Masters	MCM/MCS 9054
Helmut Walcha	Harpsichord-Six French Suites Vol. 1	MCM/MCS 9072
Handel	Three Concerti	MCM/MCS 9063
Paul Hindemith	Sonata Op. 11, No. 4 for Viola & Piano	
	Sonata Op. 25, No. 1 for Viola,	
	Unaccompanied	MCM/MCS 9075
Trio Sonatas of Bach	Elliott Rosoff; Violin; Andrew Lolya; Flute;	
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	Piano	MCM/MCS 9076
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	Marga Bami, Guitar; Walter Klasinc, Violin	M 9025
J. S. Bach	Six English Suites Vol. 2	MCM/MCS 9036
F. J. Haydn	Concerto in C-Major For Oboe And	
	Orch. & Others	MCM/MCS 9040

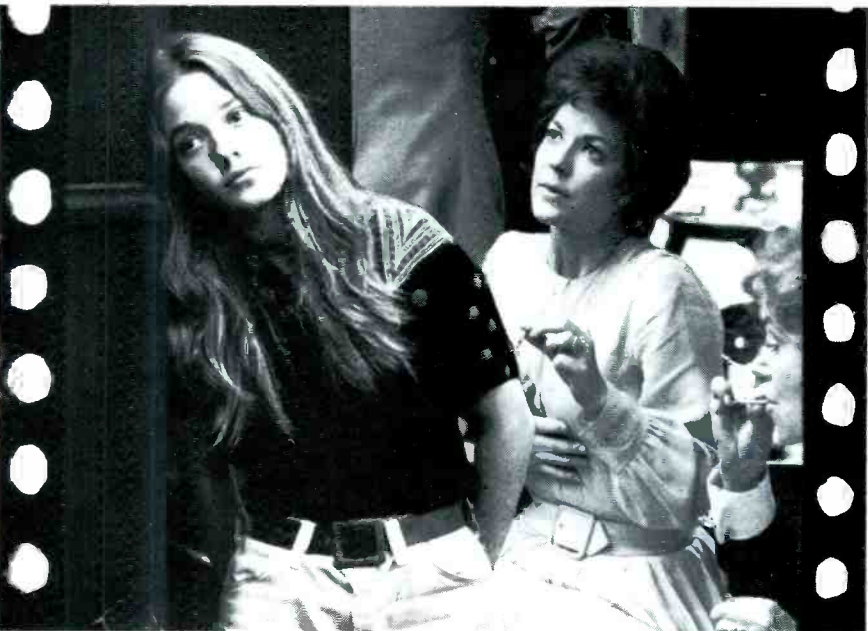
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Carmen McRae	Second To None	6028
Lightning Hopkins	The Blues	6040
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"2001" A Space Odyssey	Soundtrack	SIE 27
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Richard P. Havens	Richie Havens	SE 4698
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"War"		SE 4710/2
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24 of Hank Williams		SE 4755/2
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insight&sound



NEW YORK—FORMAN'S FILMIC BREAKTHROUGH INTO CASSAVETES' NAKED WORLD: 'TAKING OFF'

Every so often, and I must admit that it's not often enough, a film is created in which each element, from the direction on down through the lighting, is so perfect; so very right for the project, that they fit together with the exemplary precision of an unusually fine Chinese box puzzle. The whole transcends film to become pure cinema. Milos Forman's "Taking Off" is pure cinema. That it is his third film ("The Fireman's Ball" and the highly rated "Loves Of A Blond" came first) and his first in the English language, makes the feat all the more incredible. But there it is, right in front of your eyes.

Few films in recent memory can compare with "Taking Off." Sergio Leone's "Once Upon A Time In The West," John Cassavetes' "Faces," quite possibly John Boorman's "Point Blank" (in which Lee Marvin carves out the finest persona and performance of his career), and with somewhat more reservation, Peter Yates' "Bullitt." One of the best, if not the best, American releases last year, "Five Easy Pieces," doesn't make the high level because of some directorial lapses and poor editing, although the script and acting are superb. The current "The Conformist," that's attracting so much praise, is immediately magnetic because of Bertolucci's flashy direction that relies heavily on his excellent color composition. Yet, ultimately, behind the slick facade of stilled images and literary symbolism, lies the sterile vacuum of actors going through their prepared paces. No one has character or personality; no one is human.

Forman comes from a school of directors that builds storylines on people's expressions and emotions when they interact. By necessity, improvisational scenes usually become a part of the film. In 1961 John Cassavetes wrote and directed "Shadows." A year later came "Too Late Blues," a film in which, among other things, Stella Stevens created a superior bit of acting. It wasn't until six years later that "Faces" was shown, first at the New York Film Festival, and then on general release. It received universal acclaim and deservedly so. Constructed around a sequence of loosely written, basically improv scenes, the film cut through so many plastic barriers so fast that, all at once, breathtakingly we were suddenly confronted with true emotions stripped and laid bare on the faces of the actors. Borrowing techniques from the theatrical director, Cassavetes began pure improv sessions with his actors and then let his camera (and with it, us) become the interested observer as the people took the scenes to fascinating emotional depths. An interesting aspect of "Faces" is that Lynn Carlin, one of the stars of the film, had never acted before. She'd been a secretary when Cassavetes chanced by and had seen her face. If he hadn't told that story, no one would have known that she wasn't a seasoned actress. Her performance in "Faces" would be a high point in any actress' career, and it was Lynn Carlin's first.

(cont'd on page 35)

HOLLYWOOD—BABYLON REVISITED

The first time we saw Paris her heart was middle aged but gay. We had arrived with Co. B of the 46th Battalion of the 5th Armored division, a few hours after French forces had "liberated" the city in August, '44. There is at least one astigmatic historian who insists that we were a crew member of the first American tank to enter Paris. Untrue. Hemingway and his new beard was at least 100 yards ahead.

We did not see much of the town during that first ventre a terre tour around the Concorde and up the Champs (by nightfall we were to encounter an obstinate German division at Luxembourg). Principally because of Janice Bonjour, uncovered in Versailles. Janice had joined our crew for the historic parade. We've romanticized her over the years. With each succeeding one she becomes more dark, driven and shining. An exquisite little ferris wheel. Hardly a member of the resistance. But certainly related to the bon soirs. For an hour or two or three World War II was second page news.

A month after, we were back. With five hundred francs and a twelve hour pass. It was Sunday, September. We phoned Janice. She was away—in the country. Parbleu! What next? We decided to look up Django Reinhardt. Django is in Nice, one fellow said. Another—"he's a prisoner of war, in Germany." And a femme fatale whispered, "the F.F.I. killed him yesterday—collaborationist, you know." We dialed the French Celebrity Service. He was living at numero six, Avenue Frochet.

There were just two rooms in Django's apartment. Upstairs. Downstairs. Below—a music room-kitchen-dining area-victory garden. Above—3 beds and Django. We talked for hours. He was fed up with Paris, he said. He wanted to travel to N.Y. or Hollywood after the war. He was amused when we told him that N.Y. newspapers had carried the story that he was dead. We asked if he had played for the Germans when they occupied the city. He said he had not played at all. He was anxious to hear about the name musicians in the states. He adored Ellington and Goodman. (A few years later Reinhardt did arrive here, played a concert tour with Ellington which was only moderately successful).

We were invited to attend a rehearsal at the Olympia, a free French show for Allied troops, presented by Special Services, USO and ENSA. The program included Reinhardt's Quintet (sans Grappelly), Gertrude Lawrence, Paul Berney, Willie Shore, Jack Hylton and Fred Astaire—and the French Can Can Girls. Will Roland, who we had met in N.Y. a year or two before, was heading the USO Camp Shows in Europe and he introduced us to Fred Astaire. Astaire, obviously a Reinhardt fan, said to him, "I have many of your recordings at my home." "And when are you planning to return them," Reinhardt smiled. A few hours later we met Charles Delaunay, another jazz giant, the man who, in 1936, started compiling a definitive directory of recorded jazz ("Hot Discography"), still the bible for jazzophiles. It was Delaunay who coined the word "discography" (though he

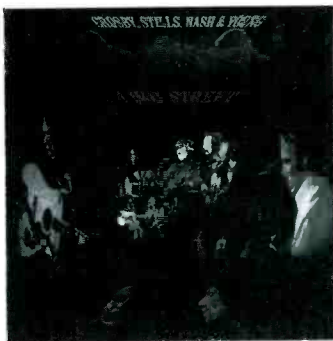
(cont'd on page 35)

'TAKING OFF': Lynn Carlin, Buck Henry at right
Linnea Heacock; Lynn at S.P.F.C. meeting
Lynn, Audra Lindley in film's penultimate scene
Charles Strouse; Larry McNeely

Pop Picks

4 WAY STREET—Crosby, Stills, Nash & Young—Atlantic—SD 2-902

Long awaited package from Atlantic's super-group turns out to be a live two record set recorded during band's last American tour. Many of the tracks are extended versions of previously recorded material, and as a result of their extensions, they seem to lose their effectiveness. "Ohio," "Southern Man," "Love The One You're With," "49 Bye Byes," "Teach Your Children," "Carry On," and "Long Time Gone" are all included to make the album a compilation of group's greatest hits. Instant gold is certain!

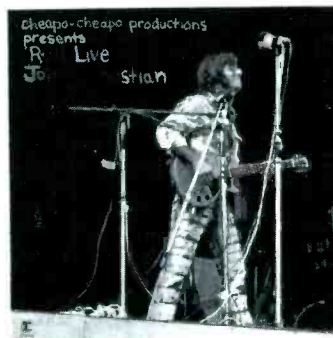
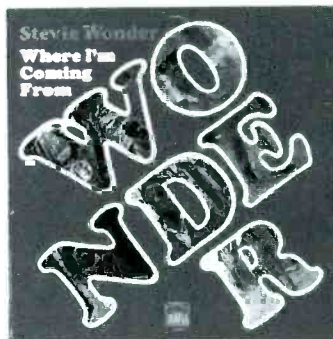


PORTRAIT OF BOBBY—Bobby Sherman—Metromedia KMD 1040

Teen throb Sherman serves up another bright and cheery disk featuring his current hit single "Cried Like A Baby" and eleven others. The Lightfoot song "Wherefore And Why" and Rod McKuen's "Love's Been Good To Me" get the patented Sherman treatment, as does "I'm In A Tree," a lovely number from the Broadway derailed show "Prettybelle." "The Drum," a swinger which kicks off side two, sounds like single material. LP should be a large item.

WHERE I'M COMING FROM—Stevie Wonder—Tamla TS308

Something for everybody here as Stevie ranges easily from lovely love ballads, like "Never Dreamed You'd Leave In Summer," to novelty bits such as the extra long "I Wanna Talk To You," to songs of social awareness, "Look Around" and "Do Yourself A Favor." A pure gem and a natural single candidate is "Think Of Me As Your Soldier," one of the prettiest things Stevie has ever done. Package features a detachable cover which can be converted into a mobile.

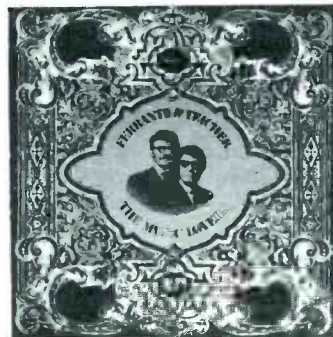


CHEAPO-CHEAPO PRODUCTIONS PRESENTS REAL LIVE JOHN SEBASTIAN—Reprise 2036

It has been a good year for John Sebastian. His solo career has soared and his in-person appearances have drawn capacity crowds. This is a live album, recorded during four concerts in California. It's a delight. Sebastian has always been a good stage performer, since he makes a sincere effort to touch his audience. This disk has some of the old Spoonful songs, such as "Younger Generation" and "Darlin' Be Home Soon," that are requested wherever this latterday minstrel goes to play. But there are surprises too—"In The Still Of The Night" and "Blue Suede Shoes," things that just happened and that Sebastian carried right on through. This should be a substantial charter.

THE MUSIC LOVERS—Ferrante & Teicher—United Artists 6792

The twenty dancing fingers of Ferrante & Teicher let fly on a trip into the classics. Duo selects from the work of Tchaikovsky, Rachmaninoff, Greig and Beethoven to come up with an enthralling set. "Theme From Love Story" and the main title from "The Music Lovers" are also heard. F&T play with their customary skill and their orchestra complements them in every way. Should delight the pair's loyal corps of fans.

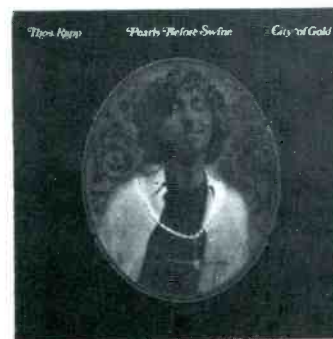


SONGS OF LOVE AND HATE—Leonard Cohen—Columbia—C 30103

It's been a long time since Leonard Cohen released an album. His newest proves that it's been time well spent indeed. Eight songs encompass this volume of Cohen's works and some rank among the finest he's ever written. "Avalanche" is a brilliant opening to the set. "Dress Rehearsal R'n'g" (previously recorded by Judy Collins) is given a rather sinister overcast by Cohen's unusual voice. "Sing Another Song, Boys" and the episodic "Joan Of Arc" on side two stand out. Throughout, the instrumentation is subdued and exemplary. Paul Buckmaster, recently come into prominence for his work with Elton John, has unobtrusively added strings and horns here and there in breathtaking fashion. And Cohen has never sounded better.

CITY OF GOLD—Thos. Rapp/Pearls Before Swine—Reprise RS6442

One of the legendary groups and probably the most enigmatic, Pearls Before Swine surfaces again. Driving force of the aggregation, Tom Rapp, has come up with seven more songs reflecting his unique vision of this world and the other worlds. Also present is Leonard Cohen's "Nancy," Brel's "Seasons In The Sun" and Judy Collins remembrance "My Father," all shining like new coins in the hands of Rapp and associates. Slightly more of a country sound on this recording but that doesn't necessarily mean the Swine are headed in that direction. Where Rapp is concerned we have long since come to expect the unexpected. And, as expected, "City Of Gold" is a brilliant achievement.



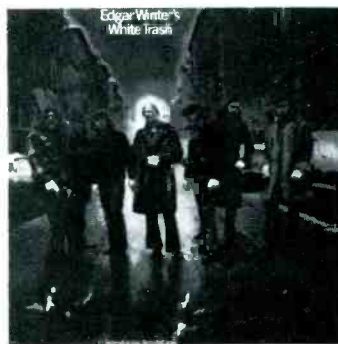
MORE LOVE THEMES—Francis Lai—Kapp KS 3646

This is a re-issue but coming on the heels of Lai's current charter, "Love Story," it packs a decisive punch. To no one's great surprise the accent is on the subject of Love. Release features several of his movie themes, among them "Mon Amour, Mon Amour," "Live For Life," "Cambridge" and "A Man And A Woman." Other love-lies which are explored: "This Guy's In Love With You," "I Wish You Love" and "Lover Man."

Pop Best Bets

EDGAR WINTER'S WHITE TRASH—Epic 30512

With his second album, Edgar Winter makes a strong bid for individual recognition. Unlike sibling Johnny, who seems to be turning more and more toward rock 'n roll, Edgar delves deeper into the blues bag to come up with some stirring tracks. He and Jerry LaCroix take care of the lion's share of the vocal chores and also composed most of the numbers. A lot of excitement on this album thanks to some hard working musicians.



NO, NO, NANETTE—Crazy Hair & His Player-Roll Piano Gang—De&E 1925

This is a happy festival of tunes from the 1925 musical now packing 'em in on Broadway in its revival form. The sound recreates the flavor of the pianola, and there are "Family Sing Along" sheets of the lyrics plus 1925 reviews of the show. The group, by the way, utilizes a 1925 Woody truck in its personal appearances. This is "nostalgia" with both aural and visual impact. Label is handled by Gemini Co., 502 Atlantic Ave., East Rockaway, New York.

THE FLOATING OPERA—Embryo SD 730

This is a quintet from Michigan and they are not fooling around. Their first LP is a collection of inventive works done up with extraordinary intensity. Working off a double keyboard set-up they achieve a unique sound, whether they're slipping into country for "Buckwheat Gal" or approaching gospel as in "Age Of Onan." Album should be played loud and probably will be by those who appreciate exciting music. The record was produced by Herbie Mann.



ELECTRIC TOMMY—Viva V36025

Songs from the Who's rock opera are done up in electronic style, as arranged and produced by Joe Renzetti and Tony Luisi. Getting the fresh treatment are the "Overture," "Pin Ball Wizard," "Welcome," "Tommy, Can You Hear Me" and half a dozen others. The music lends itself well to electronics so the set works. Enormous popularity of the original Who record and the novelty of hearing the material in electronic version could be factors in making this deck score.

The Road To Muscle Shoals Is Paved With Fame

Like Bettye Swann's I'm Just Living A Lie.

Bettye's new hit single is produced by Rick Hall (who produced Clarence Carter's Patches and the Osmonds' One Bad Apple) and Phil Wright.

I'm Just Living A Lie was written by George Jackson (who penned three of the tunes in the top-charted Osmonds album) and Mickey Buckins. It's Fame single #1479.

Bettye recorded I'm Just Living A Lie at Fame Recording Studios, where the original Muscle Shoals sound can still be found at 603 East Avalon Ave.

Call Rick Hall at (205) 381-0801.
Let him pave your way to Fame.



fame

Fame Records available from Capitol Records, Inc.

Pop Best Bets

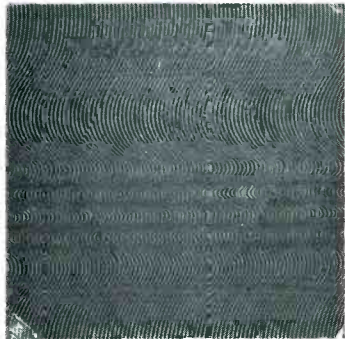
EMERSON'S OLD TIMEY CUSTARD-SUCKIN' BAND—ESP-2006

What's in a name, right? You'd think this group would be a funky country band, wouldn't you? Well, that's exactly what they are, and then some. But unlike some other bands we could name, these guys have an authentic sound and a real feel for what they are playing. Nice work on the Jesse Winchester piece "The Brand New Tennessee Waltz" and "You Don't Miss Your Water." All too short but super fine is "Daybreak Blues," an instrumental spotlighting Arnold Sell on his five string banjo. Whole deck is a treat.



THE ANDROMEDA STRAIN—Original Sound-track—Kapp KRS 5513

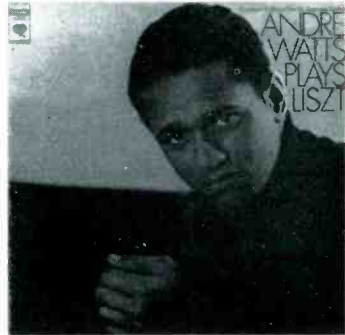
The track from the recently released film is the work of avant garde composer Gil Melle. It is totally electronic and very definitely futuristic. Using the percussotron III, an instrument which he designed, Melle creates a world of rhythms and counter rhythms that is spell-binding. Not exactly a conventional film score but one which is continually exciting and representative of the best in current experimentation. Believe it or not, disk is hexagonal in shape, but then so is the Andromeda crystal.



Classical Picks

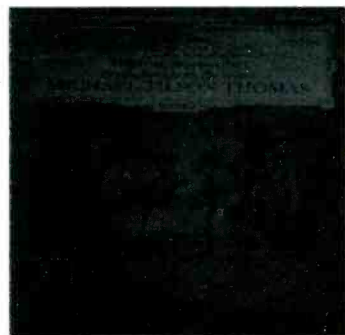
ANDRE WATTS PLAYS LISZT—Columbia M 30483

Brilliant pianist Andre Watts was introduced to the American public in Feb. 1963 (when he was not yet 17) by Leonard Bernstein via his N.Y. Philharmonic Young People's Concert video series. Since then Watts has gone on to become one of the best pianists in the field. Here one side of the lp is devoted to Franz Liszt's "Sonata in B Minor" while the other side contains the "Six Paganini Etudes." The performances, without exception, are stellar.



TCHAIKOVSKY: SYMPHONY NO. 1 IN G MINOR—Tilson Thomas/Boston Symphony Orchestra—Deutsche Grammophon 2530 078

"For when Michael Tilson Thomas took over that evening from William Steinberg, Musical Director of the Boston Symphony," read the liner notes, "thoughts returned inevitably to the concert 25 years earlier when the young Leonard Bernstein substituted for Bruno Walter." Tilson Thomas and the Boston Symphony Orchestra are 'en rapport' and that relationship can't be beaten. A fascinating version, then, of Tchaikovsky's "Winter Dreams" Symphony. One well worth listening.



Jazz Picks

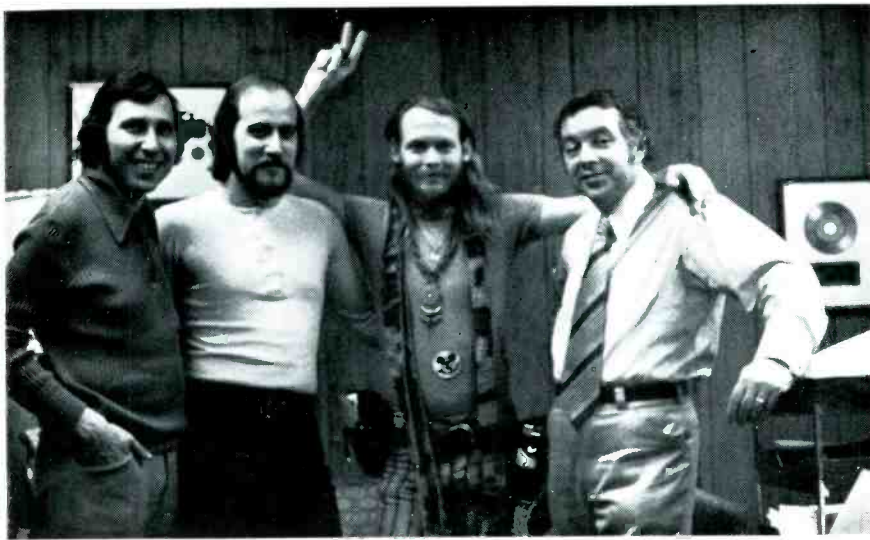
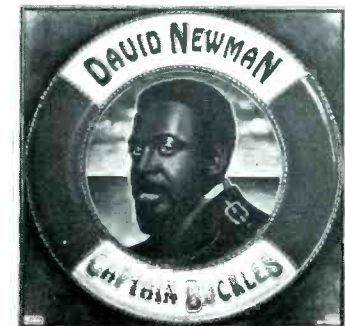
WHAT'S NEW?—The World's Greatest Jazz-band of Yank Lawson and Bob Haggart—Atlantic SD 1582

Is this group of nine musicians, led by Yank Lawson and Bob Haggart, really the world's greatest jazzband? Listen for yourself. They certainly present a strong case as they rip into some fine vintage pieces ("Dogtown Blues," "Doodle Doo Doo" and "The Eel") as well as more recent material such as "Walk Him Up The Stairs" from the show "Purlie." For pure joy there's Lawson and Haggart dueling on "Smile." Billy Butterfield, Bud Freeman and Gus Johnson, Jr. are three of the standout musicians but the whole band is superb. Set should garner more than just jazz action.



CAPTAIN BUCKLES—David Newman—Cotillion SD 18002

Here's an appealing jazz entry featuring David Newman on sax and such stalwarts as Blue Mitchell on trumpet and Eric Gale on guitar. About half the material is original Newman compositions, with the remainder consisting of "Something," the Rodgers & Hart opus "I Didn't Know What Time It Was" and a capricious little piece called "Blue Caper," on which Newman turns in a particularly fine flute solo. Top drawer jazz, all the way.



RECORDING DEBUT — Billy Mitchel a Greenwich Village musician has signed a long-term recording contract with Mercury Records. His first album, "Might Be Hope" is being rush released according to Charlie Fach, company v.p. Shown (l to r) are Brooks Arthur, Steve Duboff lp's co-producers, Mitchel, Fach.

Welk 'Nanette' LP To Get TV, Store Extra Effort Push

NEW YORK — The "natural teaming" of Lawrence Welk's sound and material from "No, No, Nanette" has given Ranwood Records a new seed for sales planting.

His album of the Broadway hit's score has just gone into release becoming the center of a drive to include extensive tv and in-store support in the coming weeks.

Welk has prepared a full half-hour presentation in one upcoming network show and will be using songs from the LP in some half-dozen additional performances before the weekly program goes on a syndicated basis later this year. The television power in promoting his product, according to Sy Spiegelman, Ranwood vp, became apparent to Welk in turning the "Candida" album into one of Welk's biggest items in recent years.

McKeun Scores Disney Film

HOLLYWOOD — Rod McKuen, academy award nominee for best song score for the animated feature, "A Boy Named Charlie Brown," has switched to Disney to do a non-animated feature and his first western, the Bill Walsh production of "Scandalous John," starring Brian Keith.

McKuen will not only compose the score and the songs for the film, but will also sing the title song and at least two others in the film. The film is scheduled for release in July.

Wolff Scholarship Set Through NARM

NEW YORK — United Artists Records has established the Francis Wolff Memorial Scholarship, a four year scholarship of \$1,000.00 a year to be awarded to a talented, aspiring black talent through the National Association of Record Merchandisers (NARM). The scholarship will be set up as a tribute to the late Francis Wolff, co-founder and administrator of the Blue Note label for his many contributions to the industry. He died last month.

Nat'l Musitime Creating Group For Gen. Foods

NEW YORK — National Musitime Corp. has signed a contract with General Foods Corp. to select and create a new, young contemporary music performing group to be called The Sugar Bears.

National Musitime will record The Sugar Bears on a full album and from this album five selections will be picked by the company and General Foods to be used as a premium as on-package records on Sugar Crisp cereal. General Foods will use between eight and ten million of on-package records.

The album recording rights are to be retained by Musitime with a contract to be signed with a major label company. Also, Musitime retains management, music publishing and merchandising rights to "The Sugar Bears" performing group.

The Sugar Bears will be a fully self-contained group performing contemporary music in the vein of the Partridge Family, Bubblegum, Bugaloos, Archies, etc., and will be geared for children in the 5 to 13 age group. All music will be original and especially written for the group.



CHAPPELL STORY — Writers Alan Bernstein and Vic Millrose (center) stand behind their new poster along with Al Altman (r) head of Chappell's professional activities and Tommy Mottola (l) of the pubbery's professional dept. The poster, which reads, "A Bernstein-Millrose song means never having to say you're sorry," is being distributed to A&R men and radio stations across the country.

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WEDR-FM/MIAMI

AFFINITY—Paramount
FRIENDS (soundtrack)—ELTON JOHN—Paramount
IF I COULD ONLY REMEMBER MY NAME—
 DAVID CROSBY—Atlantic
LIVE—JOHNNY WINTER AND—Columbia
LIZARD—KING CRIMSON—Atlantic
ONE WAY . . . OR ANOTHER—CACTUS—Atco
RITA COOLIDGE—A&M
STAPLE SWINGERS—Stax
THE GREASE BAND—Shelter
WAR—United Artists

WGLD-FM/CHICAGO

AFFINITY—Paramount
BAD RICE—RON NADGE—Warner Bros.
CRAZY HORSE—Reprise
HARD AND HEAVY—SAM SAMUDIO—Atlantic
LATER THAT SAME YEAR—
 MATTHEW'S SOUTHERN COMFORT—Decca
LOVE IT TO DEATH—ALICE COOPER—Straight
SISTER KATE—KATE TAYLOR—Cotillion
THE LIVING LEGEND—BABY HUEY—Curton
WAR—United Artists
WHOLE LOTTA LOVE—C.C.S.—Rak

KSHE-FM/ST. LOUIS

AFFINITY—Paramount
JOHNNY WINTER AND—Columbia
LITTLE JOHN—Epic
LIVE—JOHNNY WINTER AND—Columbia
LOVE IT TO DEATH—ALICE COOPER—Straight
MANNA—BREAD—Elektra
MOTEL SHOT—DELANEY & BONNIE & FRIENDS—Atco
RITA COOLIDGE—A&M
SISTER KATE—KATE TAYLOR—Cotillion
THINGS WE LIKE—JACK BRUCE—Atco

WRIF-FM/DETROIT

AFFINITY—Paramount
COUNTRY FEVER (lp cut)—JAMES GANG—ABC
FEELIN' ALRIGHT (lp cut)—LITTLE JOHN—Epic
FRIENDS (soundtrack)—ELTON JOHN—Paramount
JOY OF COOKING—Capitol
KABUKI ROAD (lp ct)—HERBIE MANN—Embryo
LATER THAT SAME YEAR—
 MATTHEW'S SOUTHERN COMFORT—Decca
LOVE IT TO DEATH—ALICE COOPER—Straight
ONE WAY . . . OR ANOTHER—CACTUS—Atco
TONGUE IN CHEEK (single)—SUGARLOAF—Liberty

WRIF-FM/DETROIT

AFFINITY—Paramount
A MESSAGE TO THE PEOPLE—BUDDY MILES—Mercury
BRIAN AUGER'S OBLIVION EXPRESS—RCA
FRIENDS (soundtrack)—ELTON JOHN—Paramount
LIVE CATFISH—Epic
LOVE IT TO DEATH—ALICE COOPER—Straight
PRESENT COMPANY—JANIS IAN—Capitol
RITA COOLIDGE—A&M
STRANGE LOCOMOTION—SIREN—Elektra
WOODSTOCK TWO—VARIOUS ARTISTS—Cotillion

WRIF-FM/DETROIT

AFFINITY—Paramount
CRY OF LOVE—JIMI HENDRIX—Reprise
EIGHTEEN (single)—ALICE COOPER—Warner Bros.
ENDLESS BOOGIE—JOHN LEE HOOKER—ABC
IDLEWILD SOUTH—ALLMAN BROS. BAND—Atco
IF I COULD ONLY REMEMBER MY NAME—
 DAVID CROSBY—Atlantic
LIVE—JOHNNY WINTER AND—Columbia
SEARCH AND WEARNESS—RASCALS—Atlantic
THE GHETTO (lp cut)—MARK-ALMOND—Blue Thumb
THE POINT—NILSSON—RCA

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Stravinsky Dies; Music Leader Of Century Was 88

NEW YORK—Igor Stravinsky, considered this century's most important composer, died Wednesday, April 7 of heart failure. Stravinsky was 88, living, as it turned out, one year for every note on the keyboard of his beloved piano. Pierre Boulez, who becomes musical director of the New York Philharmonic next season hails the composer's works as bringing about "the real departure from Romanticism."

Stravinsky is best known for his spectacularly pioneering "Firebird Suite," which he premiered as score for the Russian folk tale turned ballet, at the age of 26; "Petrushka," (1911), a ballet about puppets come to life which at times utilizes music played in two keys at once; and "The Rites Of Spring" ("Le Sacre du Printemps") which, in 1913, caused a near riot at its premier at the Theatre des Champs-Elysees. Yet less than a year later, when Pierre Monteux presented the work in a pure concert version in Paris, "The Rites of Spring" was hailed as a masterpiece.

World War I saw changes in Stravinsky. Not only did he permanently leave Russia (not to return until his 1962 tour) but his compositions lost some of the elaborate flamboyance of his earlier works. "Histoire du Soldat" (1918) and "Les Noces" (1923) are two examples of the more sparing style that the composer had developed.

During Stravinsky's middle years, he turned more and more towards purely instrumental compositions such as "Symphony in C" (1940) and "Symphony in Three Movements" (1940). According to Harold C. Schonberg the noted music critic, "The great figures—Bartok, Prokofiev, Copland, everybody—all were hypnotized by Stravinsky's ideas. Only the Viennese atonalists headed by Arnold Schoenberg held aloof."

Stravinsky's later period was built largely around 12 tone or 'serial' compositions. Apparently Robert Craft, hired by the composer in 1947 as an assistant, had much to do with Stravinsky's conversion to the 'serial' school. In any case some of the better known works from this period are "Agon" (1957) a ballet, "Movements" (1960) for piano and orchestra, and "Abraham and Isaac" (1964) termed a "sacred ballad."

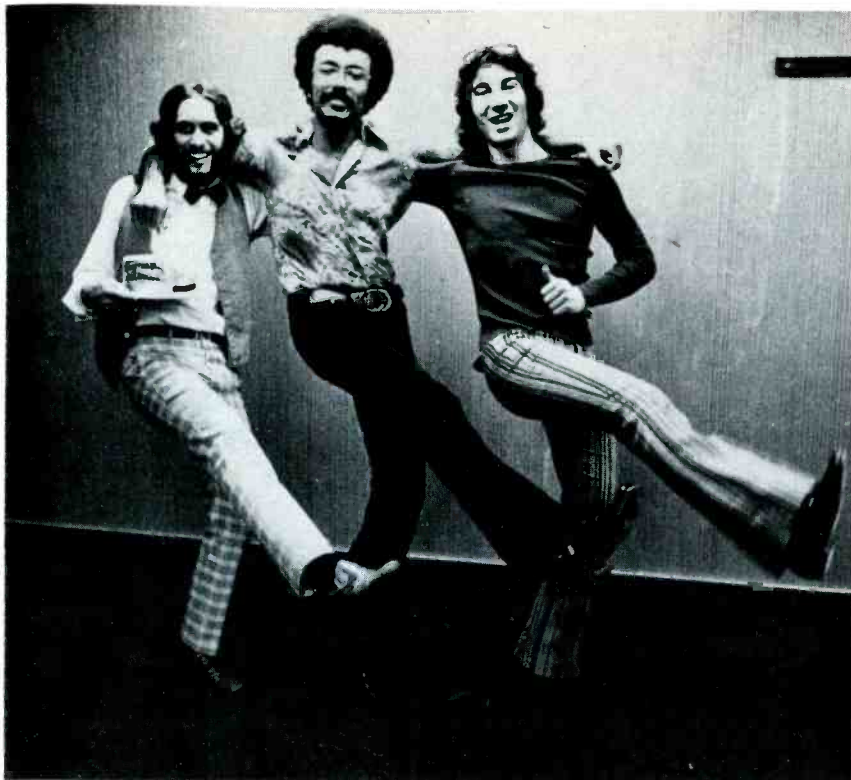
On the event of his 80th birthday, the composer began a hugely successful International tour. He had begun conducting and performing his works in public during the 1920's. Recent recorded revivals of his compositions include a five record set on Columbia conducted by Stravinsky himself, released about a year ago, along with a number of newer single album recordings on that label. London's phase 4 line has just marketed his "Petrushka" as performed by Eric Leinsdorf & the New Philharmonia Orchestra.

Igor Stravinsky's funeral was held in New York City on April 9th. A Russian Orthodox service was presided over by Rev. Alex Schmenin. The composer's body, according to his wishes, will be buried in Venice, in the Russian corner of the cemetery of San Michele.

Jaffe Exits Capitol

NEW YORK—Barry Jaffe has resigned as east coast manager of artists relations at Capitol Records, a position he has held for the past six months. Prior to that he was a salesman for two years at Capitol and sales manager at Gemini Record Corporation, a major New York one-stop, for three years.

Jaffe will be on vacation until April 17, after which he can be reached at (212) 884-8840 or 822-9608.



"YES, YES"—Shown are the professional staff of Warner Bros., Music West Coast office (l to r) Craig Aristei, Artie Wayne, and Tony Byrne as they kicked off their saturation campaign on Tony Award winner "No No Nanette." The trio covered Hollywood with records, folios, and posters. Results so far include entire score recordings by Lawrence Welk, Arthur Fiedler and the Boston Pops, the Living Strings, and LeRoy Holmes.

Baratta Assists Col's Jack Gold

HOLLYWOOD—Paul Baratta has been named assistant to Jack Gold, vp of A&R at Columbia Records. Baratta has worked as a concert promoter at Winterland in the Bay Area and from 1967 to last July was general manager of the Fillmore Auditorium. He also produced and directed theatre groups in Puerto Rico and New York, in addition to some acting.

Kilmartin To Fantasy Promo

BERKELEY—Mike Kilmartin has joined the promo staff of Fantasy Records in Berkeley, reports Max Cooperstein, director of promotion for the label.

Kilmartin comes to Fantasy from Melody Sales in San Francisco. Prior to that he handled regional and FM promo for Elektra in Los Angeles, and worked for Transcontinental Dist. Corp. and Action Dist. in Denver.

Mark Hodes To Polydor Promo

NEW YORK—In a move to expand and broaden Polydor's promo department, Mark Hodes has been appointed eastern free-form promotion manager. The announcement was made by the Company's President, Jerry Schoenbaum.

Hodes will report to Charlie Johnson, national director of promo and will be responsible to him for obtaining maximum airplay for Polydor's underground, album and singles releases. He will act as a liaison between the company and the key and secondary underground, and college radio stations. He will work with the trade papers, the college radio report and Walrus to keep them and Polydor aware of the play and sales of new product. He will also be coordinating artist visits to radio stations in the Eastern region.



MARCH RETURN—Myrna March has returned to recording via her debut release on the Agape label, "Touch And Understand Love." It's written by the Bee Gees and produced by Starday-King president Hal Neely. Myrna has been affiliated as an artist with Liberty, Roulette, and Kapp, and is partner with Bert Keyes in Make Music Productions, where she writes songs for other artists. Shown (l to r) are Neely, Myrna, Boots Randolph.

Col/Monument Deal

(Cont'd from p. 7)

As Foster discovered and developed new talent and as the number of hits increased, new labels were added—Sound Stage 7 for soul artists, including Joe Simon, Ivory Joe Hunter and Ella Washington, Rising Songs for songwriters Bobby Russell and Buzz Cason, Magic Carpet for underground artists, such as singer/songwriter Chris Gantry.

Boots Randolph, whose appeal spans the pop, jazz, country, R&B and easy-listening markets, has sold between half a million to a million copies of almost every LP he's recorded for Monument. He has a large international audience in the 88 countries around the world where Monument releases records under its own logo.

Acknowledged as one of the best judges of new talent in the record business, Foster said he will become even more involved in that area now that Columbia is handling Monument's distribution.

Foster Comments

"Columbia Records has the best overall record operation in the business, as well as the best corporate taste. Everything they do is characterized by a feeling of exceptional quality. We have always regarded taste and quality as the two essentials in everything we do. This similarity in concept will be a key factor in our functioning together. It is with regret that Monument leaves the area of independent distribution, and we are grateful for all the support we've received from our distributors during the past nine years, but Monument must keep abreast of the changes within the record industry today," Foster noted.

"Our association with Columbia will permit a greater creative expansion for Monument. Kris Kristofferson represents a whole new generation of Nashville singers and composers who will become increasingly important in the 70's," said Foster. "But we won't restrict our talent search to Nashville alone. Monument has always been an international label and we will remain alert for new artists wherever they may be."

Crowther Farrell's Man In Charge Of Film, Theatre, TV

NEW YORK—Frank Crowther has been named director of film, theatre and TV production at the Wes Farrell Organization. A former member (1965-1969) of the White House staff, Crowther was involved in the creation of the National Foundation on the Arts and the Humanities.

Prior to joining the Wes Farrell Organization, Crowther was vice president of Sienna Productions and associate producer of the NBC network TV special "Super Plastic Elastic Goggles," starring Tammy Grimes, James Earl Jones, Judy Carne, James Coco, Tom Poston, Julie Newmar, Jerry Butler, Oliver and Dayton Allen.

He was special assistant to Roger L. Stevens (Chairman of the National Council on the Arts and National Endowment for the Arts and Chairman, Board of Trustees, John F. Kennedy Center for the Performing Arts). Crowther wrote speeches and articles and was involved in the formation of many cultural agencies. A member of the Democratic National Committee in 1964-65 and Special Assistant to the Governor of the U.S. Virgin Islands in 1962-3, Crowther has written, directed and produced many film and television shows.

Commented Farrell: "While our activities in the production and publishing of hit records progresses at an accelerated pace, we are also moving into television, movies and the theatre with a greater degree of involvement."

This Is Important

First, it is not customary for us to run simple plain-type ads, but due to the urgency of this message we have no choice.

- Last week, immediately following the Calley conviction verdict, a group of concerned citizens wrote **“Indictment of a Nation.”** In it they expressed their opinion that the United States of America shares in the shame.
- **Westpark Records** released **“Indictment of a Nation”** by Bill Bailey, April 7, 1971. The response was immediate and phenomenal. Heavy airplay, major markets. Sales action approaches the unbelievable.
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by

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Fred Mirick or Eddie Kilroy
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FRAZIER'S KNOCKOUT—Recently on a trip to N.Y. Heavyweight Champ Joe Frazier stopped by the offices of De-Lite-Map City Records to celebrate his new release "My Way" on his Knockout label, distributed by De-Lite. Shown (l to r) Bob Yorey producer, Frank Mell, president of De-Lite-Map City, Frazier, Greta Hunter, nat'l promotion, Dan Smythe business manager.

Coombs To Tangerine As National Rep

HOLLYWOOD — Harry J. Coombs has joined Tangerine Record Corporation as national field representative, effective April 12. He was most recently with Capitol Records as that company's east coast regional r&b promotional manager.

Diskery's head Ron Granger commented to Cash Box on the selection of Coombs, who will headquarter in Washington, D.C., as his choice for the major post with TRC.

"Things are really happening here at Tangerine. We have three hot singles—Ray Charles' 'Don't Change on Me,' The Raeletts' 'Bad Water,' and The Ray Charles Orchestra's 'Booty Butt' cut.

"Upcoming is Tangerine's biggest radio and merchandising campaign in its history to launch Ray Charles' 'Volcanic Action of My Soul' LP, which will be released by the end of this month.

Prior to his post with Capitol Records, Coombs held the same job title for Columbia Records. In Chicago he set up Ramsel Recording for Ramsey Lewis, involving himself in the talent area.



Harry Coombs

Sisters Love Member Undergoes Surgery

HOLLYWOOD — Miss Vermettya Royster, of A&M Records' R&B group The Sisters Love, recently underwent major surgery in Los Angeles. The operation put her out of action with The Sisters for several weeks.

Miss Royster, who is currently recuperating at the Beverly Hills Doctors Hospital, Room 313, is featured singer on A&M's soon-to-be-released pop symphony, "Wings," written by Michel Colombier and produced by Herb Alpert.

With the Sisters, Vermettya is one of the lead vocalists. The group has released a string of successful singles on A&M dating back to 1969, including "Rise," "Ha, Ha, Ha," "Forget It, I've Got It" and "The Bigger You Love," produced by Herb Alpert.

Tony Williams Cuts Third Polydor LP

NEW YORK — Tony Williams has cut a new album, his third for Polydor. Entitled "Ego," this is the disk debut of his all-new "Lifetime" group with Tony presiding over two additional drummers.

For his new album, composer, lyricist, arranger, singer and musician Tony Williams has placed the emphasis on percussion. In addition to Tony himself, percussionists Don Abas and Warren Smith are joined by guitarist Ted Dunbar, organist Khalid Yasin (Larry Young) and Ron Carter playing both bass and cello, to complete the present compliment. The album was recorded in New York as produced by Jack Lewis and Tony Williams, and is slated for release early this month.

Tony's previous Polydor albums are "Emergency," (Volumes One and Two), and "Turn It Over." He is currently preparing a cross-country tour with his new players.

United Artist Releasing LP By Shirley Bassey

NEW YORK — United Artists Records is releasing "Something Else," a new LP by Shirley Bassey. Included on the LP are "Until It's Time For You To Go," the classic by Buffy Saint Marie; Simon and Garfunkel's "Bridge Over Troubled Water"; and the themes from several film attractions; including the theme from "Love Story" which Miss Bassey recently performed at the Royal Command Performance of the film in London.

Shirley returns to the United States in October to perform at the Empire Room of the Waldorf Astoria in New York. She has recently completed taping her own television special which is scheduled to air later this year.



Top 60 In R & B Locations

1	WHAT'S GOING ON Marvin Gaye (Tamla 4201)	1	31	BE MY BABY Cissy Houston (Janus 145)	—
2	JUST MY IMAGINATION Temptations (Gordy 7105)	2	32	LOVE MAKES THE WORLD GO ROUND Odds & Ends (Perception T-1003)	—
3	NEVER CAN SAY GOODBYE Jackson 5 (Motown)	9	33	PLAIN AND SIMPLE GIRL Garland Green (Cotillion 44098)	36
4	PROUD MARY Ike & Tina Turner (Liberty 56216)	4	34	ASK ME NO QUESTIONS B. B. King (ABC 11290)	15
5	DO ME RIGHT Detroit Emeralds (Westbound 172)	5	35	DON'T MAKE ME PAY FOR HIS MISTAKES Z. Z. Hill (Hill 222)	—
6	BABY LET ME KISS YOU King Floyd (Chimneyville 437)	8	36	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett (Atlantic 2781)	13
7	SOUL POWER James Brown (King 6368)	3	37	GO ON FOOL Marion Black (Avco Embassy 4559)	30
8	WE CAN WORK IT OUT Stevie Wonder (Tamla 54202)	6	38	I'M GIRL SCOUTIN Intruders (Gamble 4009)	31
9	HEAVY MAKES YOU HAPPY Staple Singers (Stax 0083)	7	39	CHAIRMEN OF THE BOARD Chairmen Of The Board (Invictus 9086)	32
10	GIVE MORE POWER TO THE PEOPLE Chilites (Brunswick 55450)	29	40	ELECTRONIC MAGNETISM Solomon Burke (MGM 14221)	43
11	I DON'T BLAME YOU AT ALL Smokey Robinson & Miracles (Tamla 54205)	11	41	SHE'S A LADY Tom Jones (Parrot 40058 Dist: London)	45
12	COULD I FORGET YOU Tyrone Davis (Dakar 623)	12	42	I NEED YOU BABY Jessie James (Zea 50003)	47
13	BOOTY BUTT Ray Charles Orchestra (ABC 1015)	16	43	WHEN YOU TOOK YOUR LOVE FROM ME O. V. Wright (Back Beat 620)	42
14	BRIDGE OVER TROUBLED WATER Aretha Franklin (Atlantic 2796)	37	44	LOVE STORY Eddie Holman (ABC 11292)	53
15	WANT ADS The Honey Cone (Hot Wax 7011)	38	45	OYE COMO VA Santana (Columbia 45330)	54
16	THE BELLS Bobby Powell (Whit 6907)	14	46	MY CONSCIENCE Lovelites (Love-Lites 01)	50
17	COOL AID Paul Humphrey (Lizard)	18	47	THAT EVIL CHILD B. B. King (Kent 4542)	52
18	IF IT'S REAL WHAT I FEEL Jerry Butler (Mercury 73169)	20	48	BABY SHOW IT Festival (Colossus 136)	51
19	DON'T CHANGE ON ME Ray Charles (Tangerine 11291)	22	49	AIN'T GOT NO TIME Impressions (Curton 1957)	48
20	TIP OF MY TONGUE Brenda & Tabulations (Top & Bottom)	28	50	YOUR LOVE Watts 103rd St. Band (Warner Bros. 7475)	60
21	LOVES LINES, ANGLES & RHYMES Fifth Dimension (Bell 965)	23	51	I'M STILL HERE Notations (Twinight 141)	—
22	YOU'RE A BIG GIRL NOW Stylists (Avco Embassy 4555)	21	52	STOP YOUR CRYIN' Chocolate Syrup (Avco Embassy Ave. 4567)	—
23	WARPATH Isley Bros. (T-neck 929)	27	53	WHO WANTS TO PLAY Oscar Weathers (Top & Bottom 405)	57
24	MELTING POT Booker T & MG's (Stax 0082)	24	54	BACK ROAD INTO TOWN Willie Hightower (Fame 1477)	58
25	GET YOUR LIE STRAIGHT Bill Coday (Crajon 48204)	17	55	I CAN'T HELP IT Moments (Stang 5020)	41
26	GIRLS IN THE CITY Esquires (Lamar 1001)	26	56	I PLAY DIRTY Little Milton (Checker 1239)	59
27	I PITY THE FOOL Ann Peebles (Hi 2186)	25	57	HELP ME MAKE IT THROUGH THE NIGHT Percy Sledge (Atlantic 2754)	—
28	YOU'RE ALL I NEED TO GET BY Aretha Franklin (Atlantic 2787)	10	58	I LOVE YOU FOR ALL SEASONS Fuzz (Calla 174)	39
29	STOP IN THE NAME OF LOVE Margie Joseph (Volt 4056)	35	59	SHE'S NOT JUST ANOTHER WOMAN 8th Day (Invictus 9087)	—
30	ERASE AWAY YOUR PAIN Whatnauts (Stang 5023)	40	60	MR. & MRS. UNTRUE Candi Stations (Fame 1478)	—

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Florez Seeks New Acts For Bell Records

HOLLYWOOD—Bell Records president Larry Uttal has announced the signing of John Florez to an exclusive contract for special production projects on the west coast.

Originally from Phoenix, the 24-year-old Florez spent two years in RCA's L.A. offices, guiding the Friends Of Distinction through their highly successful "Grazin' In The Grass" and "Going In Circles" period. Subsequently, he spent a year in indie production, working with a number of acts, including Five Flights Up, on TA Records (distributed by Bell) which he'll continue to produce under his new contract. Florez' major responsibilities, however, will be in the area of developing new recording artists for Bell.

Uttal called the pacting of Florez "a significant step in the creative growth of Bell Records in California. The combination of top-flight creative talent like John Florez, with the administrative and promotion forces already under our head of west coast operations John Rosica, gives us a powerful base from which to build for the future."

VITAL STATISTICS

#47*
BRIDGE OVER TROUBLED WATER (3:18)
Aretha Franklin-Atlantic 2796
1841 Bway, NYC.
PROD: Jerry Wexler-Tom Dowd-Arif Mardin
c/o Atlantic
PUB: Charing Cross BMI 521 5th Ave, NYC.
WRITER: Paul Simon FLIP: Brand New Me

#81*
Battle Hymn Of Lt. Calley (3:29)
Terry Wilson & C. Co.-Plantation 73
3106 Belmont Blvd. Nashville, Tenn.
PROD: James M. Smith c/o Plantation
PUB: Shelby Singleton BMI c/o Plantation
Quickit BMI P.O. Box 2001 Muscle Shoals, Ala.
WRITERS: Julian Wilson-James M. Smith
FLIP: Battle Hymn Of Lt. Calley

#85*
LONELY FEELIN' (3:37) War-U.A. 50746
4920 Sunset Blvd. L.A. Cal.
PROD: Jerry Goldstein c/o Far Out Prod.
7417 Sunset Blvd. L.A. Cal.
PUB: Far Out ASCAP (same address)
WRITER: War
FLIP: Sun Oh Son

#86*
SUPERSTAR (4:10) Murray Head-Decca 32603
445 Park Ave, NYC.
PROD: Tim Rice-Andrew Lloyd Weber
Exec. Prod. Mike Leander
PUB: Leeds ASCAP Universal City, Cal.
WRITERS: A. L. Weber-T. Rice
FLIP: John 1940-1

#87*
NEVADA FIGHTER (3:06), Michael Nesmith-
RCA 0453
1133 Ave of the Americas, NYC.
PROD: Nesmith c/o RCA
PUB: Screen Gems/Columbia BMI
711 5th Ave, NYC
WRITER: Nesmith
FLIP: Here I Am

#89*
WE WERE ALWAYS SWEETHEARTS (3:00)
Boz Scaggs-Columbia 45353
51 W 52 St, NYC.
PROD: Glyn Johns c/o Columbia
PUB: Blue Street ASCAP 1903 Lyon St.
San Fran, Cal.
WRITER: Boz Scaggs
FLIP: Painted Bells

#93*
WHEN YOU DANCE I CAN REALLY LOVE (3:53)
Neil Young-Reprise 0992
4000 Warner Blvd. Burbank, Cal.
PROD: N. Young-David Briggs-Kendall
Baños c/o Reprise
PUB: Broken Arrow BMI 449 S. Bev Dr.
Beverly Hills, Cal.
Columbia BMI 1841 Bway, NYC.
WRITER: N. Young
FLIP: Sugar Mountain

#95*
ALBERT FLASHER (2:18) Guess Who-RCA 0458
1133 Ave of the Americas, NYC.
PROD: Jack Richardson for Nimbus 9
PUB: Dunbar 1650 Bway, NYC. BMI
Cirrus/Expressions 822-294 Portage Ave, Tor. Can.
WRITER: Cummings
FLIP: Broken

#96*
CAN'T FINE THE TIME (2:45)
Rose Colored Glass-Bang 584
1650 Bway, NYC.
PROD: Jim Long-Norm Miller-Music People
c/o Bang
PUB: Intervale/Screen Gems/Col BMI
711 5th Ave, NYC.
WRITER: Bruce Arnold
FLIP: Mystic Touch

#99*
I DON'T KNOW HOW TO LOVE HIM (3:35)
Ivonne Elliman-Decca 32785
445 Park Ave, NYC.
PROD: Tim Rice-A. L. Weber
PUB: Leeds ASCAP Universal City, Cal.
WRITERS: T. Rice-A. L. Weber
FLIP: Overture Jesus Christ Superstar

Suit Seeks To Enjoin FCC On Lyrics

(Cont'd from p. 7)

the Constitution, according to the RIAA.

The Association said the Notice has resulted in arbitrary and uninformed censorship, with "serious adverse effects on the free and creative expression of ideas by composers, authors, musicians, performers and record companies.

"We are confident the Commission did not intend to have the vague standards set forth in the Notice become a rallying cry for arbitrary action by censors and vigilantes. That appears, however, to be the emerging result."

The RIAA said it "shares with the Commission the widespread concern in this country over the growing problem of drug abuse . . . we have been contributing our time, creativity and facilities to drug education programs, particularly those of the Federal Government. We expect to continue to do so . . .

"We fear that the effect of the Commission Notice may be precisely the opposite of what the Commission presumably intended. Through misunderstanding, the Notice may drive off the air records that convey anti-drug themes."

Anti-Drug Songs

As examples, the Association cited two strongly anti-drug songs that have been removed from air play by radio stations because of the Notice. The petition quotes Hoyt Axton, author of one of the songs, "Snow-blind Friend," which tells of the damage done to a man by drugs. "I wrote this song . . . after a good friend of mine became addicted to drugs . . . I felt a need to write this song . . . there is a need for people who might be on the fringes of hard narcotics to hear this song."

Citing one station that has barred 500 titles, RIAA said that broadcasters are becoming afraid to play songs that even refer to drugs—"whether the reference is a condemnation of the use of drugs; or an observation on the widespread use of drugs . . . or a statement encouraging the use of drugs; or just a passing reference."

The Notice presumes that "there is a cause-and-effect relationship of some kind between music and drug abuse," the Association said. "We know of no evidence that this is so, and the Commission cites none. Moreover, we know of no responsible official who makes such an unsupported claim.

"In fact, music does not create the kind of society in which we live. Music reflects that culture, as interpreted by the artists who create the music."

In supporting this view, the RIAA petition cites public statements by two officials—John Ingersoll, Director of the Bureau of Narcotics and Dangerous Drugs, and the founder of the Haight-Asbury Medical Clinic—who said that records do not cause drug abuse.

The Association's petition states that "enforced 'self-censorship' in most cases places a heavier burden on freedom of expression than the more direct forms. Faced with sanctions based on a general appraisal of one's 'responsibility,' there is a natural tendency to 'play it safe'—to resolve all doubts in favor of omitting the item. The Agency (FCC) thereby achieves instantly considerably more censorship than would be possible by

Breedlove Killed

ATLANTA—Bob Breedlove, MGM regional promotion man in the south, died last Sunday when his automobile overturned on a small road near Atlanta. Funeral services were held in Atlanta last Tuesday.

AGAC Pamphlet

NEW YORK—A new brochure spelling out the services of the American Guild of Authors & Composers (AGAC) has just been published. AGAC's functions are described in a series of questions-and-answers.

direct action . . . Whatever the powers of the Commission may be to regulate the content of programming, it cannot operate in so vague and imprecise a manner as to leave the licensee unable to discern clearly what, exactly, is prohibited."

RIAA charged that the "individual broadcaster is relegated to guessing whether a song about drugs tends to promote or glorify their use. Indeed . . . there is great difficulty even in ascertaining whether a particular song is about drugs at all."

Standards, Too?

The record producers said that, because of confusion over the FCC Notice, even some old popular standards might now be barred from air play because the meaning of words changes, "and some words mean different things to different people." For example, RIAA cited such old hits as "Tea for Two," "I've Got You Under My Skin," "I Get a Kick Out of You," and "Amapola" ("My pretty little poppy"). One group of radio stations has even set up a censorship board to review records, the Association said.

The FCC issued its Public Notice without soliciting the views of interested parties, and "held no hearings at all on the complex issues presented . . . despite the fact that the courts have frequently cautioned that careful procedures must be followed to support agency innovation," the Association stated.

"While the RIAA is not an expert on drug abuse," the petition said, "we have been informed by experts that the answers to that problem lie essentially in education about the harmful effects of drug abuse, in providing constructive alternatives and support for those who feel pressured when exposed to drugs by peer groups, and in cutting off the supply of illegal drugs."

The Association also commented that "a careful study of the role of the broadcasting industry in meeting the drug-abuse problem might point the way to several valuable, and constitutional, contributions the Commission might make. One approach to a constructive contribution would be for the Commission to consult with the experts in the field of drug abuse and then to advise how licensees can do their part . . ."

The RIAA represents manufacturers of more than 85 percent of the records and prerecorded tapes produced and sold in the United States.

Pacifica View

At a news conference, Edwin Goodman, general manager of WBAI-New York, local outlet of the Pacifica Foundation, said the FCC ruling was "part of a more pervasive pattern of intimidation of the media. He termed it a threat against "free artistic expression." Earlier, he stated that the listener-sponsored station's "only responsibility is to our listeners" and that its programming, largely of rock music, would "continue to operate as we have in the past."

Wax ARD PR Man

NEW YORK—Morton D. Wax & Associates, New York based public relations firm, has been named P.R. counsel for the Association of Record Dealers. In addition, the firm serves in this same capacity for the Videotape Production Association and Wax was recently named to the publicity committee of the Bnai Brith.

Mills Appoints Fricon Pub General Mgr.

HOLLYWOOD—Jackie Mills, President of Wednesday's Child Productions, has appointed Terri Fricon to be general manager of the entire Green Apple (BMI) complex to include: Mirabel Music Company (BMI); Zoftic Music Ltd. (BMI); Ohms Music Company (BMI); Jon-gent Music Company (BMI); Menagerie Music Company (BMI); and Language of Sound (ASCAP).

Minneapolis: 'Snow Blind' Is Anti-Drug Theme

HOLLYWOOD—The City of Indianapolis, through Mayor Richard Lugar, has adopted Steppenwolf's "Snow Blind Friend" record as the campaign theme for its Mayor's "Drug Abuse Task Force." Tune is a hard core message against the use of cocaine and hard drugs.

In a telegram to John Kay, lead singer of Steppenwolf, and managers Reb Foster Associates, Mayor Lugar said: I appreciate your consent to our use of "Snow Blind Friend" as our campaign theme and royalties there of to raise funds for the Mayor's Drug Abuse Task Force. The message is quite clear and you have "set it to music perfectly."

"Snow Blind Friend" has been placed on sale at all Ayr-Way stores in Indianapolis for \$1, with all money from the sale of the disk to be used by the drug abuse task force of the Greater Indianapolis Progress Committee. Tune was written by Hoyt Axton, sung by Kay. Proceeds will help toward a "rap line" and "rap house" (half-way house), according to Bob Beckman, administrative assistant to Mayor Lugar for public relations.

In a special ceremony, Mayor Lugar was presented with a gold record of "Snow Blind Friend," and helped kick off the campaign by purchasing the first record. Gold disc was presented by Barton Kreutzer, exec vice president of RCA, on behalf of RCA's consumer electronics division, which pressed the record at no charge. Steppenwolf, however, records for ABC/Dunhill Records.

Ayr-Way is handling the marketing and sales of the record as their contribution towards the success of the campaign.

Steppenwolf has long been an advocate against use of hard drugs, with such records as "The Pusher."

Singleton One Step Ahead

NASHVILLE — Enclosing lyrics with releases will be nothing new for The Shelby Singleton Corporation even though many radio stations are now making such a requirement as a result of recent FCC action.

The practice was initiated some five months ago by Buddy Blake, vice president of the Singleton promo department. Along with other unique methods of providing pertinent information about the tune and the artist, the lyrics were also included on the promotional flyer mailed with single releases.

Feeling this to be one method of augmenting and bettering quality of product, the concept will now be additionally useful in the event any lyrics might be considered in any way questionable.

Esposito Joins Shayne In Prof. Mgr. Position

NEW YORK—Bob Esposito last week joined Larry Shayne affiliates in New York as the new professional manager. General manager Herb Reis said that in his post, Esposito will be representing the music of Henry Mancini, Bobbie Gentry, scores from Joseph E. Levine films, Pat Williams, Gordon Jenkins, Livingston & Evans and others.

He will also be responsible for searching out new writers and artists for the Shayne publishing operation as well as musical scores for shows.

For the last two years, Esposito has been with Fred Ahlert, representing the Bacharach-David catalog. He was instrumental in recently expanding the Ahlert west coast operations that brought about the Carpenters' recording of "Close to You."

Earlier, he had been gm of Kama Sutra Music and with Warners' Music.

He has also remained active in his own writing and producing activities.

Santana Roland Kirk Tower Of Power

FILLMORE EAST, NYC—Rumors that the mayor will rename April "Fillmore Month" are false. Bill Graham will not be presented with a key to the city. There will be no ticker tape parades down Wall Street, but April is Fillmore Month nonetheless! Elton John. Mountain. John Mayall. Ten Years After. Procol Harum. Grateful Dead. Emerson, Lake and Palmer. All the talent anyone could possibly want to see will be appearing at the Fillmore during the month of April.

Santana, Columbia Records' rock version of Tito Puente got the month off to a flying start with a set of Latin/Spanish rhythms that immediately had the audience dancing in the aisles. Aply led by the smooth, soulful guitar playing of Carlos Santana, the group got right into their album material and performed "Jingo," "Soul Sacrifice," "Black Magic Woman," and their latest top 10 chart single, "Oye Como Va."

On stage, Santana is one of the tightest and most interesting bands to listen to. Their melodies can all be easily remembered, and the overall sound projected by the group is totally captivating. With music that appeals to both young and old alike, it looks as though Santana will continue as one of the most musically influential groups in the pop world today.

Opening the Fillmore show was San Francisco based Tower Of Power who drove through a set of funky tunes from their first "East Bay Grease" LP on the San Francisco label. Vocalist Rick Stevens accompanied by a brass quartet, a bassist, drummer and guitarist were well received by the capacity audience and set the stage for the multi-instrumental talents of Rahsaan Roland Kirk and his Vibration Society who completely overwhelmed the crowd with a set of intricate jazz material.

k.k.

Paul Siebel

VILLAGE GASLIGHT, NYC—Paul Siebel found an enthusiastic audience waiting for him when he took to the performing area at the Gaslight. His first two albums, released on Elektra, had preceded him and the people were there to have him entertain with the very unusual tales and remembrances which distinguished those two records.

The strength of Siebel's songs lies in his lyrics. The man just has the facility to turn a phrase, to slip in the unexpected word. With an opening verse, he can set the tone for the entire piece. His melodies, rarely complex, serve more as girders on which to hang his lyrical designs.

His first set on Sunday evening (4) was marred by technical difficulties, not the least of which was the busting of a guitar string during the third song. These misfortunes may have prevented Paul and his accompanying musicians from essaying more complex instrumentals, but no one in the jammed house really seemed to mind. We were content to appreciate the poetry which came forth.

Siebel drew material from his LP's and furnished us with country-edged items like "She Made Me Lose My Blues," "Jasper And The Miners" and "Pinto Pony." In "Bride 1945," one of his most eloquent songs, he painted a portrait of despair and dreams unrealized. "Louise" was a compassionate nod to the spirit of a truck stop girl.

Appearing on the bill with Siebel were Pearls Before Swine. A review of their performance at another club will be printed next issue.

e.k.

Chicago

CARNEGIE HALL, NYC—It's hard to judge the popularity of a group based on record sales alone. With that in mind, Ron Delsener brought Chicago into Carnegie Hall for a week of live appearances. Tickets were sold out almost immediately after being placed on sale, and an additional weekend midnight show was added to the schedule.

From the very inception of the group, Chicago has always been one of my favorites. They are one of the few groups who have succeeded in blending their brass section with the remaining group instrumentation. They are capable of traversing the entire musical spectrum as they weave gracefully from one time signature to the next. Their songs are always interesting, well written and expertly arranged. It seemed logical then, that a group as perfect as Chicago is on record would be equally perfect live!

The tickets read: An evening with Chicago. There would be no warm up act. No two hour wait for the headlining group. It was to be Chicago, and Chicago only! I got to Carnegie early and began to study the group's stage set up. Impressive. Nothing was overlooked. Not even the headphones for their drummer.

Ten Wheel Drive—Bobby Gosh

BITTER END, NYC—There are surprises in store for viewers at the Bitter End now that the Polydor pairing of Ten Wheel Drive and Bobby Gosh have arrived. But, not all these revelations are pleasant, for though TWD may be drawing crowds into the club, Gosh is winning them.

The contrast between an "uptown" writer and downtown blues-rock act is not so much evidenced by juxtaposition of material as by the opposing personalities presented.

Gosh is at home on stage, even if not familiar with the surrounding at the Village spot. He is at ease talking between numbers. And, most important, he is receptive to the atmosphere created by his audience.

In fact, he is not so much a singer as a stylist-composer who is apt at developing whoever he performs to. Receiving fair to good reactions to his early, rapid-paced narrative songs, he eased up to test the taste of his audience with a more mood provoking ballad.

When the applause level nearly doubled, he continued with "A Song for Erik," (based on Kipling's poem If) instead of shifting back to the staple of his repertoire.

With this simple, inventive maneuver, Gosh accented the importance of reading the people, winning a grace so often overlooked.

But, this is only part of the full impact he carries. The joy of his expression at response from the viewers; his talking to instead of at people, his complete involvement in a performance all build a presence that overcomes his gruff vocal sound.

It was this sound that probably detracted from appreciation of the first few songs, since the lyric tended to become garbled and almost unintelligible.

Then came Scott Muni, the introductions, and the problem! Chicago began their first number and I realized that their vast PA system lacked the ability to clearly project their voices. Because Chicago is one of the very few groups capable of singing well, I was especially disappointed to learn that (from the 10th row), their voices were barely audible. Another disappointing factor was that the bass drum wasn't miked at all—rendering it completely useless.

Nonetheless, Chicago is Chicago, and all the feeling of their recorded material came across in the live presentation. "Make Me Smile," and "Does Anybody Really Know What Time It Is" were received enthusiastically while "Only The Beginning," a twenty minute jazz-rock suite brought the audience to its feet.

When concentrating on their jazz oriented material rather than on their free form guitar tunes which generally go nowhere, Chicago becomes one of the most tightly woven groups in the industry. A group capable of placing music back in the hands of musicians.

k.k.

gible. Fortunately, in his softer delivery, words and phrases were sharply defined and given the total impact of his dramatic weight.

Where Gosh is not so much a singer as everything else; Genva Ravan, lead and spokeswoman for Drive, is nothing else. But, she is a singer.

In fact, the endless facile monolog breaks between numbers were only overcome by an explosive and overwhelming power in her singing.

Aply lifted to heights by TWD's grand rhythm backing and occasional jazz solos, Miss Ravan had all she could want to achieve performance peaks. And, during songs, she sounded deserving of all this, for she has a massive voice and superior ability with blues material.

In addition to better known material, TWD also previewed samplings of new tracks from an album due for release almost immediately; "Cross to Bear" being the most prominent and demanding.

However, the entire show was marred by the inter-song talk shams as well as a long audience-participation pleading that should have been eliminated after the first minutes of dead silence as a "repeat after me" retort.

The structure of TWD's performance, if not as flexible as Gosh's might still have proved electrifying if only the group followed the run-together format of its opening number. But, those talk interludes only created needless obstacles to the musical flow and dramatic build inherent in Drive's material.

They also posed the question: how can so shallow a person sing so amazingly?

m.g.

Lily Tomlin

BITTER END, NYC—"A gracious good afternoon, this is Miss Tomlin of the telephone company. May I speak with a Mr. Richard Milhouse, please. Oh, you are Mr. Milhouse! Then I have reached the party to whom I am speaking!" Thus spoke Lily Tomlin portraying the part of Ernestine, the telephone operator on the Laugh-In television show.

Several months ago, Lily finished production on her first Polydor album, "This Is A Recording." Response to the LP was overwhelming, and Miss Tomlin then began a series of live performances at the Bitter End. This too was overwhelming.

Seldom have I seen a comedy routine performed with as much vigor and enthusiasm as the one performed by Lily Tomlin at her Bitter End opening. She was at ease. Relaxed. Witty. And possessed with all the confidence in the world. For her stage show, Lily used some of her earlier material as well as material which appeared on her LP.

On records, TV, or in person, Lily Tomlin remains one of the freshest new talents in show business today, and the enthusiastic reception she received at the Bitter End is only a small sampling of things to come. Once again we are indebted to the Laugh-In crew for their faith and foresight in helping to expose a great, great comedienne.

k.k.

Mandrill

VILLAGE GATE, NYC—A Mandrill, those not in the know, is a particularly fascinating member of the primate family, leaning, in appearance more towards the baboon end than the gorilla. Mandrill is also, as it happens, a seven man rock group.

Take one part War, add one part Santana, and you'll have a rough idea what the Polydor act sounds like. They're a street group, originating from the Bedford-Stuyvesant area of Brooklyn, so it's not surprising that the groups previously mentioned should have influenced them. Still they get into the Cubano-African thing pretty well, and since that's on the rise these days, it looks like Mandrill has a bright future. Claude Cave, the keyboardist, and one of the fine singers of the act, led the septet through a blistering set of songs, culled for the most part, from their debut LP entitled, simply, "Mandrill."

e.v.l.

Uriah Heep

UNGANO'S, NYC—Uriah Heep, a five-man hard-rock group from England, took some time off from their current national tour with Three Dog Night to play a two-day engagement at Ungano's last week.

Led by organist and chief songwriter Ken Hensley, the band, which somehow manages a combination of sheer loudness and a winning subtlety, powered their way through a selection of songs from their two Mercury albums. Especially impressive were "Gypsy," "Come Away Melinda," and the 16-minute "Salisbury."

Uriah Heep's theatrical blend of showmanship, speed, noise, better-than-average lyrics, and that strange near-metal quality superior British rock groups seem to exude mark them as a unit which should have a very impressive future.



'SCOTTY' GIVES BIRTH to "And I Love Her So," the new Bobby Goldboro single. Discussing the release are (l to r) Lloyd Leipzig, UA director of publicity and artist relations, producer Bob Montgomery, Goldboro, and Ron Bledsoe UA vp.

NEW YORK (cont'd from page 27)

"Faces" like "Shadows" and "Too Late Blues" before it deals with people who've either had their chance to make it in life and blown it or never had a chance at all. Milos Forman's "Taking Off" takes a look at these people before the ennui, the decay has set in fully. While Cassevetes' work (including "Husbands") leaves no room for hope, Forman's film, at the very least, leaves the final door open for speculation.

"Taking Off," very simply, deals with a young girl's flight, physically and psychologically, from her parents' Upper Middle Class way of life. Understandably (she's 15½) she takes off for the East Village. Forman spent quite a bit of time (over six months) in the Village recording conversations with the local freaks, and generally soaking up the area's colorful atmosphere. And because of his ability to pick up on authentic faces and use them (Fellini and Hitchcock have been getting into this lately; Leone's always been into it) Forman's research has paid off better than he could possibly have anticipated, because the majority of the film's supporting cast comes from the streets of New York.

The basis of "Taking Off's" structure is a marathon musical audition (presumably for a new rock show) held somewhere in the labyrinthine alleyways of the East Village where Jeannie (played by newcomer Linnea Heacock) ends up near the beginning of the film. From the first scene on, Forman continually intercuts the audition singers with the more conventional section of the storyline dealing with Jeannie's parents and their friends.

The opening sequence, involving four scenes, is so utterly stunning in construction and execution (including Elinor Bunin's beautifully creative titles) that to describe it here would be a mistake. Part of it's richness is due to Nina Hart, who sings "I believe in, believe in, believe, believe in love, love, love . . ." the opening to what amounts to the film's title song, with such spinechillingly fresh abandon, that part of "Taking Off's" message becomes immediately apparent. In fact it's music that forms the framework for the film. The songs sung at the audition are continually used to counterpoint or highlight the dramatic action.

For instance just after Jeannie's parents (played by Lynn Carlin and Buck Henry) learn of her disappearance they go up to her room. The film cuts to the audition where Bobo Bates is singing a gentle song about lost childhood, "And Even The Horses Had Wings." Midway through the song, the scene switches back to Jeannie's parents. They've entered her room, and the camera pans down, with their point of view, across a set of shelves filled with Jeannie's old dolls and toys.

Somewhat later Jeannie talks to a girl, at the audition, who's tripping on "Mighty Quinn," a form of acid. She tells Jeannie that she can't sing. "But when I take it," she says dreamily, "oh, I sing so beautiful!" When the film next returns to the audition Carly Simon is singing "Long Term Physical Effects," and that girl is freaking out on the acid she took. Carly's powerful face is intercut with the girl being held by two others as she tries to break free, and the song's 'hardness' adds tremendously to the scene's strength.

Through it all Lynn and Buck Henry are superb. At every turn they live through sequences that are both funny and profound. One of the most arresting scenes has them in a car at night and as Lynn's monologue begins all we see is their shadowed heads separated by the out of focus headlights of cars moving toward them. It's a purely impressionistic scene. Their joining the S.P.F.C., the Society for Parents of Fugitive Children, is amusing and anyone who's ever attended a Queen's wedding will know what the meeting is like. The group session which they attend afterwards to smoke marijuana so that they "can better understand" their children is hilarious principally because of the freak who shows them how it's done, step by step.

But the comedy, real as it is, is rather incidental. As far as the truth is sometimes funny, "Taking Off" contains genuine laughs—plenty of them. Yet there's far more to the film. That Forman has captured the immediacy of two generations so well that it is as painstakingly accurate today as it was when it was filmed, is a marvelous and miraculous feat. To reflect the truth in people on film is a supremely difficult and arduous task. One could even applaud a partial success in this area. Milos Forman's "Taking Off" is a total and unequivocal success. That makes it a film of towering import.

eric van lustbader

"Taking Off" directed by Milos Forman and written by Milos Forman, John Guare, Jean-Claude Carriere and John Klein, is a Universal release. Soundtrack to be issued in May on Uni Records.

A PERSONAL STATEMENT, BY STROUSE

Of immediate concern are last-minute revisions of "Six," which was set to be "frozen" two days before its off-Broadway opening this week (12). Then there's the anxiety of how well he'll do with the critics and public in his first effort as the librettist, composer and lyricist. For more than a decade his collaborator has been Lee Adams, who gave words to his scores for "Bye Bye Birdie," "All-American," "Superman," "Golden Boy" and the current smash, "Applause." Despite his anxieties, Charles Strouse is relaxed and expansive in his Manhattan apartment, which he shares with his wife and two young sons (4 and 2). "Six," Strouse explains, "is about six singers who confront life and try to answer its questions." To Strouse, the vehicle gives him the opportunity to make more of a "personal statement" than he has made in his previous works. "There is some rock in the score, but three rock songs were eliminated because I felt uncomfortable with them." Strouse is the first to admit that "Bye Bye Birdie," a satire on the emergence of a Presley-type rock idol of the late 50's, should not be considered the first Broadway rock score, however kiddingly it referred to the idiom. While Strouse likes the musicianship found in rock and the expression of "innermost feelings" conveyed by much of the writing, he is free with phrases that put it into perspective in terms of art: "amateurism is rampant"; "provocative but anxious"; "lack of literacy"; "little sense of craft"; "unrelieved black-and-white, not the color of art." He also refers to Leonard Bernstein's remark about music's "nobility and its quality of covering all emotions."

It should be noted that Strouse is not particularly hung-up about rock and his own musical values, but offered his comments in the context of questions put forward to him. He is obviously a composer who will express himself in the kind of music he feels he can best express. He is interested, however, in making a

HOLLYWOOD (cont'd from page 27)

spelled it "discographie") and who devoted fifteen years to its compilation. We sat with him in his apartment overlooking the Sacre Coeur, listening to Louis Armstrong discs and debating the musical merits of Lil Armstrong and Albert Ammons.

Twenty-seven years ago. Reinhardt is dead. Jack Hylton. Gertrude Lawrence. Janice Bonjour, that beauty for a thousand afternoons, might have been one of many moonfaced matrons we passed in near the Palaise de Louvre or the Jeu de Pomes last week when we returned.

DeLaunay is alive and well and living near Paris. Now an executive with Vogue Records. He has promised us an L.A. visit sometime before the end of '71.

At the Olympia again, listening to Mireille Mathieu. She is an enchanting recreation of Piaf, France's current darling and her version of "Love Story" is high on that nation's top ten charts, along with Guy Frassetto's "Nelson L'Oiseau Des Mers" and Dusty Springfield's "How Can I Be Sure." Paris, like almost every city in the world, is having a love affair with "Love Story"—the film is playing to capacity at five theaters simultaneously.

We dined with France's C.B. editor-manager Frank Lipsik and with Xavier Roy, assistant to Bernard Chevry, Commissaire Generale of MIDEEM. To the Louvre once again to revisit the Mona Lisa and the 2nd etage of the Eiffel Tower (re-calling Gary Owens' absurd line "the Eiffel Tower isn't really made of eiffel"), returned to the Scribe Hotel where we had once roomed with Life Mag photographer Robert Capa and the Ritz where we had visited with Marlene Dietrich.

An hour by plane to London, tasting some marvelous chinese dishes with Dick Leahey, Bell's British manager, tea with Cash Box's London chief Dorris Land and beer with Warner's publicity director Derek Taylor. "At the moment the nation is romancing the white single male," said Taylor—"Elton John, James Taylor, McCartney, Harrison, Neil Diamond—Perry Como."

In Geneva, a compressed Paris, we went to the Wolf's—Claude and Petula Clark. Seated in the den of their spacious, elegant villa overlooking the lake, we listened to cuts from her forthcoming Warners' lp (her version of "I Don't Know How to Love Him" joined to "Jesus Christ, Superstar" is incredible and, even at this late date, a certain chart record if Warners should see fit to release it singly) and learned she'll be in town this coming week to sing "For All We Know" on the Academy Show—the most likely to succeed. It was a halcyon, serene atmosphere, six thousand miles and, seemingly, centuries from our Cahuenga-Sunset offices. Still, when we spied the then current issue of Cash Box on Claude's desk, we found ourselves devouring publicist-art critic-novelist Bob Levinson's column in the April 3 issue. In it he sonorously serenaded us as "the Jay Gatsby of rock." It seemed then (and still does) a thinly veiled scurrility. It's true, we've rationalized, that our style—on the tennis court—is not unlike Fitzgerald's. And we have the same way with a word (the word, in all probability, is "arabesque"). Still, we've never even met Sheilah Graham.

harvey geller

CHICAGO—Dick Gassen, who as one half of 22nd Century Productions booked some of the biggest disk names across the country into Chicago, announced a new affiliation, Phase II, in which he is teamed with Howard Stein of New York. (Dick's former partner Charlie Witz will retain sole operation of 22nd). Phase II will function in a similar manner to 22nd, booking artists into the Auditorium Theater, Civic Opera House, etc. Also, Gassen is negotiation for a site here in town to house his Phase II showcase (replacing the now defunct Syndrome). He plans to open the new hall on May 1 with the Grand Funk Railroad . . . A departure from its usual discotheque format has been instituted at Disc De Maxim's with the booking of songster-pianist Don Drumm for an unlimited engagement. Drumm, a very popular figure in this area, is the first live act featured in the room . . . Epic group, Chase, based in Chicago, were feted by the label at the local CBS studios. Occasion marked the official release of their first Epic LP. Among those present, in addition to the local Columbia crew (Mert Paul, Jim Scully, Gordy Anderson, et al) were Ron Alexenburg, Larry Cohen, Mike Kagan and Larry Douglas who flew in from New York; and Chase's managers Frank Rand and Bob Destocki. Chase is definitely a group to watch. They've gained a great deal of momentum here in a relatively short period of time! . . . On April 26 London Records Midwest will host a party at the Continental Plaza for Ronnie Aldrich who'll be in town for a couple of days . . . The World's Greatest Jazzband Of Yank Lawson And Bob Haggart debut at the Happy Medium Theater on May 4 . . . The Four Freshmen will be up this way April 18 for a one-nighter at the Marriott Motor Inn . . . Appearing in the Cantina Lounge of the Continental Plaza Hotel April 26 thru May 22 will be 10th Story Window opposite Joni Laine & Company.

"personal statement" that may not necessarily be that of a character in a show he is writing a song for. He is now awaiting the results of this new dimension in his career. Meanwhile, he can take comfort in success of collaborating on shows that have got wide approval. He attended a first anniversary party for "Applause" last Sat. And after "Six," it's back to On-Broadway with a score, words by Jay Allen, to a show called "H.R.H." It's about the reign of Queen Victoria. "You mean Queen Victoria will dance?" Helen Hayes, who played the Queen on Broadway, told Strouse when he mentioned the show to her. As a matter of fact, Strouse puts the record straight, the Queen was quite a good dancer and an excellent musician as well.

i.i.

LONGER THAN SHORT TAKES AND MILD BUZZES—Some nice people stopped by last week, among them Larry McNeely. Larry, for those few who may not know, is featured each week on the "Glen Campbell Goodtime Hour" screened on CBS-TV Sunday nights. And he'll be with the show again when it starts in the new fall season (it'll be his third season) moving to Wed. nights. Up until now Larry has just played the banjo on the show. One day Campbell heard him sing and decided that U.S. TV audiences should be deprived of Larry's voice no longer. McNeely tours with Campbell but is heavily into his own thing. He tours on his own (he's just completed a highly successful stint at the Gaslight) playing guitar more than banjo and singing mostly his own songs . . . Our best wishes for a speedy recovery to Jethro Tull's Ian Anderson who developed problems with his vocal chords last week, necessitating the group's cancelation of dates through Apr. 10.



'From Nashville With Music' Scheduled For London Debut

LONDON — The European premiere of "From Nashville With Music," feature length film starring more than a dozen major Country music artists, has been scheduled for Sunday, April 11, at the Broadway Cinema, Hammersmith.

It will coincide with a visit here by directors of the Country Music Association and the annual Wembley Country Music Festival.

Special events surrounding the engagement will include a cocktail party and buffet dinner for CMA directors hosted by Jeffrey S. Kruger of Ember Records Ltd., whose Ember Film Distributors has exclusive distribution rights here for "From Nashville."

Kruger's party, first event on the Board's official itinerary, set for Thursday, April 8.

"We're delighted to accept Mr. Kruger's hospitality," remarked CMA board chairman Richard L. Broderick. "He has spent many years in generating and promoting the best interests of Country music throughout Europe, and our members are anxious to make his acquaintance."

Record companies are developing special releases around artists featured in "From Nashville With Music," under an exploitation plan created by Kruger.

These include RCA, MCA and Columbia, with product, respectively, by Charley Pride, Bill Anderson and Tammy Wynette.

Other performers in the film include Country music's entertainer of the year, Merle Haggard; Marty Robbins, "Grammy award-winner for "My Woman, My Woman, My Wife;" George Jones, Carl Smith, Wynn

Stewart and Buck Owens.

"I expect the film to do exceptionally well, because there are so many fans for, say, Merle Haggard who have never had the pleasure of seeing him perform," Kruger remarked. "This is their chance, at last."

Only Owens has appeared in concert in Europe, and he'll be touring England while Kruger's film moves into other areas and theaters. Play-dates set to follow London are in Liverpool, Portsmouth, South End, Birmingham, Brighton; and, Scotland.

The ABC circuit is carrying the film in its theaters on a roadshow basis.

The Ember campaign has included screening of film segments over BBC television, including Haggard performing his "Branded Man;" driving an authentic Old West-style stage-coach throughout the city, with cow-girls in hot pants at the reins; and extensive advertising in newspapers, Country music publications, and on BBC radio.

"We are using an exploitation approach in our merchandising that, frankly, is novel for the English scene," Kruger stated. "Even something so basic as tie-ins with record shops, boutiques and garages in cities where the film will be playing has created quite a stir."

In addition to more than a dozen entertainers, "From Nashville" stars Marilyn Maxwell, Leo G. Carroll and Gonzales Gonzales. The color presentation was directed by Eddie Crandall.

It's being paired in the Kruger engagements with a western "Deadwood '76," also distributed by Ember.

Country Artist Of The Week: JEANNIE C. RILEY



OH SINGER! In the wake of "Harper Valley PTA" in 1968, Jeannie C. Riley has lost none of the original enthusiasm for performing that arrived in Music City with her from her native Anson, Texas.

Looking back over the past three years on the road, Jeannie's career has provided a number of "firsts." Shortly after sweeping away virtually every industry award for "Harper Valley," she became the first artist to receive a Gold Tape Cartridge Award for million dollar cartridge sales of her hit. Her NBC television special, "Harper Valley USA," originally telecast in the spring of 1970 also marked an important milestone, making Jeannie the first country-oriented female artist to be accorded a prime-time network special.

To date, Jeannie's television credits include guest spots on virtually every variety program televised by the three major U. S. networks, as well as the CBC network of Canada. Her impressive list stretches to include return appearances on The Ed Sullivan Show, Bob Hope's Chrysler Special, Hollywood Palace, The Johnny Cash Show, Johnny Carson's Tonight Show, and The Joey Bishop Show. Equally well-received on international screens, Jeannie became a welcomed American guest on Britain's number one rated variety showcase, "Top Of The Pops."

In a twelve month period, Jeannie will travel something like 100,000 miles to personal appearances throughout the country. She will appear at state fairs, in clubs, and on numerous network television shows.

Jeannie's most recent release, "Oh, Singer," is climbing steadily on the country and pop charts and is already over 200,000 in sales. Produced by Shelby Singleton on his Plantation label, the tune is a totally different concept from her previous recordings and further demonstrates her talent and versatility.

Personal management is by Buddy Lee with booking handled by Buddy Lee Attractions, Inc.

Repeat Performance For KLAC's Country History

LOS ANGELES — A repeat airing of "The History of Country Music," barely four months after its initial broadcast, has been scheduled by KLAC Radio for three days this month, April 23-24-25. Segments will run daily from noon to midnight.

The decision was based on heavy listener response to the presentation and continuing requests for replay, according to Bill Dalton, vice president and general manager of the Metromedia station.

He said it also will serve to salute Hugh Cherry, co-author of the "History," who was honored as "Man of the Year" by the Academy of Country & Western Music during its 6th Annual Awards Presentation in March.

The station also was a Country Academy winner, singled out by some 1,500 members as Country music radio station of the year.

"That took us by total surprise," said Dalton. "We were flattered simply to be nominated. After all, we were barely into our new Country format when it happened. We see it as a vote of confidence."

Cherry's citation from the Academy specifically pointed to the "Salute," a 36-hour production containing some 250 historically important voice inserts and more than 800 recordings. It is, said the Academy's voting board of directors, "the most definitive and authoritative effort of its kind in the 50-year history of Country music. Hugh Cherry has made a lasting contribution to the documentation of Country music as an important American art form."

Cherry compiled the work with Les Pouliot. A book version is scheduled for publication in September by Prentiss Hall.

The program aired exclusively over KLAC, which converted to a Country format six months ago and now ranks as the West's Number 1 rated C&W music station.

"It's obvious that carrying the 'History' helped immensely to convince people of KLAC's total and whole-hearted dedication to Country," Dalton commented.

Lewis Honored By Nashville Mayor

NASHVILLE — Popular T.V.-recording star, Hugh X. Lewis was named by Nashville Mayor Beverly Briley as "Music City U.S.A.'s International Ambassador of Goodwill". The appointment came in the form of a surprise appearance by the Mayor during the taping of Lewis' popular syndicated "Country Club" T.V. show. The on-camera announcement of Lewis' Ambassadorship was highlighted by Mayor Briley's presentation of the official Ambassador Medallion, which Lewis wore through the conclusion of the show. Only eleven others have been so honored by Nashville-Metropolitan Government since its inception in 1963, the most recent being that of former Nashville resident Gilford Dudley, Jr., who is now the United States Ambassador of Denmark. Mayor Briley presented the medallion to Lewis as he observed; "In recognition of your outstanding achievements as a songwriter, movie actor, recording artist, and television star, I present this medallion on behalf of the Metropolitan Nashville Government, and appoint you International Ambassador of Goodwill from Music City U.S.A."

Mull To CAP Nat C&W Post

CHICAGO—Frank Mull, Capitol Records regional country promo manager, has been named national country promotion manager for Mercury Records.

Mull, who will headquarter out of Mercury's office/studio at 15112 Hawkins Street in Nashville, replaces Rory Burke, who has exited the company.

Mull, a former disk jockey on Virginia and North Carolina radio stations, joined Capitol in May, 1968, as a territory representative, covering Washington, Maryland, Virginia, West Virginia, and Pennsylvania. He later was named Territory Representative

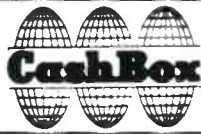
in South Carolina, and in May, 1969, became territory manager.

In October, 1969, Mull was appointed Capitol regional country promotion manager for the southeast.

Radio KSDO-FM Goes Country

SAN DIEGO—KSDO-FM has changed its format from classical to country/western music. Broadcasting with 72,000 watts, 24 hours a day, it is the only country formatted FM station in San Diego and within two months will be serving listeners with stereo.

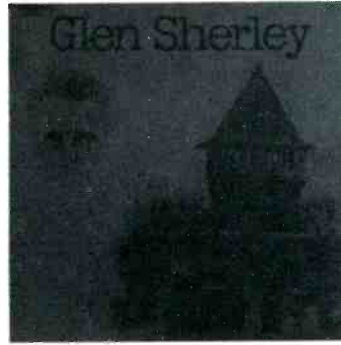
Herbert C. Skeens serves as operations director, along with the station's well known "Two-Gun" Noel Kelly.



Country LP Reviews

SIMPLE AS I AM—Porter Wagoner—RCA—LSP 4508

One of the things that make a superstar is consistency. Take Porter Wagoner for example. Apart from having a collection of hit records too numerous to mention, he has also written thousands of songs that were recorded by other artists. This new album contains 10 selections, the bulk of which were written by Porter's performing partner, Dolly Parton. Dolly penned "Malinda," "The Last One To Touch Me," "The Answer Is Love," and the title tune "Simple As I Am." Listen now to Porter Wagoner, the singer.

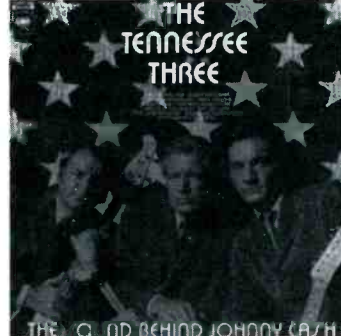


GLEN SHERLEY—Mega—M31—1006

Recently paroled, mostly through the efforts of Johnny Cash, Glen Sherley, writer of "Grey-stone Chapel" and "Portrait Of My Woman," is making a new start. It stands to reason, then, that his first Mega album will be entirely auto-biographical. The tracks on the LP are all taken from past experiences in Sherley's life, and depict the hardship and pain suffered by the artist. Forget, if you will that Sherley was a prisoner—and look upon him now as a talented singer/songwriter. Remember Glen Sherley. Listen to his album. His will become one of the most important names in the music industry.

THIS IS THE NASHVILLE SOUND — Various Artists—RCA—VPS 6037

This great two record set is much more than the average country fan could ever have bargained for! Eddy Arnold, Chet Atkins, Jim Ed Brown, Floyd Cramer, Jimmy Dean, Dottie West, Jerry Reed. And the list goes on and on. Selections include "Forever Yours," "Biloxi," "Amos Moses," "Angels Don't Lie," "Come The Morning," "She's A Little Bit Country," "Slowly," "Snowbird," "Is Anybody Goin' To San Antonio?" and 15 other country giants. Collection is a must for all country and MOR listeners.

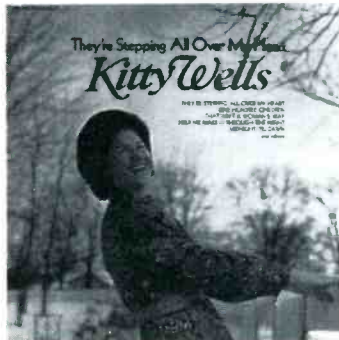


THE SOUNDS BEHIND JOHNNY CASH—The Tennessee Three—Columbia—C30220

If you're at all familiar with Johnny Cash, then you already know that he's always accompanied by the Tennessee Three, Bob Wooten, W. S. Holland, and Marshall Grant. The Three open side one of their album by performing some of Cash's most memorable selections such as "A Boy Named Sue," "Folsom Prison Blues," "Ring Of Fire," and "I Walk The Line." Album also includes six other great performances which make this album a must.

THEY'RE STEPPING ALL OVER MY HEART—Kitty Wells—Decca—DL 75277

If you've been wondering why they call Kitty Wells The "Queen Of Country Music," the answer lies within the 11 tracks contained in this album. Kitty does more than just sing a song, she feels it as well. For her latest LP release, Kitty has chosen some of the finest songs ever written: Kristofferson's "Help Me Make It Through The Night," "One Hundred Children," the Tom T. Hall classic, "Where Is My Castle," "Today I Started Loving You Again," "That Ain't A Woman's Way," and six other beautifully performed numbers that make this LP one of her finest ever.



FLATT ON VICTOR—Lester Flatt—RCA—LSP 4495

Somehow, all Lester Flatt albums are worth waiting for. It must be his style—or his voice—or both, perhaps! Produced by Chet Atkins and Bob Ferguson, Lester, together with Paul Warren, Burkett Graves, English P. Tullock, Jr., Ro'dand White, and Vic Jordan get together and present us with one of the smoothest, most interesting albums ever to be released. Album includes two instrumentals, "Pick Away," and "Cedar Hill," as well as 8 other vocal tunes.

**I LOVE THE WAY YOU'VE BEEN LOVIN' ME—
THANKS, ROY DRUSKY—I LOVE THE WAY
YOU'VE BEEN LOVIN' ME—GRACIES, ROY
DRUSKY—I LOVE THE WAY YOU'VE BEEN
LOVIN' ME—MERCII, ROY DRUSKY—I LOVE
THE WAY YOU'VE BEEN LOVIN' ME—
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WMGS—Bowling Green
WUBE—Cincinnati, Ohio
WBAP—Fort Worth, Texas
KPMC—Bakersfield, Calif.
WYDE—Birmingham, Ala.
WHYD—Columbus, Ga.
WQYK—Tampa, Fla.
WQIK—Jacksonville, Fla.
WVOJ—Jacksonville, Fla.
WWOK—Miami, Fla.
WHOO—Orlando, Fla.
WYOU—Tampa, Fla.
WPLO—Atlanta, Ga.
WJAZ—Albany, Ga.
WDEN—Macon, Ga.
WHYD—Columbus, Ga.
WEAS—Savannah, Ga.
WKDA—Nashville, Tenn.
WMTS—Murfreesboro, Tenn.

WDOO—Chattanooga, Tenn.
WAME—Charlotte, N. C.
WINN—Louisville, Ky.
WESC—Greenville, S. C.
WGBG—Greensboro, N. C.
WSM—Nashville, Tenn.
WHSL—Wilmington, N. C.
WCMS—Norfolk, Va.
WRCP—Philadelphia, Pa.
WWOL—Buffalo, N. Y.
WEEP—Pittsburgh, Pa.
WONE—Dayton, Ohio
WMGS—Bowling Green, Ohio
WRFD—Columbus, Ohio
WDEE—Detroit, Michigan
WEXL—Detroit, Mich.
WXCL—Peoria, Illinois
WKMF—Flint, Michigan
WJEF—Grand Rapids, Mich.
WMIN—St. Paul, Minnesota
WITL—Lansing, Michigan

WSDS—Ypsilanti, Michigan
WIRE—Indianapolis, Ind.
WROZ—Evansville, Ind.
WIL—St. Louis, Mo.
WSHO—New Orleans, La.
KFDI—Wichita, Kansas
KCKN—Kansas City, Kansas
KGGF—Coffeyville, Kansas
KXLR—Little Rock, Arkansas
WHO—Des Moines, Iowa
KJEM—Oklahoma City, Okla.
KBOX—Dallas, Texas
KIKK—Houston, Texas
KYAL—McKinney, Texas
KOKE—Austin, Texas
KTON—Belton, Texas
KHAT—Phoenix, Arizona
KHOS—Tucson, Arizona
KVEG—Las Vegas, Nev.
KBBO—Burbank, Calif.
KFOX—Long Beach, Calif.
WCBG—Chambersburg, Pa.



Country Roundup

Wayne Walker says, "The fellow who says he's too old to learn new things probably always was!" . . . Metropolitan Music Studio in Music City had Hilery Deweese in producing the "Ready Raccoon" jingles recently. "Ready Raccoon" is the newly created character in the fight against pollution. These jingles feature the voices of the Jordanaires . . . Don Fowler has joined the staff of Buddy Lee Attractions. A fifteen year veteran of booking and artist management, Fowler is also a highly respected bass player, having worked in the past with such top name artists as Jimmy Newman, Jimmy Dickens, Judy Brite's Las Vegas shows, and the fabulous Buddy Holly.

George Morgan's new release on the Stop label is entitled "Rose Is Gone" b/w "Give Us One More Chance", both of which were penned by Mac Curtis. Morgan recently taped an appearance on the popular Hugh X. Lewis Country Club TV show . . . Jumping Bill Carlisle has recently co-hosted WSM's TV Morning Show for a week. An active horse trainer-breeder, Bill Carlisle's Sun Hill Stables, in Goodlettsville, has entered their first entry in the Tennessee Walking Horse show in Fayetteville next month . . . Roy Acuff, Jr. greeted over one hundred enthusiastic fans at the Country Music Hall of Fame recently.

Danny Davis and his Nashville Brass, along with Roy Clark, logged three brilliant days last week at Harrah's South Shore Room in Lake Tahoe. The house was packed opening night in spite of a five foot snow fall the same day. Due to the snow, the local airport was closed, and the Brass were forced to fly on to Sacramento where they boarded a bus for the trip

to Lake Tahoe. After hours of inching through the fresh snow aboard the bus, Danny and The Brass arrived at Harrah's just in time to make the first show. To quote Roy Clark upon their arrival, "Thank God and Greyhound!"

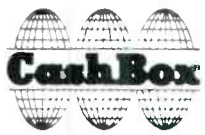
TV recording star, Hugh X. Lewis, was recently proclaimed by Nashville Mayor Beverly Briley "Music City U.S.A.'s International Ambassador of Goodwill". The appointment came in the form of a surprise appearance by the Mayor during the taping of Lewis' syndicated Country Club TV Show. The on-camera announcement of Lewis' Ambassadorship was highlighted by Mayor Briley's presentation of the official Ambassador Medallion. Only eleven others have been so honored by Nashville-Metropolitan Government since its inception in 1963, the most recent being that of former Nashville resident Gilford Dudley, Jr. who is now the United States Ambassador to Denmark. Mayor Briley presented the medallion to Lewis as he observed; "In recognition of your outstanding achievements as a songwriter, movie actor, recording artist, and television star, I present this medallion on behalf of the Metropolitan Nashville Government and appoint you International Ambassador of Goodwill from Music City U.S.A."

Nailing down the number one spot on the country charts is a recurrent habit that the "Southern Gentleman", Sonny James, started some sixteen years ago with his million selling version of the Lowery published "Young Love". With his current Capitol release, "Empty Arms" hitting the number one spot, Sonny now has the enviable prestige of holding top position with twenty-five consecutive releases.



Top Country Albums

- | | | | | | |
|----|---|----|----|--|----|
| 1 | ROSE GARDEN
Lynn Anderson (Columbia C 30411) | 1 | 16 | THE ARMS OF A FOOL/
COMMERCIAL AFFECTION
Mel Tillis & The Statesiders
(MGM SE 4757) | 20 |
| 2 | WE ONLY MAKE BELIEVE
Loretta Lynn & Conway Twitty
(Decca DL 75251) | 2 | 17 | PORTRAIT OF MY WOMAN
Eddy Arnold (RCA LSP 4471) | 15 |
| 3 | HELP ME MAKE IT
THROUGH THE NIGHT
Sammi Smith (Mega M-31-1000) | 4 | 18 | GEORGIA SUNSHINE
Jerry Reed (RCA LSP 4381) | 22 |
| 4 | FROM ME TO YOU
Charley Pride (RCA LSP 4468) | 3 | 19 | FOR THE GOOD TIMES
Chet Atkins (RCA LSP 4464) | 23 |
| 5 | FOR THE GOOD TIMES
Ray Price (Columbia C 30106) | 6 | 20 | I'M GONNA KEEP ON
LOVING YOU
Billy Walker (MGM SE 4756) | 24 |
| 6 | HAG
Merle Haggard & The Strangers
(Capitol ST 735) | 9 | 21 | GLEN CAMPBELL'S GREATEST
HITS
(Capitol SW 752) | — |
| 7 | TWO OF A KIND
Porter Wagoner & Dolly Parton
(RCA LSP 4490) | 5 | 22 | THE BEST OF ROY CLARK
(Dot DS 25986) | 26 |
| 8 | WITH LOVE
George Jones (Musicor MS 3194) | 10 | 23 | A TRIBUTE TO THE BEST
DAMN FIDDLE PLAYER
IN THE WORLD
Merle Haggard (Capitol ST 638) | 18 |
| 9 | THE GOLDEN STREETS
OF GLORY
Dolly Parton (RCA LSP 4398) | 8 | 24 | WHERE HAVE ALL OUR
HEROS GONE
Bill Anderson (Decca DL 75254) | 16 |
| 10 | COAL MINER'S DAUGHTER
Loretta Lynn (Decca DL 75253) | 7 | 25 | BABY, IT'S YOURS
Wynn Stewart (Capitol ST 687) | 28 |
| 11 | ELVIS COUNTRY
Elvis Presley (RCA LSP 4460) | 11 | 26 | DID YOU THINK TO PRAY
Charley Pride (RCA LSP 4513) | — |
| 12 | THE TAKER/TULSA
Waylon Jennings (RCA LSP 4487) | 14 | 27 | BED OF ROSE'S
Stattler Bros. (Mercury SR 61317) | 19 |
| 13 | I AM NOT ALONE
Jack Greene (Decca DL 75080) | 17 | 28 | EMPTY ARMS
Sonny James (Capitol ST 734) | — |
| 14 | THERE MUST BE MORE
TO LOVE THAN THIS
Jerry Lee Lewis (Mercury SR 61323) | 13 | 29 | THE BEST OF DOLLY
PARTON
(RCA LSP 4449) | 21 |
| 15 | SHE WAKES ME WITH
A KISS EVERY MORNING
Nat Stuckey (RCA LSP 4477) | 12 | 30 | MORNING
Jim Ed Brown (RCA LSP 4461) | 25 |



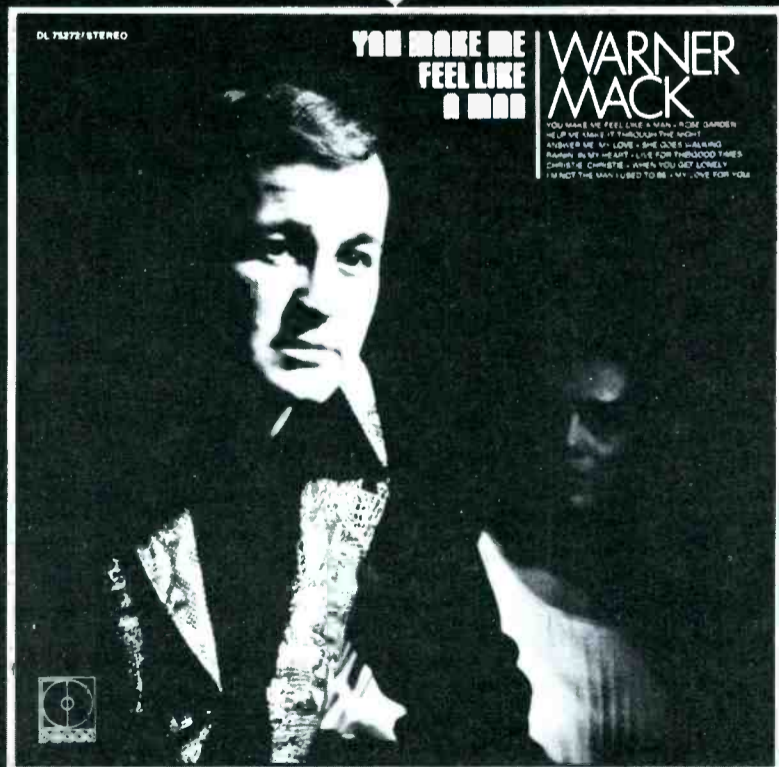
CashBox Country Top 65

1	KNOCK THREE TIMES Billy "Crash" Craddock (Cartwheel 193) (Pocketful of Tunes, Saturday—BMI)	2	BUS FARE TO KENTUCKY Skeeter Davis (RCA 9961) (Crestmoor—BMI)	38
2	WE SURE CAN LOVE EACH OTHER Tammy Wynette (Epic 10705) (Algee, Altam—BMI)	4	35 ONE MORE TIME Ferlin Husky (Capitol 3069) (Dixie Jane—Twig—BMI)	37
3	EMPTY ARMS Sonny James (Capitol 3015) (Desaird Melody Lane—BMI)	1	36 COMIN' FOR TO CARRY ME HOME Dolly Parton (RCA 9971) (Trad. Oweper, BMI)	46
4	AFTER THE FIRE IS GONE Loretta Lynn & Conway Twitty (Decca 32776) (Twitty Bird—BMI)	3	37 HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith (Mega 0015) (Combine—BMI)	23
5	HOW MUCH MORE CAN SHE STAND Conway Twitty (Decca 32801)	10	38 THERE'S A WHOLE LOT ABOUT A WOMAN Jack Greene (Decca 32823) (Forrest Hills, BMI)	33
	DREAM BABY Glen Campbell (Capitol 3062) (Combine—BMI)	11	39 A WOMAN ALWAYS KNOWS David Houston (Epic 10696) (Algee—BMI)	22
7	I WON'T MENTION IT AGAIN Ray Price (Columbia 45329) (Seaview—BMI)	8	40 IT COULD'A BEEN ME Billy Jo Spears (Capitol 3055) (Jerry Chestnut, BMI)	53
8	L.A. INTERNATIONAL AIRPORT Susan Raye (Capitol 3035) (Blue Book—BMI)	7	41 ODE TO A HALF POUND OF GROUND ROUND Tom T. Hall (Mercury 73189) (Newkeys—BMI)	51
9	I WANNA BE FREE Loretta Lynn (Decca 32796) (Sure Fire—BMI)	13	42 WITH HIS HAND IN MINE Jean Shepard (Capitol 3033) (Twig—BMI)	24
10	MAN IN BLACK Johnny Cash (Columbia 45339) (House of Cash—BMI)	15	43 OH, LOVE OF MINE Johnny & Jonie Mosby (Capitol 3039) (Central—BMI)	44
11	ALWAYS REMEMBER Bill Anderson (Decca 32793) (Forrest Hills—BMI)	12	44 BATTLE HYMN OF LT. CALLEY Terry Nelson & C. Company (Plantation 73) (Shelby Singleton, Quickit, BMI)	—
12	BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton (RCA 9958) (Blue Echo—BMI)	7	45 GEORGIA PINEYWOODS Osborne Brothers (Decca 32794) (House of Bryant—BMI)	48
13	SOMETIMES YOU JUST CAN'T WIN George Jones (Musicor 1432) (Glad—BMI)	14	46 DO RIGHT WOMAN—DO RIGHT MAN Barbara Mandrell (Columbia 45307) (Press—BMI)	27
14	NEXT TIME I FALL IN LOVE Hank Thompson (Dot 17365) (Central—BMI)	20	47 A GOOD MAN June Carter Cash (Columbia 45338) (House of Cash, BMI)	57
15	TOUCHING HOME Jerry Lee Lewis (Mercury 73192) (Hill & Range, Blue Crest—BMI)	18	48 CHIP 'N' DALE'S PLACE Claude King (Columbia 45340) (Algee—Al Gallico—BMI)	52
16	OH, SINGER Jeannie C. Riley (Plantation 72) (Shelby Singleton—BMI)	17	49 BIG MABLE MURPHY Dallas Frazier (RCA 9950) (Blue Crest—BMI)	50
17	SOLDIER'S LAST LETTER Merle Haggard (Capitol 3024) (Noma—BMI)	6	50 SHE'S AS CLOSE AS I CAN GET TO LOVING YOU Hank Locklin (RCA 9955) (Blue Crest, Hill & Range—BMI)	40
18	I'D RATHER LOVE YOU Charley Pride (RCA 9952) (Pi-Gem—BMI)	5	51 BATTLE HYMN OF LT. CALLEY John Deer Co. (Royal American)	—
19	BRIDGE OVER TROUBLED WATER Buck Owens (Capitol 3023) (Charing Cross—BMI)	16	52 I'VE GOT A RIGHT TO SING Hank Williams Jr. (MGM 14240) (Recordo, BMI)	—
20	THE ARMS OF A FOOL Mel Tillis (MGM 14211) (Sawgrass—BMI)	19	53 ANGEL Claude Gray (Decca 32786) (Vanjo—BMI)	55
21	IT WASN'T GOD WHO MADE HONKY TONK ANGELS Lynn Anderson (Chart 5113) (Peer Int'l—BMI)	21	54 CORPUS CHRISTI WIND Dale McBride (Thunderbird 539) (Tupper, Soulsongs, BMI)	58
22	I LOVE THE WAY YOU'VE BEEN LOVIN' ME Roy Drusky (Mercury 73178) (Music City—ASCAP)	22	55 NEW YORK CITY Statler Bros. (Mercury 73194) (House of Cash, BMI)	—
23	SO THIS IS LOVE Tommy Cash (Epic 10700) (House of Cash—BMI)	36	56 ONE MORE DRINK Mel Tillis (Kapp 2121) (Sawgrass, BMI)	—
24	DID YOU EVER Charlie Louvin & Melba Montgomery (Capitol 3029) (Tree—BMI)	25	57 I'M A MEMORY Willie Nelson (RCA 9951) (Willie Nelson—BMI)	62
25	MISSISSIPPI WOMAN Waylon Jennings (RCA 9967) (Tree—BMI)	31	58 CARELESS HANDS Dottie West (RCA 9957) (Melrose—ASCAP)	60
26	TELL HIM THAT YOU LOVE HIM Webb Pierce (Decca 32787) (Tuesday—BMI)	29	59 I SAY, "YES SIR" Peggy Sue (Decca 32812) (Tree, BMI)	61
27	AFTER YOU Jerry Wallace (Decca 32777) (4 Star—BMI)	28	60 WHAT DO YOU DO Barbara Fairchild (Columbia 45344) (Champion, BMI)	—
28	ANGEL'S SUNDAY Jim Ed Brown (RCA 9965) (Moss Rose—BMI)	32	61 GWEN (CONGRATULATIONS) Tommy Overstreet (Dot 17375) (Shenandoah, ASCAP)	65
29	THERE'S SOMETHING ABOUT A LADY Johnny Duncan (Columbia 45319) (Pi-Gem—BMI)	33	62 POOR FOLKS STICK TOGETHER Stoney Edwards (Capitol 3061) (Freeway, BMI)	56
30	STEP ASIDE Faron Young (Mercury 73191) (Blue Echo—BMI)	39	63 I'M GONNA KEEP ON LOVIN' YOU Billy Walker (MGM 14210) (Two Rivers—ASCAP)	42
31	STRANGER IN MY PLACE Anne Murray (Capitol 3059) (TRO, First Edition—BMI)	35	64 FEEL FREE TO GO Sue Richards (Epic 10709) (Stallion, BMI)	—
32	YOU MAKE ME FEEL LIKE A MAN Warner Mack (Decca 32781) (Page Boy—SESAC)	30	65 DON'T WORRY ABOUT THE MULE Carl Smith (Columbia 45293) (Acuff-Rose—BMI)	54
33	GYPSY FEET Jim Reeves (RCA 9969) (Open Road, BMI)	41		

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Singles
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HIT
ALBUMS!

YOU
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ME
FEEL
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DECCA 32781

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MACK



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LORETTA & CONWAY'S



GREAT COUNTRY HARVEST



Single:
32776

Album:
75251

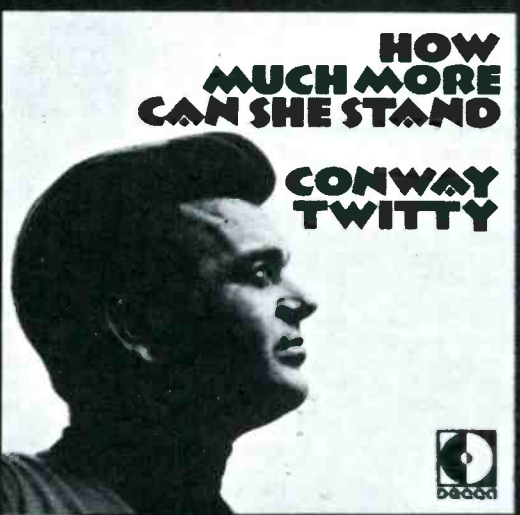
Conway and Loretta got together for the first time, for their great duet single and album, "We Only Make Believe." A milestone in country music history.



Single:
32796

Album:
75282

Loretta is the number one country girl in the country. Her great new single, "I Wanna Be Free" is also the title song of her soon to be released album.



Single:
32801

Album:
75276

Conway's latest single, "How Much More Can She Stand," is from his great new album of the same name. One of the great country artists of all time does it again.

A great country harvest. Together or by themselves.



Decca Records, A Division of MCA Records, Inc.

Ember Enters Classical Mkt

LONDON — A new series of releases, "Great Voices of the Century," has been developed for release here by Ember, with the first three albums to feature Jan Peerce, Nellie Melba and Beniamino Gigli, according to Ember president Jeff Kruger.

The program marks Ember's first move into classical music, Kruger noted, and may lead to development of a classical line within the year. Subsequent "Great Voices" titled, he said, will present Enrico Caruso, Feodor Chaliapin and Richard Tauber. The series will carry a special price of 99 new pence (about \$2.35).

2 More Ember 'Explosions'

Two additions to the Ember's More 'Explosion' album series, "R&B Explosion" and "Irish Explosion," are scheduled for mid-April release.

The former features Ike and Tina Turner, Gladys Knight and the Pips, Maxine Brown and Wilbert Harrison. The Irish package offers Hugh

Trainor and Tommy Drennan and The Monarchs.

Label also has added a Lee Lynch single to its April release schedule, "The Call" and "Love Me Now," produced by Brian Rogers.

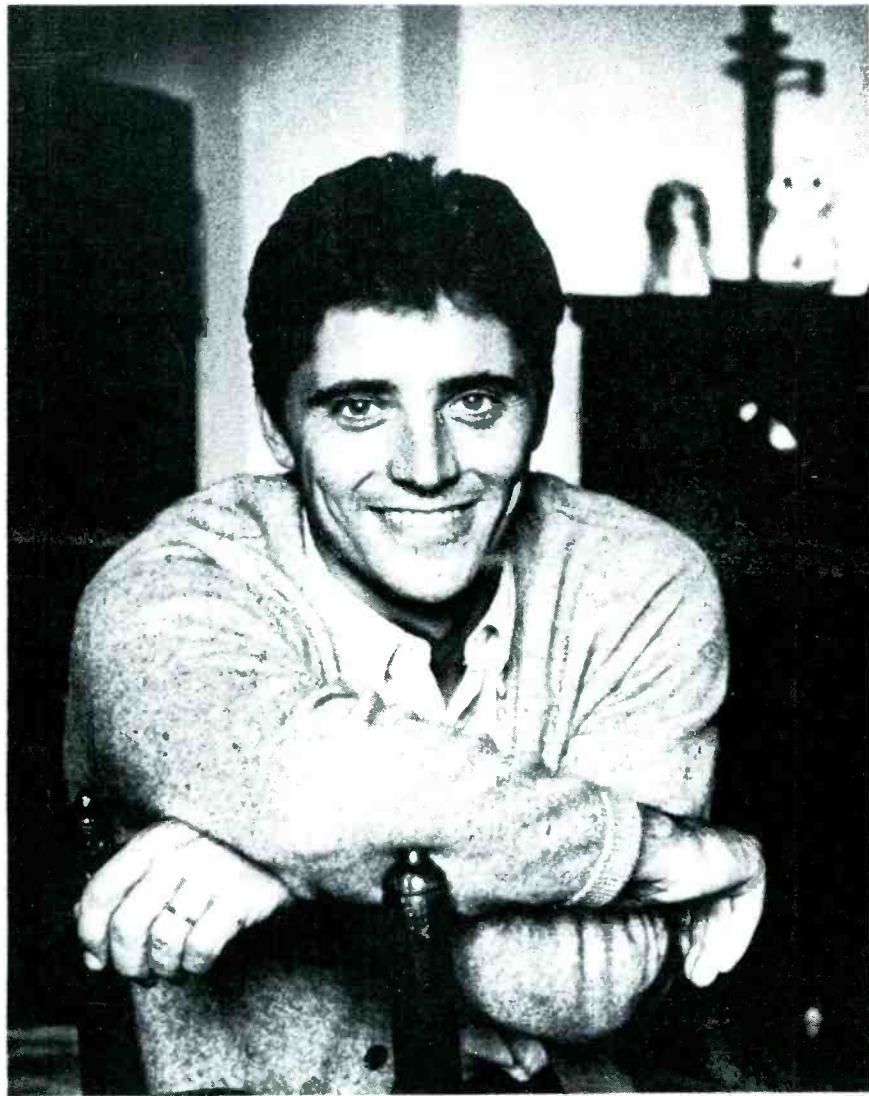
Lena, Damone LP's

An album by Lena Horne, "Lena," highlights the April release schedule of Ember Records Ltd., and is the first under terms of an agreement negotiated by Kruger with Miss Horne's manager, Ralph Harris.

The arrangement gives Ember exclusive album and tape rights outside the United States to recordings by the artist. Also scheduled by the label is a second Vic Damone LP, "In My Own Way." It includes the singer's rendition of "Didn't We."

A third release is the soundtrack from "You Can't Have Everything." It features a score by Joe Parnello and Rudy Durand, with title theme vocals by Bobby Scott.

International Artist of the Week: SACHA DISTEL



French singing star Sacha Distel retains his place in the top rungs of the international popularity polls through his recordings, TV appearances and tours. He recently completed a successful 5-week tour of Great Britain, where his hit single, "Raindrops Keep Falling On My Head," is still selling. His current Warner Bros. single is a Burt Bacharach-Hal David composition, "Odds and Ends." Contracted to Pathe Marconi in France his disks are issued in the U.K. and U.S. on Warner Bros.

Canada's SRL Seeks Fees For Performances On Canada Radio

TORONTO — Sound Recording Licenses Ltd. (SRL), perhaps a victim of its own silence, have now come out into the open in a bid to fight its opposition on an equal footing.

Bert Betts, manager of SRL, got his dander up over the reported "biased and unfair reporting" in a Toronto paper on the aims of SRL.

SRL was formed in 1969 by the members of the Canadian Record Manufacturers Association. Reason for the formation was to exercise a right given them in 1921 to levy a performance or broadcast fee on anyone who reproduced their product for profit. (The SRL drive was in jeopardy last week when the Economic Council recommended that the Government "plug" the levy; in addition, RCA has withdrawn support from SRL.)

Reason for the delay in attempting collection was described by Betts as "Until the sixties, there wasn't a record industry in Canada. There were just record distributors of U.S. records but no viable Canadian music industry. Ten years ago broadcasters came to rely solely on records for their programs. More and more records were played, and this over-exposure has drastically shortened the life and sales of many records, especially records of the Music of Today, (hit parade-type)."

The Canadian broadcaster, unlike his counterparts in Europe, have never had to pay for the privilege of playing recorded music, outside of their payments to BMI (0.75%) and to CAPAC (1.85%). Both these groups are now applying to the Copyright Appeals Board for increases in these fees.

The big contention of the broadcasters is that most of the money will leave Canada, because most of Canada's majors are affiliated with U.S. parent companies and they command the greatest part of records sold today.

The Breakdown

The real breakdown, as revealed by Betts, is quite different and indeed more believable. Administration will account for about 10% with another 10% going to musical scholarships and bursaries for the education of sound engineers, administered by a joint committee of SRL and the American Federation of Musicians (a sore point, if any). 25% will go into direct Canadian talent recording with the remaining 55% to be shared by the members of SRL. Of this 55% there will be some going to owners of foreign masters played by local broadcasters. It works out though that only 22% of the total revenue will leave Canada Betts claims however: "We're willing to listen to any counter-proposals on keeping this money in the country."

Even if 22% did leave the country of the expected three million to collect, more than two and a quarter million dollars would remain in Canada and contribute to the growth of the Canadian music industry.

SRL currently has 29 members, made up of English majors and French independents. There is no membership fee to join SRL and a recent pitch by the licensing organization to the Canadian Independent Record Producers' Association may see their ranks grow considerably over the next few weeks.

The Copyright Appeals Board met last week (6) to deal with the SRL application. However the recent Economic Council of Canada Report on Intellectual and Industrial Prop-

erty (released) March 23, recommended that no broadcast or performance fees be allowed and that the statute be removed from the act. They also recommended that no fees be paid for video cartridges and cassettes when they are broadcast. Broadcast producers of CTV would be hardest hit if this right went down the drain with the SRL attempt to establish fees—one of the more important factors for making the broadcasters reconsider their stand.

It should also be noted that if Canada vetos the fees, foreign fees would not come into Canada for Canadian recorded successes. The E.C.C. would appear to indicate a lack of faith in the success of the CRTC ruling that wishes to make records a major export from Canada.

Betts noted that "The Canadian Talent Library is already receiving performance rights as a producer by charging its subscribers. We think SRL will benefit from the performer who has no rights under present law in Canada. We're also thinking of future recording activity, especially in the MOR field. SRL would be an enormous boost."

Other broadcasters have entered the business of making records and will, of course, benefit from the success of SRL. A complex of short of 300 radio stations have been investigating a broadcaster record company and two major stations have already entered the record production areas with another media monster just quietly entering.

It's reported that both BMI and CAPAC are anxious for the application to be resolved since there is a freeze on broadcaster payments to them, in view of the reviewing of the applications by the Appeal Board.

There is strong rumours that a broadcast boycott is now underway against members of SRL. An equipment order of \$100,000 was reportedly cancelled because of the struggle and another campaign is being launched whereby one label each week will be boycotted. Observers feel that CRTC should investigate these allegations of blacklisting of what the Broadcast Act might call "Freedom of Expression".

Uttal To Euro Accents Label's 'Personal Touch'

NEW YORK — Larry Uttal, president of Bell Records, has set a comprehensive tour of Germany following his stay in the label's London office. The trip, which will keep Uttal in Europe for two weeks (April 11-24), is part of a continuing overseas build-up by Bell Records.

Bell is currently represented on the German charts with "Knock Three Times" and "Candida", both by Dawn, and "Pony Express" by Johnny Johnson and His Bandwagon. On the English hit lists, Bell has registered with "Candida" by Dawn, "I Think I Love You" by The Partridge Family and "Something Old, Something New" by The Fantastic.

Personal Touch

One of the most "international minded" execs in the music industry, Uttal has constantly stressed the necessity for "personal contact on a regular basis in order to familiarize yourself with the local situations and make the people in each country understand your needs.

Capitol Canada: Dave Evans Chief Of Sales & Promo

TORONTO—In a re-structuring move at Capitol Records, (Canada) Limited, J. David Evans has been appointed director of sales and promotion. Evans' responsibilities encompass all advertising and promotional activities as well as national sales responsibilities. Since joining Capitol Canada in Sept., 1968 as Ontario sales manager, Evans was subsequently appointed national sales manager wholesale division in May of 1970, and recently assumed responsibilities for rack sales.

In this newly structured department, reporting to Evans will be W. Bannon as national promotion and product manager—Pop Lines, M. Zurba as product manager classical and tape lines along with custom products, and R. Legault in his present position as national advertising manager. In addition to the above, Evans will have all branch sales managers continuing to report to him.

Ster Hansa Rep

JOHANNESBURG—According to a deal between Hansa Musik Produktion of Berlin, West Germany, and Ster Records, Ster is to release, immediately, the English language version of German pop star Alfie Khan's "She's Coming Back" ("Sie Kommt Noch Heut") in Southern Africa. The release of this single will be backed by heavy promotion.

Ster will also release the first LP by the Berlin underground group Birth Control. The group is shortly to tour England and France.

Ontario Govt. Assists Canada Talent

TORONTO—The Conservative Government, through its Ontario Arts Council, have just completed the preliminaries in a talent hunt, the results of which will be showcased in the multi-million dollar Ontario Place.

Bob Sunter, music officer for the Arts Council, got it all together through recording specialist Merv Buchanan. The latter travelled the Province in a mobile recording studio, taping young musicians as they performed their own original material. The response was so great it was decided to showcase some of this talent in three centres—Windsor, Thunder Bay and Kingston.

BMI's Whitey Hains, Richard Flohill of Canadian Composer (CAPAC) and Cash Box rep Walter Grealis were asked to view these 18 acts and come

up six that would be suitable for Ontario Place. Len Casey, director of Ontario Place, also sat in on three dates and like the judges, was suitably impressed with the efforts of the entrants.

Jocks from CKLW, Chuck Hobart and Steve Hunter, emceed the Windsor show which spotlighted Cathy Miller and Breadfeather from London, and Windsor talent, Tanfield Greenstreet and Co., Joe Thobodeau and Pete Gibson, Derryl Guidolin, and The House.

The Thunder Bay show was emceed by Terry Williams from CKPR. Represented here were Us Three and Linda Taylor from Sudbury, Roger Legacy and Debbie Beauchamp from Sault Ste. Marie and Thunder Bay entrants: Tom Higgins, Saint Peters' Pub, and Pantavus.

CKLC's Gary Parr looked after the Kingston introductions of George Danleyko, Sue-Allan Pilon from Kingston and Cheryl Yates of St. Thomas and Lincoln County from Sudbury.

Much credit for the successful operation including the elaborate staging should go to Terry McManus and Richard Pochinko. There was somewhat of a problem in that most of the audiences were made up of heavy message freaks and most of the entrants stayed within the soft rock bag. The boorish attitude of audiences in Kingston and Thunder Bay was somewhat unnerving to the young talent who were struggling as it was with original material. It was suggested that with the power that both CKLC and CKPR held over the young freak crowd, these stations would do a public service and attempt to tune these bigots in on respect for other groups. The Windsor audience, one where you would expect trouble, were mannerly and displayed much understanding of the efforts of the new talent.

Carlin's Rich Completes Deals Started At MIDEM

LONDON—Continuing the expansion policy of Carlin Music, Paul Rich has just returned from a trip to Amsterdam, Paris, Rome and Milan to complete deals which he started at MIDEM. He has placed the catalogs of Mark Almond and Juicy Lucy with the following publishers. Day-glow in Holland; Rideau Rouge Paris (Mark Almond) and Pathe Marconi (Juicy Lucy). In Italy Mark Almond has gone to Sugar Music. A recent visitor to London was Frank Donlevy of Belinda (Australia) who has taken the two catalogs for his territory. Stig Anderson also met with Rich in London and concluded a deal for Scandinavia. Rich has also negotiated with John Abbey, who recently formed the Mojo label distributed through Polydor, to administer their newly formed publishing outlet Contemp Music.

Gaff & Masters Form G.M.A. Ltd

Billy Gaff reports the formation of G.M.A., Ltd. (Gaff Masters Associated, Ltd.), a British entertainment company.

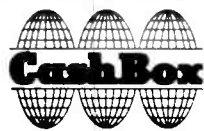
Gaff, manager of Rod Stewart and The Faces who have just completed a 33-city American tour, will handle the American side of the company. Robert Masters, formerly a director of the Robert Stigwood Organization, will handle the European market. Masters manages the current hit British act Atomic Rooster. Rooster has been signed to Elektra Records and will tour here in July.

Also represented by the company are Rory Gallagher, formerly of Taste—a big European act which has had several album successes; John Baldry, whose just-completed first album for Warner/7 Arts produced by Elton John and Rod Stewart has been scheduled for release in early May to coincide with his June American tour; and Leslie Duncan whose "Love Song" was featured on "Tumbleweed Connection" and whose first solo album will be released on Columbia Records within the next two months.

Gaff has also acquired, in association with David Conyers, producer of "Hair" in London when he was a director of the Stigwood Organization, the European production rights for the award-winning Broadway musical "The Me Nobody Knows," scheduled to open in London in June.

Heading the European agency will be David Oddie, also a director of the company, formerly with the Robert Stigwood Organization for seven years. Publishing and recording aspects of the company will be handled by Jimmie Horowitz. American Talent International Ltd.

Gaff, Masters Associated, Ltd. is located at 79A Warwick Square, London SW 3; and U.S. offices at 888 Seventh Avenue, 21st Floor, New York City 10019, (Tel. 212-765-1896).



Cash Box Great Britain

The Government's long-awaited White Paper of the future of broadcasting in the UK was published March 29th, and makes provision for a total of sixty commercial stations around the country. They will operate on the medium waveband and VHF, and the first ones serving London, Manchester, Birmingham and Glasgow should be on the air by 1973. The commercial network is to be controlled by an expanded version of the present Independent Television Authority, the watchdog for commercial TV operations, under the new name of the Independent Broadcasting Authority. The BBC will be permitted to retain its existing twenty local stations, but the original plan to add a further twenty to this total has been scrapped. Initial concentration by the commercial network will be on stations for the major conurbations mentioned above, but it is likely that a few smaller ones will be started at the same time on an experimental basis to research the needs and problems of catering to low density population areas with particular regard to potential advertising revenue and viability. London is likely to get two commercial stations, one concentrating on news and the other on musical entertainment. The commercial chain, which is not expected to be completed and in total operation for several years, will draw its news services from a central source, which, following the logic of the Independent Broadcasting Authority, will possibly be an enlarged version of the existing Independent Television News organization. Unresolved aspects of the new set-up include needle-time for record play and the attitude of the Musicians Union. At present the best the commercial stations can hope for is the same allocation of needle-time granted to the BBC, and they will have more to offer

considerable employment to musicians in return for such a concession. The high cost of this coupled with the inadequacy of the needle-time allowance for running any kind of music station is going to be a major obstacle for the commercial operators to surmount. Commercial radio on a national basis has been ruled out, largely to protect the national press which, apart from a few exceptions, is in serious financial straits, but the local newspaper industry, generally still prosperous, is either bitterly opposed to commercial stations which could well milk off its revenue or else is trying to get a piece of the local broadcasting action. Local papers will be given options on owning a share of the local stations in their areas providing a monopoly is not thus created. Financing of the commercial network is to be by spot advertising, and no sponsorship will be permitted.

Pye is introducing a special series devoted to the middle market bracket of entertainment which will be called 4D Stereo Series. The aim of the new series is to build up the company's easy listening catalog in the UK and also inject it into the international market. The first four LPs in the 4D line will be "WigWam" by Sounds Orchestral, "Hits Philharmonic, Vol. 3" by the London Pops Orchestra, "Theme From Ryan's Daughter, Love Story And Other Great Hits" by Cyril Stapleton's Orchestra, and "Peter, Paul And Planos" by Rostel and Shafer. The LPs will cost £2.15, and the 4D launch will be backed by heavy trade and consumer press advertising, mobiles, full color posters and special presentation folders for the retail outlets, and also TV and radio spot advertisements.

The disk majors who joined forces to form Record Merchandisers, the joint racking enterprise, can now ne-

gotiate individually with any competitive rack jobbing operation following the termination of the original RM formation agreement. This represents a turnabout compared with the original intention of the organization which required its members to undertake not to deal with any racking outfit in order to control this sector of the record industry. The last two companies to join the RM consortium, Philips and Polydor, disclaimed any obligation under these terms, and another factor in the present situation is the forthcoming debut of a racking company controlled by Pickwick International.

A move to head off any British repetition of the American bootlegging problem was made in a test court case last month when Leicester magistrates imposed a maximum fine of £50 on David Zimmerman, who admitted giving a pressing order for the illicit Jimi Hendrix LP "Live Experience 1967/68" to the Leicester-based company Industrial Commercial Plastics. Jeffrey Collins, who admitted selling the records, was fined the maximum of £10 under the Dramatic and Music Performance Protection Acts of 1958 and 1963. Both men were also ordered to pay £180 costs each. The case was brought by the disk industry with EMI legal adviser Geoffrey Smyth acting as informant, and the prosecution's counsel were instructed by attorneys acting in behalf of Polydor. Industrial Commercial Plastics was also party to the action, but prosecutor Andrew Rankin stated it to be a reputable company and the summons was taken out merely to ensure that all copies of the album still in its possession were destroyed. ICP gave this undertaking, and the summons was withdrawn. The case was the first of its kind here, but CBS is taking legal advice with regard to the bootlegging

of Bob Dylan albums, which has happened on more than one occasion.

Liberty-United Artists will shortly change its name to United Artists here in conformity with the company's American identification. The Liberty label is being phased out, and the UA label will be rejigged for a May release of a double album sampler showcasing twenty-one of the label's contemporary acts and packaged with a 12-page descriptive booklet. Hitherto the UA mark has been used in the UK for middle road acts and movie soundtracks, and progressive product was released on Liberty. The same change of identification will be followed in Germany, France and Italy.

Quickies: Flamenco guitarist Carlos Montoya plays a Queen Elizabeth Hall, London concert on April 26th set up by impresario Robert Paterson . . . three-year production deal signed by Belwin-Mills with RCA for the release of Belwin-Mills product . . . Bernard Brown named head of Apple Records and Apple Publishing, after a spell as general manager of the publishing side . . . benefit nite concert at Ronnie Scott's Club raised £650 for jazzman Tubby Hayes, who is to undergo heart surgery . . . Campbell Connelly's disk subsidiary Concord has set deal with Ariola for the latter to release Concord repertoire in Germany, Austria, Switzerland, Spain and the Benelux countries over next two years . . . Mickie Most's Rak label will make its French debut under its own logo through Pathe-Marconi with a Peter Noone single . . . talks between Syad Ali of Keith Prowse Wholesale and Birmingham-based distributing company H. R. Taylor on possibility of acquisition of Taylor's by KPW have been broken off . . . Dick James Music has acquired the shares in Pacer Music held by News Enterprises and singer Gerry Marsden.



Holland

Bovema's Cats returned last week from a highly successful three weeks tour of Indonesia and the surrounding islands where each one of their concert dates was a sell out and they have been asked to return for more concerts this year. Philips is scoring a big hit with "The Heart Of A Woman" by Casey & The Pressure Group. It is the first record featuring Dutch audiences. Hans Vermeulen (Sandy Coast) and Ray Fenwick (ex-Spencer Davis) had the nice idea to unite Holland's best musicians for one Album, entitled "Musicians Union Band" with among others Polle Eduard (After Tea), Hans van Eyck and Peter Tetteroo (Tee Set), Robert Jan Stips (Super Sister), Rinus Geritsen (Golden Earring) and Jerney Kaagman (Earth & Fire). Jan Visser bass-guitarist of the George Baker Selection and Hans Brouwers—composer of world-hit "Little Green Bag"—concluded a first solo contract with Negram. Very soon they will record a single and an LP. Phonogram rushed out a first record of **The Wheelin' & Hammerin' Band**, entitled "Back U.S.A." (Decca). There is much interest in Holland for this record, as the greater part of the group are well-known Dutch musicians.

Negram's managing director **Hans I. Kellerman** and labelmanager **Hans Officier** had a flight to Paris last week to visit the director of the Musidisc company, **Mr. Philippe Thomas**. They discussed next Musidisc promo-campaign in Holland and the possible Negram releases of the Festival-label. Bovema's Int.'s Manager **Theo Roos** returned this week from a three weeks visit to the States. He reports: "The visit was most beneficial to Bovema for through personal contact with our American associates we can now get down to heavy promotion of our groups in the States and further licensing of our material. Capitol will shortly release another **Syntagma Musicum** album and also a single from our group **Left Side**. **Tamla Motown** will release the single "Why" from the **Cats**, **Bell Records** will release "The Leader", the new single from **Unit Gloria**, while other large American record companies are extremely interested in some of our new artists and deals will be finalized shortly. Also I am pleased to announce that Bovema will be in much

closer contact in future with **Peters International** for the importation in America of finished product."

Decca star **Engelbert Humperdinck** did a midnight concert at the **Amsterdam Concertgebouw** last week; also appearing on the bill was **Dana**. **Phonogram** threw a press-reception at the **Hilton's Presidential suite**. **Country Joe McDonald** did a concert in **Rotterdam**. **RCA's** group **The Sweet** visited Holland for doing a television-show in **AVRO's "Toppop"** tv-show. During the **Easterdays Reprisegroup Family** did concerts in **Amsterdam** and **Groningen**. **British artists The Weatherman** ("It's The Same Old Song") and **The Marmalade** ("My Little One") visited Holland to appear on the "Eddy Ready Go" tv-show. Following weeks of negotiations, **Bovema's 3P group** have finished arrangements for many top-line American artists to visit Holland this year for tv and concert-appearances. The first to arrive will be **Freda (Band of Gold) Payne**, due in on 29th April for a TV-special. In coordination with **City-films Holland**, **Inelco** planned a strong promotion campaign for **Elvis Presley's** soundtrack of the film "That's The Way It Is"; special showings will be done for the national pop-press, while a special campaign will be arranged with the "Muziek Expres" monthly.

Bovema's **MMI repertoire dept.** this week released the sound track from the film "The Railway Children" which will tie in with the general releases of the film in Holland at Eastertime. **Phonogram** did a special promo-campaign for the "Dimension Of Miracles" double-album on **Mercury**. The records feature the top-artists from the U.S. **Mercury catalogue**. **RCA** reports fantastic sales and hitparade position for **Perry Como's "It's Impossible"** on singles as well as on LP. Through **SPP, Paris**, **Phonogram** acquired the rights for the new **Mireille Mathieu** record "Une Histoire d'Amour" ("Love Story"), which is tipped for the charts by most of the Dutch dee-jays. To be connected with the rock revival in Holland, **Negram's Hans Officier** will release the Reprise LP's of **Fats Domino**. **Polydor Holland** acquired the distribution rights of **Mike Vernon's Blue Horizon** label.



Canada

In spite of an indirect directive from the **CRTC**, there are still some Canadian broadcasters treading on dangerous ground when it comes to their choice of what is and isn't Canadian talent. What has annoyed many observers is the hard-nosed attitude of some of these programmers who feel the airwaves are theirs to do with as they see fit. One observer recently noted: "every station owner would be required to take his staff outside the building each day and grouped around a Canadian flag, should repeat a nationalistic creed—giving thanks to the people of Canada for the use of the airwaves." Many broadcasters would appear to be playing with the **CRTC** as they program **Janis Joplin's** latest hit "Me and Bobby McGee" as well as cuts from her album and tag them as being Canadian content. One member of the back-up group is supposedly a Canadian. However, the requirement is that the featured performer must be a Canadian. Even if two or three members of a group are Canadian, it still doesn't count as Canadian content.

Capitol has launched an extensive national campaign to keep **Anne Murray** on the charts. They have just released "It Takes Time", written by a fifteen year old **Oshawa** girl. The single has already taken off, giving **Miss Murray** two chart items, the other being "A Stranger In My Place".

Ginette Reno is back on the chart scene once again. This time with "So Let Our Love Begin" on the **Parrot** label. Other Canadian product receiving the push from **London** includes "Train" by **Soma** on the **Aquarius** label, **Doug Hutton's** "All God's Children" on the **London** label and "Sundown" by **Chilliwack**.

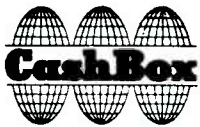
The big hit of "Chick-A-Boom"

isn't available in Canada but **Quality's George Struth** moved quickly to make a cover available and it looks like the label has a hit with their quickly organized **Big Gee** performer. Initial shipment was 4000, which is a good indication of a big hit, in Canada. The disc bowed on the **Red** label. Tuesday's "Fuddle Duddle" by **Antique Fair** has apparently caught the fancy of a U.S. label. A release is expected shortly.

"Celia Of The Seals" has come back to life. The **Donovans** single on the **Epic** label, was apparently passed over lightly by Canadians. This was somewhat surprising in that this country is deeply involved in this inhumane slaughter that has created a possible tag of the extinction of the seal. Several groups across Canada, namely the broadcasters have now lent their support in attempting to bring about the end of this slaughter that has brought protests from around the world. **Columbia** has apparently made plans to reissue the **Donovan** disk in its four colour gory sleeve, which depicts a happy Canadian seal hunter completing the ripping off of the fur from a baby seal while its mother looks on. **John Donabie** of **CKFH** has taken a personal interest in getting the message across to his listeners and **CHUM-FM** is using taped sounds of the killing.

Joe Cocker now receiving chart action with his "Bird On A Wire", written by **Montrealer Leonard Cohen**. Action started on the **West Coast (CKVN)**. This station has been responsible for much of the exposure of progressive (heavy) items in this important market.

Dick Riendeau, formerly with **Capitol Records** (twelve years) has been appointed director of marketing and sales for **London Records Of Canada**. **Mike Doyle** upped to national promotion manager for **London**.



Germany

The new **BASF** music production has announced decisive personal changes. A big surprise for the German trade was that **Werner Cyprys**, till now chief producer of **BASF**, has left the firm, and will be replaced by **Klaus Laubrunn**. **Laubrunn** was until now responsible for the medium record and radio network for the big German magazine combine **Gruner & Jahr**. **BASF** plans to expand their music production, which was founded a half year ago, and most of all to adjust it to international standard.

The **Dave Pike Set**, one of the best German Jazz-groups was invited to this years **Newport-Jazzfestival** . . . **Errol Garner** will give his only concert in Germany on the 12th of May in **Berlin** . . . **Barbara**, prominent French chanson singer, will perform during the well known May-festival in **Wiesbaden** on the 8th of May . . . The following artists were engaged for the gala-evening of record pop, which will be arranged by the record trade in co-operation with the radio station **Sender Freies Berlin** on the occasion of the international radio exhibition in **Berlin** on the 28th of August: **Lulu**, **Amalia Rodrigues**, **Nancy Wilson**, **Ray Charles**, **Udo Juergens**, **Roy Black**, **Henry Mancini**, **Ivan Brohoff**, **Facio Santillan**. Without contract but rather sure are: **Gilbert Beaud**, **Daliah Lavi**, **Melanie**,

Les Humphries Singers and **The Shocking Blue**.

The **Edwin Hawkins Singers** will come to Germany during April/May for seven concerts. On this occasion they will hand over special devoted pictures from America to the president of the Federal Republic **Heinemann** and to the Federal Chancellor **Brandt** as thanks for their troubles for peace in the world.

English music manager **Larry Page** and **Peter Kirsten** the agile boss of the **Global music group** have a few days ago signed a 3-year contract (for the territories of Germany, Austria, Switzerland, Holland, Belgium and Luxembourg) after many years of successful co-operation with the publishers, expressing the close co-operation in the record market.

The production of the progressive Page-label "Nepentha"—at least 8 LP's and 12 singles a year—will be released from now on by **Global Records**. The **Global-Gruen** label produce progressive, up-to-date music. The **Global-Rot** label on the other hand is reserved for the production of pop music. The Czech hit singer **Karel Gott** has signed a long termed promotion contract with the prominent German manager **Hans R. Beierlein**, chief of **Montana** in **Munich**. **Karel Gott** will still appear on **Polydor** label.

Every Month It's April

This month being APRIL . . .

BYRDS . . . CHESTNUT MARE/JUST A SEASON written by R. MCGUINN/J. LEVY—APRIL MUSIC & CBS RECORDS.

SWEET . . . FUNNY FUNNY written by N. CHINN/M. CHAPMAN—PHIL WAINMAN MUSIC/APRIL MUSIC & RCA RECORDS

GILBERT O'SULLIVAN . . . UNDERNEATH THE BLANKET GO/DOING THE BEST I CAN written by R. O'SULLIVAN for MAM/APRIL MUSIC AND MAM RECORDS

ANDY WILLIAMS (LP) HOME LOVING MAN track FIRE AND RAIN written by J. TAYLOR—APRIL MUSIC

JAMES TAYLOR (LP) SWEET BABY JAMES written by JAMES TAYLOR—APRIL MUSIC & WARNER BROS. RECORDS

BYRDS (LP) EASYRIDER track BALLAD OF EASYRIDER written by R. MCGUINN—APRIL MUSIC AND STATESIDE RECORDS

NANA MOUSKOURI (LP) OVER & OVER best selling female artiste of last year. Title track—APRIL MUSIC

CLODAGH RODGERS (LP) RODGERS & HEART produced by KENNY YOUNG with 3 KENNY YOUNG SONGS and GILBERT O'SULLIVANS NOTHING RHYMED

NOT FORGETTING . . .

NOTHING RHYMED . . . GILBERT O'SULLIVAN

WHERE ARE YOU GOING TO MY LOVE . . . BROTHERHOOD OF MAN

SPINNING WHEEL . . . BLOOD, SWEAT AND TEARS

We could go on and on . . . but we can't afford the advertising space.

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APRIL MUSIC LTD.

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EDITORIAL: Plain Talk On Direct Sales

Of all the problems which plague jukebox and games operators, the most confounding, the most irritating, the most heart-breaking of all is to lose a good location because the owner bought his own machines. Direct selling has never been a paramount threat to this industry, but it has never ceased being a chronic irritant since the industry first began.

The essential problem with attacking direct sales is simply this—to prevent them is illegal. Call it restraint of trade, discrimination or whatever, to flatly refuse to sell a location is illegal.

Your good distributor meets this quandary head on. He's flat against selling directly to locations for three reasons: 1. he will ultimately lose sales because locations always hold onto their machines till they crumble into junk, whereas the operator rotates his more often; 2, he will arouse the anger of his operator-customers, especially those directly affected by the sale; 3. he is biting the hand of the people who put and keep him in the business in the first place—the operators.

The distributor, in his desire to inhibit direct buying, exercises a variety of interesting techniques, many of which shouldn't be in print, although they are all 100% legal. Let's just generally say they aren't as pleased to see an owner walk into the showroom as they are an operator, don't give him the same good price, often won't sell single units at all but demand purchases in blocks of five machines, and of course, require cash on the barrelhead. In some cases when the location is that adamant that he still wants to buy, your better distributors even call the operator being affected, tell him what happened and give him something out of the inflated profit to at least sooth his ire.

But it is fundamental nature of the operating trade, its unique services and skills, which have really stopped direct selling from getting any farther than it already has. When a good location enjoys good service, new machines and therefore happy, free-spending customers, he'll never throw his operator out. Besides, he'll ultimately lose all that additional income he tried to make by buying his own machine. How? Because machines break down and while they're down (and he's twiddling his thumbs waiting for a reluctant service guy to come by) there's no money going into the machine. He also loses money because the longer he keeps his machines, the more earning appeal they lose and the less apt his customers are going to be to use them.

But all of this doesn't amount to a hill of beans unless the operator can "sell" his locations out of their direct buying notions. With these slick, professional, high-finance sales organizations coming around these days, the operators job isn't easy. He's got to convince his locations that the service these sellers offer never turns out nearly as rosy as predicted. Matter of fact, in most cases, their service is putrid. The location should know that variety is what keeps the coin business active, and that means being on top of the best new games and jukes, as well as records and other supplies, and only the professional operator is equipped to fully provide this skill.

Above all, the best way to inhibit direct sales is simply to do the best damned job at your locations you can—in equipment, in service and in personal relationships.

Heavy Executive Sales Promotions Announced by Rowe

WHIPPANY, N.J. — Jerry Marcus has been appointed to the newly-created position of vice president-marketing, international and special accounts, by Rowe International, Inc., a subsidiary of Triangle Industries, Inc., as part of an organization re-alignment of Rowe's Marketing Division.

In addition to Jerry Marcus, Arnold B. Cohen, who was formerly director of vending sales, has been appointed vice president-marketing development and special accounts, and James P. Newlander, vice president-marketing services, has been appointed vice president and general sales manager.

Mr. Marcus, who joined Rowe in 1957, will assume the administrative responsibility for all of Rowe's product sales in international markets as well as domestic national accounts and special account customers. He has served as vice president-controller and vice president and treasurer of Rowe.

Cohen came to Rowe in 1969 as director of vending sales from U.S. Automatic Sales where he was vice president of marketing. Twenty years previously he had developed his own vending company which eventually became the first full-line vending operation in New Jersey. With Rowe, he is responsible for the initial development of new marketing projects and special accounts.

James P. Newlander joined Rowe in 1961 and was director of advertising and sales promotion before his appointment as vice president-marketing services in 1969. He spent five years with the National Automatic Merchandising Association, where he was responsible for conventions, exhibits, national meetings and advertising.

In his new position, Newlander will be responsible for the promotion and sale of vending, music and related products through all U.S. and Canadian distributors.

Sites on 'Sniper' At Williams Plant



Wms. SNIPER Gun

CHICAGO—Williams Electronics is now shipping its newest target rifle game called 'Sniper' to its distributors. This rifle, suitable for all locations, features a variety of 3-D war game targets and terrific reverberating sound effects. The targets include a half-track, a tank, a sentry, ammo boxes, oil drums and an ammunition dump.

Included with the stationary and shadow box targets are three traveling targets and one which turns, around, to really test the player's skill.

A player is allowed 25 shots per game. Achieving "marksmanship" stature rewards the player with ten extra shots (adjustable). "Imagine hearing the earth-shattering sound of successfully blowing up an ammunition dump or destroying a cache of oil drums," said Bell DeSelm, Williams sales manager. "All this is accurately depicted in sniper-like realism," he declared.



NEWLANDER

MARCUS

COHEN

Building Public Relations In Philly

PHILADELPHIA—While the music machine has been donated in many kinds of public and institutional situations as a public relation gesture on the part of an industry leader, a most unusual use of the jukebox came to light when David Rosen, Inc., responded to a most unusual call.

The Pennsylvania School for the Deaf sounded an appeal for a jukebox. And since Elliot Rosen, an executive officer of the Rowe distributing firm is also an officer of the Golden Slipper Club, David Rosen, Inc., con-

tributed the jukebox through the philanthropic and fraternal club in which all executives of the distributing firm are very active.

Elliot Rosen, at the presentation ceremonies, learned that the jukebox is a most excellent training aid for the deaf children and with the sounds of the jukebox they are able to be taught to dance. The deaf youngsters, Rosen explained, are able to be taught rhythm by being able to pick up the vibrations from the dance floor and from the music machine itself.

Columbia Creates Jukebox Rep Post

NEW YORK — Steve Popovich, national promotion manager for Columbia Records, has announced the appointment of Ron Braswell to the newly-created post of Jukebox Product Coordinator. Braswell's task will be to establish even stronger lines of communications between this major label and the nation's operating companies and dispatch vital programming information on: 1. new releases by popular jukebox artists; 2. releases deemed especially suited for specific jukebox programming and 3. catalog titles, past "evergreen" hits and other custom jukebox material.

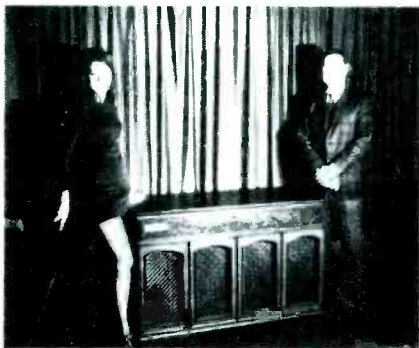
Braswell, a two year veteran in the Columbia promotion complex, is currently preparing a samples mailing to operators which will also include a questionnaire, together with a return mailer.

"I am very interested in getting a good give-and-take type of communication going with the operators," Braswell stated last week. "They are a most vital part of the music-records industry and play an important role in the success or failure of records, as well as the record-dollar market

in general. I'm really looking forward to this mission and I hope the operators will reciprocate by answering our mailings and volunteering any and all information . . . their opinions, gripes and other comments on Columbia product in particular and jukebox music in general," he advised.

Rock-Ola Model 446 Satisfies Customers

CHICAGO — Rock-Ola Manufacturing's radically different, and rather chic, model 446 furniture-styled coin photograph has made more of a hit with the nation's operators than expected, according to Les Rieck, phonograph sales manager. Les also pointed out that location people have expressed their delight to their operators for receiving the piece and he sent along a few snapshots from some of the locations.



On location at the Steering Wheel Lounge in Webster Groves, Mo., just outside St. Louis, a 446 is the star of the show. Waitress Cyndie Hoell (another location delight) is shown with Dick Baker, Baker Vending, of St. Louis.



Shirley and Bud Gable, Flint, Michigan operators, at a local location which enjoyed receiving one of the very first 446 jukes in the country.

JUKEBOX PROGRAMMING GUIDE

THE WEEK'S TOP RELEASES
FOR COIN-OP PHONOGRAPHS

POP

WILSON PICKETT

DON'T KNOCK MY LOVE (2:13)
No Flip Info. Atlantic 2797

RAY STEVENS

A MAMA AND A PAPA (2:49)
No Flip Info. Barnaby 2029

GRAND FUNK RAILROAD

FEELIN' ALRIGHT (4:25)
b/w I Want Freedom (4:32) Capitol 3095

VAN MORRISON

SPANISH ROSE (3:02)
b/w Midnight Special (2:45) Bang 585

NORMAN GREENBAUM

CALIFORNIA EARTHQUAKE (3:08)
No Flip Info. Reprise 1008

GARY PUCKETT

LIFE HAS ITS LITTLE UPS AND DOWNS (3:15)
No Flip Info. Columbia 45358

LOU CHRISTIE

WAGO (3:17)
No Flip Info. Buddah 231

C&W

MEL TILLIS

ONE MORE DRINK (2:38)
b/w I Could Never Be Ashamed Of You (2:18) Kapp 2121

MELBA MONTGOMERY

HE'S MY MAN (2:30)
b/w We Don't Live Here Anymore (2:55) Capitol 3091

BILLY EDD WHEELER

LOVE (3:21)
Coa b/w Coal Tattoo (2:40) RCA 0463

R&B

EDWIN STARR

FUNKY MUSIC SHO NUFF TURNS ME ON (2:59)
b/w Cloud Nine (3:10) Gordy 7107

HONEY & THE BEES

WE GOT TO STAY TOGETHER (2:55)
No Flip Info. Josie 1028

THREE DEGREES

THERE'S SO MUCH LOVE ALL AROUND ME (2:17)
No Flip Info. Roulette 7102

Coin Acceptors Unit Weighs 50% Less

ST. LOUIS, MISSOURI — Coin Acceptors, Inc. has produced a "Lite-weight" coin changer, weighing approximately 4 lbs. This new changer for automatic vending machines offers thermoplastic components. The former model changer with metal components weighed nearly 13 lbs. The new lightweight unit will be easier to handle and service.

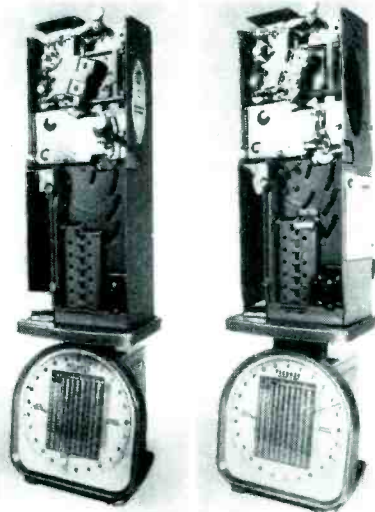
The president of Coinco, R. Claud Trieman said, "In developing their new "Lite-weight" series, engineers at Coinco produced a unit with improved operating performance at the same time cutting production and assembly costs."

"The key move toward reaching their goal was replacing most metal parts with General Electric's Noryl® thermoplastic resin. Trieman went on to say, "The inherent properties of Noryl resin make it well-suited to the performance required for vending machine duty. It maintains its dimensions and strength over the wide temperature range encountered in vendors. It also resists food and beverage stains, and has the lowest water absorption rate of all engineering thermoplastics."

Coinco also replaced 104 conventional transistors, diodes and resistors with only seven new integrated circuits. As a safety measure in the Lite-weight, according to spokesmen, the G.E. thermoplastic also insulates

against electrical shock.

Coin Acceptors' headquarters and main manufacturing facilities are located at 4946 Daggett Avenue in St. Louis. In addition to its nationwide locations, the firm also serves the international vending market with plants and service operations in Hawaii, Canada, England, Germany, Japan and Australia.



The amazing difference in weight is clearly shown (new version on right).

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EVERYWHERE

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I.Q. COMPUTER QUIZ, Model 101 Blue	295

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LPC-480	\$395	LS-2 GEM	\$875
S-100 PHONO JET	450	LS-1 SPECTRA	775
SS-160 SHOWCASE	695	ELECTRA	495

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EASTERN FLASHES

AROUND TOWN—May we wish all our industry friends belated holiday greetings and hope that all enjoyed! . . . **Ralph Hotkins** down at the Mike Munves Corp. reports really brisk trading with arcade ops these days. Many metro area arcades, besides the midtown locations, are open now. In addition, many shore and Island stops have been doing business weekends. Was pleasant to learn the equipment buying has been far better than last season so it appears there's plenty of spark left in this old trade yet . . . **Murray Kaye** at Atlantic New York anxiously awaiting shipments of D. Gottlieb's brand new 'Play Ball' baseball-flipper game. The machine is highly unique for a Gottlieb product and really falls into the category of a baseball game, which should make for highly interesting developments in the City itself. By the way, this game's test results have been sensational, according to reports from **Alvin Gottlieb** via the phones from Chicago. The Play Ball, besides being an amusement departure for the traditional pinball-only specialists, is also the first piece introduced since they moved completely into their enormous new North Lake, Ill. factory.

Reservations for the May 14-16 combined New York State associations outing just about all taken by now. **Ben Chicofsky**, in addition to final touches to his convention planning, is now deep into preparation of the convention journal. Ben really does double and triple duty this time of year and all associations reap the rewards . . . Congrats to **Ed Herbshman** (**Marty's** son) who tied the matrimonial knot Sat. evening before last out in Maywood, N.J. **Al** (grandpa) **Denver**, who says they all enjoyed the affair tremendously, is practically working round the clock at his Lincoln route these days, due to employee vacations and other factors which require Al's time.

Irv (the kissing salesman) **Kempner** at Runyon tells us **Tony Degutis** of Dursell Novelty (New Britain, Conn.) should be saluted for his charitable activities up that way. Tony, along with his nephew **Richard Kupushinski**, has been quietly donating music machines to a good number of community groups. Latest donations went to the Police Athletic League, the Norwich State Hospital and the Berlin, Conn. Parks and Recreation Commission . . . With all the talk around town about **Henry Leyser's** recent proposal to New York City to install a gaming operation here, we thought ops would be interested in learning the real viability of payout units as the Nevada Gaming Control Board sees them. The board recently reported that the fruit slots on location out there outdrew the high stakes card games, craps and roulette games, taking in \$180 million of the \$363 million spent in 1970 on legal gambling in Nevada. That's a big chunk of the action!

UPSTATE ITEMS—Mrs. **Gert Brown** has called a meeting of the New York State Operators Guild for Wed. evening, April 21st. Meeting will get underway at the usual 7:30 P.M. hour . . . **Johnny Bilotta** due in the City late last week on business . . . **Elliot Mandwell** of Thunderbird Records in Buffalo (one of **Brodie's** bunch) tells us they'll shortly be getting underway with a big promotion campaign on behalf of their popular jukebox artist **Brad Swanson**. The campaign will be headlined 'Mad for Brad' and will include the release of lots of new product by the great organist . . . The **Greco** brothers are busy getting all their parks and resort stops readied for the vacation season. Plenty of work too, in view of the late start and other problems created by one of the worst winters (weather-wise) in history. **Tommy** tells us to make mention of the Midway Stunt Pilot game which they're moving like mad.


FROM PHILLY—Our best wishes to **Frank and Sharon Ash** on the birth of a second son (Sunday, April 3rd). The newest member of the Active Amusement family weighed in at 6½ pounds and mother and baby are both doing just fine. Frank has named him **Eric Jeffrey**. Hear tell grandpa **Joe** is still smiling from ear to ear. Machine-wise, Frank says his arcade ops customers are going great guns already, and are buying more than their usual amount of amusement merchandise. Very heavy into the 25¢ games too. Frank's awaiting deliveries of Gottlieb's new Play Ball piece and says his tests on the piece were positively gratifying. Frank's customers are also extremely hot for **Rock-Ola's** furniture-styled 446 phonograph, as are operators in many territories very receptive of the novel piece. **ChiCoin's** Night Bomber game also made for very "Active" business down in Philly.

THE JERSEY BOUNCE—Eastern Novelty's Los Angeles branch manager **Sol Mollengarden** stopped at the North Bergen main office few days last week on his return from three-week billiard equipment buying trip to the Orient; then returned to the Coast Wed. Boss **Bert Betti** himself just back from trip to L.A., Palm Springs and Las Vegas, off for the weekend to the summer home in Cape Cod with the family . . . **American Shuffleboard's** **Sol Lipkin** reports his son **Gene** (of Allied Leisure) just returned to the Florida factory after week's vacation in Missouri, trout fishing. "He knocked 'em dead" said Sol, who's a pretty fair judge of a fisherman himself.

HERE AND THERE—Chatted with record programmer **Frank Morales** at Gold Coin Ind located in Greenwich village. Programming a village location offers a tremendous challenge. Frank says the makeup of the area is quite unique, consisting of hippies, swinging singles, traditional ethnic groups and, of course, its a great tourist attraction. Each location must be specifically programmed to suit the musical tastes of the regular customers and at the same time satisfy the atmospheric desires of all patrons. Frank says that many of his locations average 5 or 6 new records a week. Brisk business at the location is proof positive that Frank is successfully meeting the challenge.

HERE WE GO AGAIN DEPT—More taxes on cigarettes. Tobacco distributors and dealers have been spearheading a drive against the proposed increases. We queried **Nick Sherry** (Sherry Muse-Music) he says the whole package is hanging in the air. Strictly wait and see is the reaction from **Myron Bruck** (Long Island Tobacco Inc). For the present, at any rate, the issue is dormant . . . Cassettes containing commercial jingles and messages is being considered as an accessory for the cigarette machine. Along these lines, on a recent TV show, we saw a vending machine which vends a **Henny Youngman** one liner (in Youngman's recorded voice) along with the product. (THAT Henny Youngman)

KENTUCKY COLONELS—We received the following information from **George Horrallson** president of the Kentucky Automatic Merchandising Council. The annual meeting will be held April 23-24 at Colonel Saunders Inn at 1465 Gardner Lane in Louisville, Kentucky. George urges all fellow industry members to please make sure that their reservations have not been overlooked. "The annual meeting is certainly a time when the whole membership can participate directly in the day-to-day business of the state council." The agenda also includes the election of next year's leadership. Plans are in the making for a joint supervisor's seminar with the Tennessee state council. "You will recall how enjoyable last year's meeting was and the benefits that you derived from it," said George, "see you Louisville."



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CHICAGO CHATTER

"Play Ball" has just been officially released by D. Gottlieb & Co. Classified by Alvin Gottlieb as an "updated version" of the factory's highly successful "Baseball" pinball of last year, the new game made an impressive showing in test locations and the reports reaching the factory have been—to quote Alvin—"sensational"! See it at your local Gottlieb distrib showroom . . . A reminder for Illinois operators: the ICMOA Board of Directors meeting is coming up April 16 at the Holliday Inn East in Springfield . . . Received a very nice letter from Ver-
netta Sorrells of Denison, Iowa, who is secretary of the Tri State Pool Association which is currently sponsoring a big tournament. Twelve operators from the states of Nebraska, Iowa and Missouri are participating. Final playoffs will be held on May 30 at the Hilton Hotel in Omaha. Prizes range from \$50.00 to \$1,000.00 in cash, with the first prize winner receiving a 1970 Ford Torino! . . . Stop by your nearest Williams Electronics Inc. distributor for a look at the exciting, new "Sniper" Rifle Game which is fresh off the factory's assembly line. Understand the reverberating sound effects are fantastic! . . . **Richard Prutting** of Little LP's Unlimited in Northfield has added six new releases to his current catalog. Titles are "It's Impossible" by **Perry Como**, "Tonight I'll Say A Prayer" by **Eydie Gorme**, "Theme From Love Story" by **Henry Mancini**, "The Best Of Al Hirt Vol. II", "The Best Of Eddy Arnold Vol. II" and "The Best Of Charley Pride" . . . A speedy recovery to serviceman **Andy Anderson** (a veteran of more than 30 years with Les Montooth's firm), who suffered a heart attack. Andy's in St. Francis Hospital, Peoria, Illinois, Room 335. Why not drop him a card . . . Operators are obviously very interested in the new accounting system MOA is offering its members, judging from the response registered this past week. Association prexy **Les Montooth**, needless to say, is more than pleased since he personally devoted a great deal of time and energy into the inauguration of the service. "We're glad so many operators are responding and only hope more of the smaller ones will see the merits of the system", said Les . . . Must say the Rowe MM5 phonograph installed by Atlas Music Co. in Goldblatt Bros. Department Store is certainly attracting a lot of attention. It's only supposed to be there a week but the store's p.r. people would like it to remain indefinitely! . . . **Bonnie York** is very capably holding down the fort at the local MOA office while **Fred Granger** and his lovely wife are vacationing in Portugal. Bonnie calls it their "April In Portugal" trip! She said Fred did some brushing up on his Portuguese and was quite fluent by the time he left . . . Rock-Ola Mfg. Corp.'s field engineer **Bill Findlay** will be departing for the West Coast to conduct a series of service seminars on the factory's current line of phonographs and vending equipment. Bill will cover southern California and the Los Angeles area the week of April 12 and the remainder of the territory (San Francisco, etc.) the week of April 19 . . . Rock-Ola's music division sales manager **Les Rieck** was in the office last week mapping out his upcoming traveling schedule . . . The Rock-Ola factory, meanwhile, has stepped up production schedules for the umpteenth time in an attempt to meet the fantastic demand for the "446" model phonograph!

MILWAUKEE MENTIONS

Let's hear it for the Milwaukee Brewers! Opening game at Milwaukee County Stadium on Saturday (10) was expected to attract a sell-out crowd. Among coin people planning to attend were **Marty Johnson** of Nutting Ind. Ltd., **Paul Jacobs** of Wurlitzer Dist. Corp. and, in from the East, **Johnny Bilotta** whose presence was expected to spark as much excitement as a grand slam homer! . . . Happy to report that business is positively fantastic at S. L. London Music! **Nate Victor** tells us the month of March was by far one of the biggest they've had in the last year. Everything's moving! The Williams "Doodle Bug" is going like hot cakes, according to Nate, following in the footsteps of "Flotilla" which was another big seller at London. The Seeburg "Bandshell" phonograph continues to be a very strong item out there. London's also having a very big run on the Seeburg tobacco counter! Nate mentioned that—weather permitting, of course—there'll be some service schools on the Bandshell scheduled for late April or early May . . . Sorry to learn of the death of veteran operator **Joe Hallada Sr.** of Green Bay, who passed away on Sunday, April 4. Mr. Hallada was quite well known and highly respected in the area . . . Lots of activity at Empire Dist.! **Bob Rondeau** says he can hardly keep up with the demand for Midway's "Stunt Pilot". He's expecting a shipment this week which will at least take care of a portion of his orders! In the phono department Bob's enjoying phenomenal success with the current Rock-Ola lineup—especially the models "444" and "446"! . . . Bob's son-in-law **Jim Magnuson**, by the way, will be in the Chicago White Sox lineup this season. He's a pitcher.




CALIFORNIA CLIPPINGS

Many local coin men still buzzing about the tremendous success of NAMA western. The dealers, especially, always get a bang meeting fellow distribs from other parts of the country . . . **Hank Leyser** of A.C.A. reports (rather confides) that an extra special sales promotion campaign for NSM phonograph dealers in the USA got underway last Thursday. The terrific details will be announced next week. Hank also told us he got many many phone calls from traders near and far praising him on big coup with gaming machine proposal for New York City, reported on last week in the trade press . . . **Sol Mollengarden**, branch manager for Eastern Novelty Co., jetted into L A Thursday night completing three weeks sales trip to the Far East. During his return flight, he made a brief stopoff in New Jersey for a visit with firm president **Bert Betti** and a conference on the accessories business and what sales can be expected in the remainder of 1971 . . . **Jimmy Wilkins** at Portale Automatic reports that the Rock-Ola 446 is moving at a brisk pace. Lots of excitement over the new entry from Gottlieb, "Play Ball" a single-player baseball. Jimmy says this is great timing, with the emphasis on sports swinging to baseball.

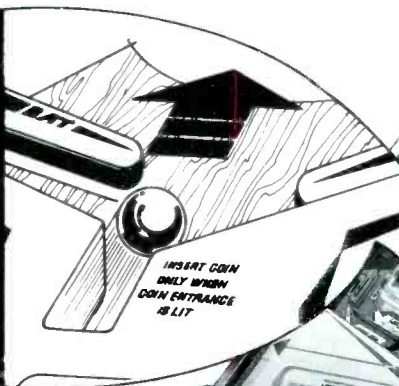
Gottlieb's PLAYBALL

A Great New Baseball Game for this Season

Longer and Wider Thrill Packed Playfield achieved by eliminating the conventional plunger and track.

-  Two new king size flipper bats for those long exciting hits way to the top of the playfield.
-  Two "Vari-targets" and 8 Rollovers score singles, doubles, triples and home runs.
-  8 "Baseball" targets put men on first, second and third base.

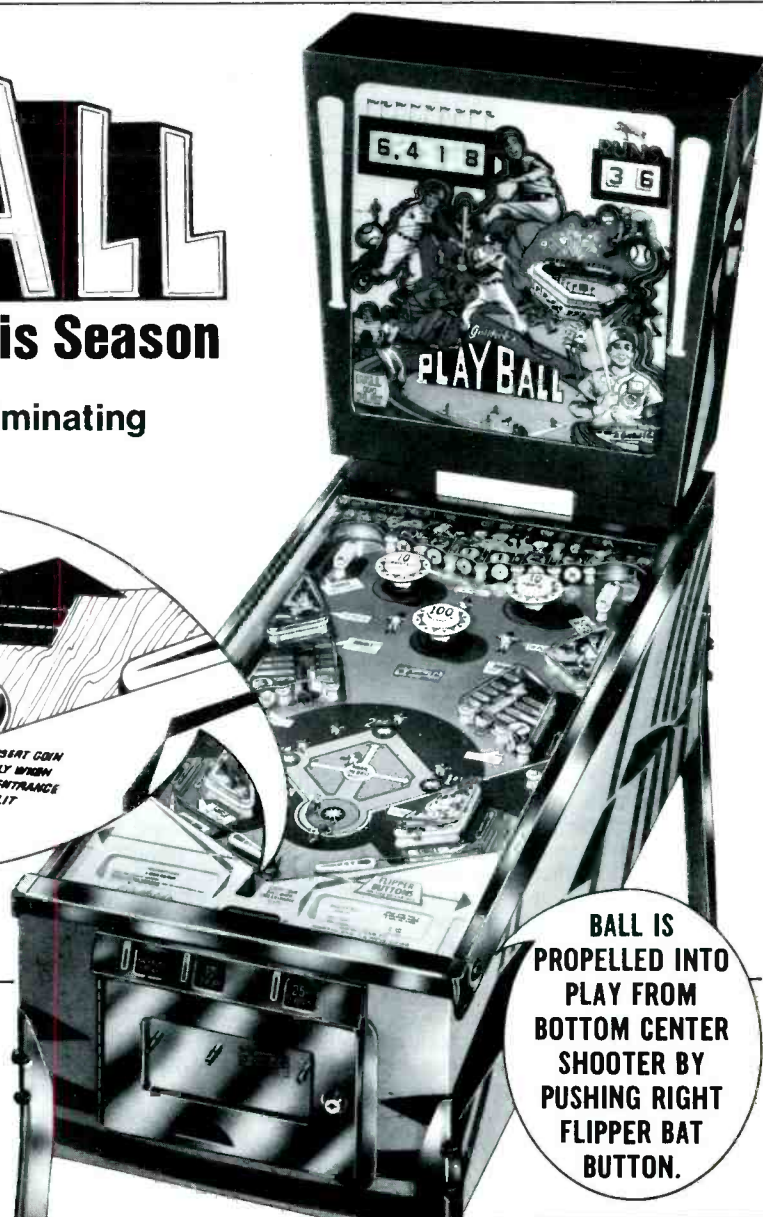
New
"Fireball"
Shooter Puts
Balls Into
Play



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BALL IS
PROPELLED INTO
PLAY FROM
BOTTOM CENTER
SHOOTER BY
PUSHING RIGHT
FLIPPER BAT
BUTTON.

German Trade Picks Sept. 7-9 for 1971 Berlin Coin Expo/Convention

WEST BERLIN — This city's architectural jewel, the Congress Hall, will again be the setting for Germany's International Coin Machine Exhibition in 1971. Called "IMA 71", the exposition and operator convention is scheduled to be held Sept. 7-9.

Inaugurated by the West German Operators Association (ZOA) in 1969, the first Berlin exposition scored half a hundred exhibitors. They have now set up a joint base, incorporating the distributors and importers as well as the manufacturers. A joint committee composed of leaders from all facets of the German coin trade is now hard at work laying the groundwork for the event. It has commissioned the AMK or 1 Berlin 19, Messedamm 22, to carry through the technical part of the exhibition.

As in 1969, a highlight of IMA 71 will be the celebration of "Deutscher Automaten-Tag". This "German Coin Machine Day" on Sept. 7th will be preceded by an international conference of coin machine experts from all over Europe. Highlighting this Symposium will be a discourse on the results of a psychological study of the behavior of machine players, carried through by Prof. Meistermann of the Cologne University.

Coin Machine Day will conclude with a banquet and ball at the Berlin

Hilton Hotel Sept. 8th.

Many foreign tourists will again be in Berlin at this time, which may present some sort of handicap for IMA 71. The big International Radio/TV exhibition, attracting hundreds from that trade from all over the world, closes two days before IMA 71 begins. The coin show organizers only hope that most of the radio-TV visitors at that time will have left their hotels. Berlin, within the last few years, has turned out to be the most frequented city in West Germany. The IMA 71 people have enough good hotel rooms at varying rates at their disposal but must have reservations before the end of June.

Though in some respects shadowed by the unlucky separation from East Berlin, this attractive city can show quite a series of extraordinary sight-seeing points and some of the most progressive examples of architecture. In spite of, or thanks to, its political situation, the organizers of IMA 71 scarcely could have chosen a better place for a coin machine trade rendezvous.

For any details on "IMA 71" write to "IMA 71" Information Walter Malin, D-334 Wolfenbuettel, Hermann-Loensweg 6; Phone 05331-3267

Gottlieb Fields 'Play Ball' Baseball; Game Carries Many Pinball Features

CHICAGO — The first entry in the 1971 coin machine "baseball season" has been officially introduced by no less than D. Gottlieb & Co. The release of their visually exciting and action packed 'Play Ball' is a hall-mark event for the traditional pinball specialists and offers many of the world's favorite pin play features in combination with extremely authentic baseball ground action.

A true coin-op baseball game from head to playfield, Gottlieb's Play Ball will nevertheless offer additional excitement for the player thru such pinball-oriented features as point-bumpers and flipper-bats. It will obviously command special interest in such pinless territories as Cook County and the five boroughs of New York City.

The Play Ball's playfield is longer and wider since the conventional pin plunger and launch track are absent. Balls are automatically launched from the "Fireball" shooter down front center when the player pushes the right flipper button. This single-player game accumulates both runs and points, both of which are simultaneously scored as the ball passes thru outlanes, top lanes, over roll-overs or into the famous Gottlieb Vari-Targets. Targets at the top of the playfield also score singles, doubles or triples; the full Vari-



Gottlieb PLAY BALL

Target value scores a home run.

Man-on-base artwork and indicators are located at bottom center of the field. Backglass art is a full-color, brilliant montage of baseball in action, and the attractive piece should command high play at all locations.

The game has been shipped in quantity to Gottlieb distributors and the factory invites all operators to drop in for a look-see and demonstration.

The Juke In U.S. Musical Culture

WASHINGTON — The machines that revolutionized the performance, reproduction and dissemination of music in America, from barrel organ to the jukebox to the cassette player will be displayed at a Smithsonian Institution show called "Music Machines—American Style" opening April 7th in the National Museum of History and Technology.

In addition to taped reproductions of bygone tunes and artists, plus film clips from significant Hollywood musicals, the show will display a 1946 Wurlitzer jukebox, complete with bubbling kinetic sculpture.

According to exhibition curator Mrs. Cynthia Hoover, "the jukebox in the 1930's and early 1940's was as important in molding America's taste in popular music as the disc jockey was after World War II."

Mrs. Hoover points out: "It was everywhere—in restaurants, resort hotels, war-time canteens, honky tonks, school auditoriums, ice-cream parlors, and taverns that opened after the repeal of Prohibition. While the South and Southwest favored country music, and black communities, gospel songs and blues, most of the country spent nickels on swing and the latest Broadway hits."

From other eras, the viewer will find another Wurlitzer product, an orchestration from the 20's that reproduced the sounds of piano, organ, and drums in a cabinet that featured lighted stained glass windows. The only talent needed to produce its music was the ability to drop a dime in the slot.

The Smithsonian's Department of Science and Technology provided the Musical Instruments Division with many of its specimens, such as radios and photographs, for the exhibition.

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CHICAGO COIN'S

APOLLO-14

REALISTIC DOCKING SOUNDS

- Beep Signals
- Accelerated Beeps When Docking
- Authentic Rocket Engine Blasts

REALISTIC OUTER SPACE DOCKING ACTION!

PLAYER ACTUALLY CONTROLS DOCKING FROM INSIDE SPACE SHIP, IN FULL DIMENSION AND AUTHENTIC MANEUVERS!

Moon Module Rockets Thru Space to Contact Continuously Moving Command Ship. Player Controls Module Rotation and Movement in All Directions.

If Module Crashes Into Command Ship When Attempting to Dock, Module Disintegrates with a Loud Explosion and a Flash of Burning Rocket Fuel!

- Authentic Control Stick—Rockets Moon Module UP—DOWN—LEFT—RIGHT!
- Module Rotates and Spins, Making Docking Procedure Skillful and Highly Exciting.

25c Play—
Adjustable 2 for 25¢

SIZED TO FIT ANY LOCATION!

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Mrs. of PROVEN PROFIT MAKERS Since 1931



consecutive
flip side play[☆]



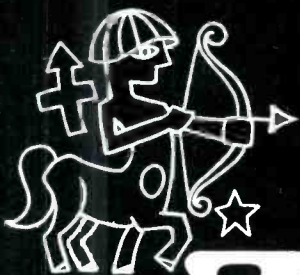
means
a fuller
cash box

Another important play-producing feature of the Wurlitzer ZODIAC. A patron selecting both sides of the same record in succession can hear them in sequence.

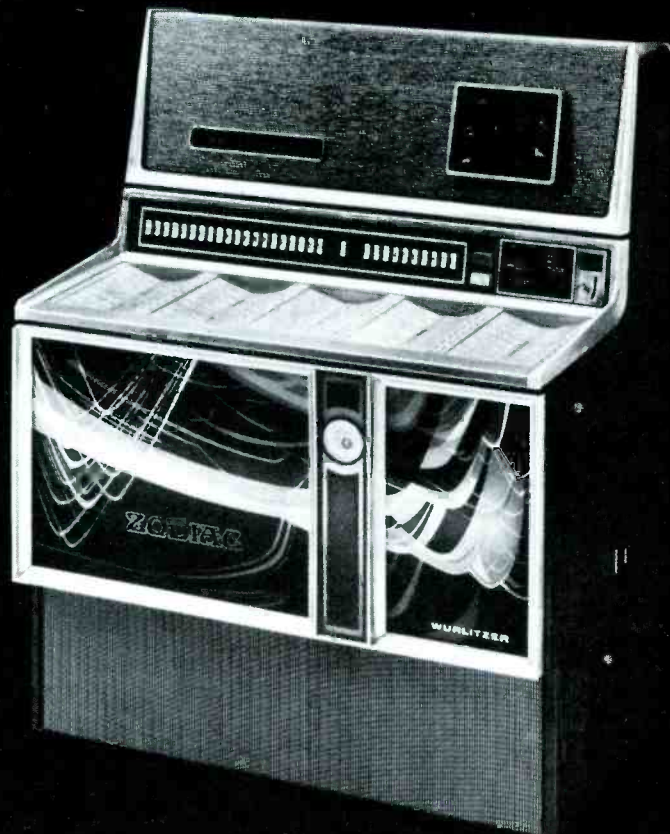
This means he can hear his favorite artist render two numbers without interruption.

Consecutive flip side play is just one more reason why ZODIAC earnings are zooming upward.

Your Wurlitzer Distributor is ready to demonstrate many other reasons why the ZODIAC tunes 'em in, turns 'em on for YOUR benefit.



WURLITZER
ZODIAC



broken.



The Guess Who
"Broken"
b/w "Albert Flasher"
74-0458

RCA
Records
and Tapes

Produced by Jack Richardson for Nimbus 9