

April 7, 1973

Cash Box

**What Has Staying-Power? Why, It's The Disk! (Ed) ...
Canada Govt. 'Green Paper': Stress Local Content ...
Invictus Thru Col.... RCA Dr. King Concert, Album
Seeks \$1 Mil For 'Center' ... NARM Label Unit's New
Execs ... CBS Int'l Pubs Double Income For 3rd Year**

CHESS RECORDS: ROOTS OF TOMORROW—SPECIAL SECTION BEGINS PG. 47



“My first grader said
a four letter word and
it sure wasn't ‘love.’”

“Kids Say the Darndest Things.”

This is one Tammy Wynette
record that should go to
the top of every chart.

“Kids Say the Darndest Things.”

A very important new single from Tammy Wynette's
forthcoming album of the same name.

On Epic Records





Cash Box

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What Has Staying-Power? Why, It's The Disk!

If there's anything that has staying power in the music industry, it's the real oldie, that round slice of vinyl, the disk.

The disk's eventual demise was predicted about 10 years ago with the advent of the tape cartridge. We don't mean to denigrate the latter development, for it's become a well-justified part of pre-recorded music. But, the disk survives—and thrives. What brought this all to mind was a recent New York Times survey of the video tape/disk field. We underline the word disk because, despite the earlier development of the video tape cartridge, the video disk, the Times survey noted, was very much in the thinking of companies who are scrambling to come up with a low-cost consumer system of playing sight 'n sound through the TV set. The chief rationale is simple: the cost of making a video disk is cheaper than its tape counterpart (the main argument against the disk, however, is that it will not provide means for home recording).

So it looks like the disk, which might have been thought of as a goner in the video area, might well survive the second major innovation with re-

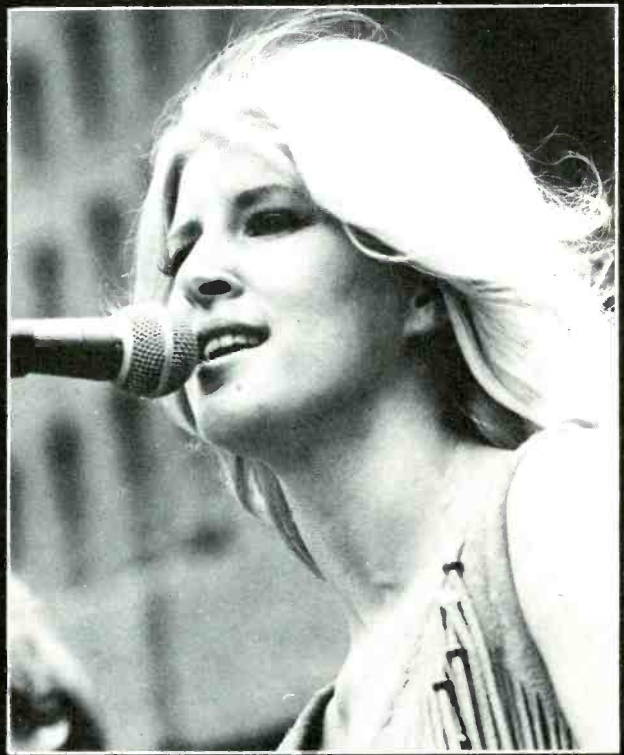
gard to home entertainment. That is, in our estimation, a remarkable achievement for a mode of pre-recorded sound so old and so often put to pasture. After all, in pre-recorded music the disk still commands at least 70% of the market vs. tape configurations.

Actually, it's fair to say that both tape and disk are going to co-exist in the video area, just as they do in sound only.

There must be millions of consumers who have both tape and disk systems; one can visualize a similar development in the video market. Many may prefer the use of disks in the home for their audio/visual pleasure, while smaller units for mobile use may give the tape cartridge the edge.

A viable, low-cost video unit for either tape or disk may well be five or 10 years from the mass consumer marketplace. But, what the music industry can size-up in the present is the continuing durability of the disk, whether it's for sound only or that intriguing combination, sight 'n sound. That's not progress, but who's really worried about it?

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WHAT LOVE IS”**



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SUSAN JACKS
and the Poppy Family**

Already breaking in Detroit.

#182



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4th March 1973

United Artists Records, Inc.
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Los Angeles, California 90028

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- b) Our legal and/or professional names;
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(Lead Guitar/Vocals)



(Drums)



(Bass Guitar/Vocals)



(Keyboards/Vocals)



(Lead Vocals)

TERRY KNIGHT ENTERPRISES, LTD.

By 

TERRY KNIGHT
President

Col's New Classical 'Best' Eyes Broad Retail Coverage

Dealers Get Story Via A/V

NEW YORK — Columbia Records is telling dealers and mass merchandisers that in addition to the fact that millions of classical albums are sold each year, Mozart's music has out-sold Chicago's, Leonard Bernstein has performed before more people than Cat Stevens and that Beethoven is a far more commercial writer than Mick Jagger.

Also, despite changes in tastes and styles, classical music is a "huge" and consistent seller: year after year, under one hundred "ageless" pieces of music form the backbone of the multi-million dollar classical record business.

Columbia's "voice" is an under five minute cartridge cassette presentation—under the banner of "Sound of Genius"—that the label's salesmen, carrying a portable Fairchild audio/visual unit, are showing on a one-to-one basis to key accounts across the country.

The product, the initial 20 selections of which are now being shipped, will eventually consist of 100 re-packaged best-sellers. Twenty more sets will be available by the end of May, and by late summer 50 albums will be in the program. All releases will be available on disk, 8-track cartridge and cassette.

Columbia's concept is to provide retailers who do not carry an exten-

sive classical inventory to have, as selected by Columbia, a well-rounded lineup of classical favorites. The re-packaged line, which will not replace current merchandise, is also designed to build classical music interest among consumers who do not buy classical recordings on a regular basis and might be grateful for a "pre-digested" listing of classical best-sellers.

On the wholesaling level, notes Pierre Bourdain, director of product management for Columbia Master-

(Cont'd on p. 30)

Canada Gov. 'Green Paper' On B'casting: Stress Local Content

OTTAWA — Gerard Pelletier, the Honourable Minister of Communications in the Trudeau Government, has issued the Government's Green Paper position in respect to the communications policy for Canada.

The proposals were designed to suggest possible approaches to the solution of harmonizing federal and provincial objectives and activities in the field of telecommunications, including music, and how it would best benefit Canadians.

With regard to Canadian Cultural Resources and Creative Capacity, the

papers is self explanatory, reading: "The social identity of a country resides in a community of thought and ideas, of values, of social and political institutions, a community which can be maintained and developed only through the free flow of expression and the easy dissemination and exchange of information in Canada. The technological development of telecommunications has not been adequately accompanied by a corresponding growth of sources of domestic programming and information.

"Moreover, the rapidly changing and convergent technologies of telecommunications and computers, together with their impact on broadcasting, are raising serious problems with regard to the international flow of information. There are of specially urgent concern for Canada because of its proximity to the United States, where the generation of information and entertainment is on a scale that threatens to overwhelm Canadian cultural resources, creative capacity, and sources of information, and to constrict the means of access to them.

High Priority

"It is therefore essential that a high priority be given to the accelerated development of Canadian creative resources, and to greatly increased production and distribution facilities. The term 'Canadian content will as-

(Cont'd on p. 30)

RCA Dr. King Concert, Album Seeks \$1 Mil For 'Center' Use

NEW YORK — RCA Records hopes to raise close to \$1 million for the Martin Luther King, Jr. Center for Social Change—of which Dr. King's widow, Coretta King, is president—via its release of a 2-LP concert package, "Keep the Dream Alive."

The package contains the performances of six artists who were present at the Jan. 15, Second Annual Martin Luther King, Jr. Birthday Benefit presented in Atlanta. The

event, organized by RCA, took place on the 44th birthday of Dr. King, who was slain in April of 1968. The LP title refers to the theme of the concert.

The center has already received the net proceeds of \$60,000 from the event. At a press conference in New York last Wed. (27), marking the release of the album, Rocco Laginestra, president of RCA, presented Mrs. King with an additional donation of \$50,000 as an advance on future royalties from the sale of the album. Also, Laginestra said that the center will receive 85¢ on the sale of each album, listing at \$7.98. He projected

(Cont'd on p. 30)

The Industry's Social Conscience

The social conscience of the recording industry—its artists and executives—continues to speak out loud and clear. The latest endeavor in this area is RCA's "Keep the Dream Alive" album, which could raise as much as \$1 million for the Martin Luther King, Jr. Center for Social Change in Atlanta. The album is a result of RCA's staging of a benefit concert in Atlanta on Jan. 15, the 44th birthday of the great civil rights leader, murdered five years ago this month. The center, of which Dr. King's widow, Coretta King, is president, strives to achieve social justice for all in a non-violent manner. Certainly a cause to which the industry can offer its talent. RCA and the industry it's a part of can be proud of this new effort on behalf of a worthy charity.

8 Oscars For 'Cabaret'; Liza Best Actress, 'Morning' Song

HOLLYWOOD — "Cabaret" won eight Oscars and best song honors went to Al Kasha and Joel Hirshhorn for their song "The Morning After" from the motion picture "The Poseidon Adventure." The Oscar-winning song, sung at the televised event by Connie Stevens, is published by 20th Century Fox Music Corp. and was released early this year as a 20th Century Records single by Maureen McGovern.

The contenders were "Ben," sung during the Oscar presentations by Michael Jackson; "Marmalade, Molasses and Honey," sung by Glen Campbell and the Mike Curb Congregation; "Come Follow, Follow Me," sung by Australia's Springfield Revival, and "Strange Are the Ways of Love," sung by Diahann Carroll.

8 For 'Cabaret'

Otherwise, Allied Artists Pictures held the sweepstakes ticket since its film "Cabaret" danced off with eight Oscars out of a possible ten, including best actress for Columbia Records' Liza Minelli. She competed with another songstress, Dianna Ross, for the award. Also cited was Ralph Burns for best scoring (adaptation and original song score, soundtrack on ABC/Dunhill Records), and Joel Grey for supporting actor.

Best picture and actor awards went to Paramount Picture's "The Godfather" and Marlon Brando, respectively. The original eleven nominations that "The Godfather" had secured

were reduced to 10 when it was learned that part of composer Nina Rota's score had been used in an earlier film. Ironically Charlie Chaplin won in the category of best original dramatic score for "Limelight," a film first released some 20-odd years ago but ineligible until now because of a technicality.

(Cont'd on p. 30)

'Night Music' Wins 6 Tonys

NEW YORK — "A Little Night Music," a late Broadway entry this season, takes the Tony Awards musical honors this year with six awards.

The show, due for a cast LP from Columbia, won as best musical, libretto (Hugh Wheeler), score (Stephen Sondheim), best actress (Glynis Johns), supporting actress (Patricia Elloit), and costume designer (Florence Klotz). For Sondheim, it was his third straight Tony for a score, the others being "Follies" and "Company."

For staging and directing "Pippin," Bob Fosse won two awards. Interestingly, he was also named best director in last week's Oscars for "Cabaret." "Pippin," a Motown caster, also won three additional awards, for best actor (Ben Vereen), scenic designer (Tony Walton) and lighting designer (Jules Fisher).

The Tony awards show was broadcast on Sunday, Mar. 25, over ABC-TV. It's theme was Broadway's influence on the international scene, with taped excerpts of American musicals currently playing abroad.

City Of Hope Fete For Ostin

HOLLYWOOD—Mo Ostin, chairman of Warner Bros. Records, will be honored by the City of Hope Medical Center at a testimonial dinner at the Beverly Hilton Hotel on June 3. Ostin was chosen for the honor by the music, appliance and radio-TV division of the charity.

Cap/AFM Settle Differences

HOLLYWOOD — On Friday, Mar. 23, Capitol Records was removed from the American Federation of Musicians' Unfair List, announces Barry Kimmelman, Capitol vice president of administration. Recording sessions affected by the ruling resumed Sat. (24). Label reportedly owed \$300,000 to union.

NMPA Study On Soviet Copyr't OK

NEW YORK — The National Music Publishers Association is making a study of the implications of the Soviet Union's announcement of Feb. 27 that it will adhere to the Universal Copyright Convention.

NAPA's study will be in terms of the Soviets' move's impact on American music publishers. The association hopes to send a delegate to Moscow in the near future for discussion with the Soviet publishing houses concerned.

In another development, Dr. Yuri Matveev of Kiev University will speak on the subject of "Copyright Protection in the USSR" at the 11th Annual Jean Geiringer Memorial Lecture, under the sponsorship of the Copyright Society of the U.S.A. and New York University, on April 13 starting at 5:30 pm in the auditorium of the Time/Life Building in New York.

For the past three years, Dr. Matveev has been working in the copyright division of UNESCO, where he assisted in the preparatory work for the revision of the Universal Copyright Convention of 1971. After the lecture, he returns to his post at Kiev Univ.

FRONT COVER:



Chess Records is celebrating its 25th anniversary this year. A tribute to this event and a survey of the label's current achievements and goals under Marvin Schlachter, president of Chess/Janus, starts on page 47.

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THE EFFECT IS SHATTERING...

USA

Fed. Judge: Restaurant License For Radio Usage

NEW YORK — In a decision that clarifies a recent Supreme Court ruling on cable television—as it may apply to the licensing of performing rights in music—Federal Judge Joseph F. Weis, Jr. of the Western District of Pennsylvania has ruled that the owner of a restaurant which offers a radio station's music to its patrons via loudspeakers is required under the United States Copyright Act of 1909 to secure a license from the copyright owner.

His decision in the recent case of Twentieth Century Music Corp. vs. George Aiken in Pittsburgh stated that the Supreme Court ruling in *Fortnightly vs. United Artists Television* applied, as the Supreme Court had said in its decision, only to that factual situation which involved CATV dissemination of a motion picture, and not to radio dissemination of music.

In his decision, Judge Weis made reference to the 1931 decision in the case of *Buck vs. Jewell-LaSalle* in

Noel Coward's Death At Time Of Song Revival

NEW YORK — The death of Sir Noel Coward last week (26) at the age of 73 came at a time when the composer-playwright-actor-director was enjoying a revival of interest in his works, particularly his 300-song output.

Sir Noel, knighted on his 70th birthday, died of a heart attack at his home in Jamaica in the West Indies.

In recent months, the recording and publishing fields have responded to renewed exposure of his material with two original cast albums. Few York's "Oh, Coward!" (Bell) and London's "Cowardly Custard" (RCA). In addition, Bobby Short's 2-LP package of Coward songs was marketed recently, while Chappell Music issued several months ago a folio of 32 Coward songs, including "If Love Were All," "Mad About the Boy," "Mad Dogs and Englishmen," "Someday I'll Find You," "Zigeuner" and "A Room with a View."

Also, Monmouth-Evergreen released several albums of Coward performances from the 30's.

Among Coward's 27 works for the stage were such musicals as "Bittersweet," "Sail Away," "The Girl Who Came to Supper," "Pacifica 1870," "This Year of Grace," "Set to Music," "Tonight at 8:30" and "Operette."

Coward was born near London on Dec. 16, 1899. He was the son of an organist who also worked as an organ and piano salesman.

His last public appearance was on Jan. 14 when he attended a performance of "Oh, Coward!"

More Coward Product From M-E Via EMI

NEW YORK — Monmouth-Evergreen Records, which has marketed several Noel Coward LP's in recent months, plans further releases of works by the late talent in the fall. The company will offer Coward with Yvonne Printemps in "Conversation Piece" and Peggy Wood in Coward's "Bitter Sweet" and "Operette."

In addition, the company will release soon an album of "Irene" with Edith Day. The old show has been revived successfully on Broadway. Also in the works is a package of "Rio Rita," also featuring Edith Day. Monmouth-Evergreen has a deal with EMI for the release of old masters in this country.

which the courts upheld the contention of the American Society of Composers, Authors and Publishers that it was a public performance under the 1909 statute when a hotel owner furnished music to its guests rooms by means of loudspeakers or headphones which were wired to a master radio set in the building. In his current decision, Judge Weis ruled that *Fortnightly* decision did not govern the factual situation in this case because

"1. If the Supreme Court had meant to overrule *Jewell-LaSalle* it would have said so."
"2. Existing business relationships do exist as a result of a policy of ASCAP which it has followed since 1941 and, consequently, this is not a retroactive imposition of copyright liability."

"3. These existing business relationships are presently being governed, apparently successfully, by the Court in the Southern District of New York under the terms of the Consent Judgment. While copyright and anti-trust are different, of course, there is a seriously close connection because copyright is, after all, a form of monopoly."

"4. Consistency between the treatment of copyright as it applies to CATV and radio is not necessarily the just or only solution."

In addition, the Judge pointed out that ASCAP was already licensing more than 5,000 businesses similar to the Aiken firm and "5. Preservation of the status quo, until such time as Congress can intelligently deal with the problem in all its dimensions is more apt to accomplish substantial justice than the reversal of a practice which has been in operation for more than thirty years."

Armond Spec. Assistant To UA's Stewart

HOLLYWOOD — Gene Armond has been appointed to the position of special assistant to the president of United Artists Records, by Michael Stewart, president of the label.

In his new post, Armond will be handling special promotional projects for the record company and will continue to serve as general manager of the New York office, supervising all phases of activity emanating from it. He will report directly to Stewart.

Armond has been with United Artists Records in various major promotional capacities since 1969, prior to which he was promotion executive with Kapp and G.W.P. Records.



Armond

'Lemmings' LP On Blue Thumb

NEW YORK — An original cast album of "Lemmings" has been recorded live at the Village Gate Theater where National Lampoon's satirical review of the Woodstock Generation continues into its fourth smash month.

The album, distributed by Blue Thumb Records is scheduled to be released in mid-April.

Invictus Thru Col Custom Two Singles Bow

NEW YORK — Invictus label will be distributed by Epic & Columbia Custom Labels. Clive Davis, president of Columbia Records and Edward J. Holland, Jr., president of Invictus Records, have announced. The announcement was made simultaneously with the release of the first two records under the new arrangement, "Finders Keepers, Losers Weepers" by the RIAA gold record group Chairmen of the Board, and "Only Time Will Tell" by the top BMI writer and singer General Johnson. Columbia is shipping the two singles this week.

Since its inception three and a half years ago, the Invictus label, formerly

Chelsea Hook-up To Launch U.S. Bow Of B. Cadd

HOLLYWOOD — Chelsea Records is planning a trans-Pacific telephone hookup between Los Angeles and Melbourne, Australia as part of the campaign to launch Australian star Brian Cadd. The label will sponsor a telephone press conference between Cadd and Los Angeles disk jockeys and rock press to coincide with the American release of Cadd's single, "Every Mother's Son," in April.

Wes Farrell, president of Chelsea, feels that this new marketing innovation will be an important part of the campaign to introduce Cadd to the record industry and the American public. "The press tends to lose familiarity with foreign acts," says Farrell. "This will be a method of direct communication between the artist and the media."

Chelsea plans a series of trans-Pacific phone linkups across the country with media people to lend a personal touch to the introduction of Brian Cadd to American audiences. Farrell feels this coverage will give him a chance to speak for himself. RCA, Chelsea's manufacturer and distributor, is very excited about the new procedure and is giving Chelsea its full support in the project.

CTI '2001' Concert Set At Felt Forum

NEW YORK — CTI Records will host a "2001 Space Concert" to be held on April 20, at the Felt Forum in New York, reports label talent director Peter Paul.

Featured artists include Deodato, the Brazilian composer/arranger-pianist who is now represented in both the singles and album charts with "Also Sprach Zarathustra (2001)" and *Prelude/Deodato*, both on CTI label with his 10 piece ensemble. Also appearing are jazz musicians Freddie Hubbard, Stanley Turrentine, Ron Carter, Eric Gale, Jack DeJohnette, Bob James and the CTI Strings plus special attraction the Airtio Group.

Many of the musicians on the bill were represented in this year's Jazz and Pop and Downbeat polls. Hubbard, the trumpet player who won a Grammy Award for his *First Light* LP on CTI is just completing a European tour.

Tickets are priced at \$10, \$7.50 and \$5. Press for the concert is Connie de Nave Public Relations, Inc.

released thru Capitol Records, has rolled up a string of gold records by artists Freda Payne, Chairmen of the Board and The 8th Day. All Invictus releases are produced by Holland, Dozier, Holland Production Co.

In addition to the singles already released, Invictus is readying albums by Freda Payne, Chairmen of the Board, Brian Holland and Lamont Dozier for shipment by Columbia in the near future. Also forthcoming will be a new single by The 8th Day.

Columbia will provide Invictus with complete marketing functions under their new association as a member of the Columbia Custom Labels family. In order to develop close working relationships, executives from both companies have exchanged trips to New York and Detroit, the label's homebase. Plans have been coordinated to support upcoming artist tours and guest appearances. A number of special appearances to promote the newly released singles by the Chairmen of the Board and General Johnson are also being worked out.

Jerry Lee Lewis New Merc Deal; 10 Yrs w/Label

CHICAGO — Jerry Lee Lewis has signed a new deal with the Mercury label of Phonogram, Inc. Irwin Steinberg, label president, indicated it was a long-term, multi-album contract. The re-signing marks the start of Lewis' second decade with Mercury.

"In addition to the signing, there is a separate contract which provides for Jerry Lee to produce artists whose product will be distributed by Phonogram," Steinberg stated. "We welcome the continued presence of this great artist on the Mercury label. His many faceted talents will find their way in music having country, rock and religious roots. Jerry Lee Lewis is a legend with an impactive presence and a glowing future."

To plan for future, Lewis recently organized Jerry Lee Lewis Enterprises, Inc., under the direction of Roy Dean, to handle his business appearances. Jerry Lee has also reorganized his band and a rock tour is in the planning stages which will feature Heads, Hands and Feet as Lewis' backing group. The band was a major part of Lewis' "The Session" LP.

C&W & Rock Stardom

Lewis is currently in the position of having a Top 10 country LP in "Who's Gonna Play This Old Piano," plus the hit rock album, "The Session," which the label says looks to be the biggest selling album of his 17-year recording career. Phonogram expects to announce the gold certification of "The Session" shortly, which would be his first million dollar LP. Lewis recently taped appearances to be shown within the next month on the two top nationally televised rock music shows, "In concert" on ABC and the "Midnight Special" on NBC. He will also be a featured performer on the nationally televised *Easter Seal* telethon April 7.

The native of Serriday, La., has had one of the most colorful careers in music history, establishing himself in the mid-to-late 1950's as a rock and roll star. It was during that time that Lewis captured his three gold singles, "Whole Lot of Shakin' Goin' On," "Great Balls of Fire" and "Breathless." During the 1960's he got established as a rock singer, but also became one of country music's biggest recording artists. Last year he recorded "The Killer Rocks On," his first rock LP in five years, which led to "The Session," recorded in London with some of England's top rock musicians. Earlier this year he made his first appearance ever at the Grand Ole Opry, performing an unprecedented 15-minute show.

Name New Label Unit At NARM; June Board Meet

BALA CYNWD — The numbers of the manufacturers advisory committee of the National Association of Recording Merchandising (NARM) for the 1973-74 Association year has been announced by Jules Malamud, NARM director.

First instituted last year, the committee works with the NARM board in helping to solve mutual industry problems, in planning the annual NARM Convention, and in instituting new projects for the industry. Last year's Manufacturers Advisory Committee worked in planning the NARM Convention, in conjunction with the board and the convention committee, and in the institution of the annual Merchandiser of the Year Award, the manufacturers recognition for merchandising excellence.

Serving on the manufacturers advisory committee for 1973-74 are Robert Fead, A & M Records; Dennis Lavinthal, ABC/Dunhill Records; David Glew, Atlantic Records; Bud Katzel, Avco Records; Irv Biegel, Bell Records; Lewis Merenstein, Bud-dah Records; Don Zimmerman, Capitol Records; Marvin Schlachter, Chess/Janus Records; Bruce Lundvall, Columbia Records; Mel Posner, Elektra Records; Tony Martell, Famous Music Corp.; Herb Goldfarb, London Records; Rick Frio, MCA Records; Stan Moress, MGM Records; Philip Jones, Motown Records; Lou Simon, Phonogram; Richard Lienetti, Pickwick International; Jerry Schoenbaum, Polydor Records; Mort Hoffman, RCA Records; Sam Goff, Scepter Records; Mike Lipton, United Artists Records; and Edward Rosenblatt, Warner Brothers Records.

Board Meet

The first meeting of the new manufacturers advisory committee will be held on Monday, June 4, at the Century Plaza Hotel in Los Angeles, California, during the first meeting of the new NARM board. In addition to Malamud, and Earl W. Kintner, general counsel, members of the NARM Board in attendance will be Peter Stoeke, president (Taylor Electric, Milwaukee); David Lieberman, vice president (Lieberman Enterprises, Minneapolis); Jack Silverman, secretary (ABC Record and Tape Sales, Des Moines); Jay Jacobs, treasurer (Knox Record Rack Service, Knoxville); Harry Apostoleris, director (Alpha Distributing Co., New York); Jack Grossman, director (Jack Grossman Enterprises, Woodbury, New York); Daniel Heilicher, Director (J. L. Marsh, Inc., Minneapolis); David Press, director (D & H Distributing Co., Harrisburg, Pa.); and George Souvall, director (Alta Distributing Co., Phoenix).

Dick James Co. Seeks U.S. Acts

NEW YORK — As part of expansion plans for the Dick James Music organization in America, Dick and Stephen James have announced that they will be developing American artists to complement their British contingent of recording artists.

Louis Ragusa, general manager of Dick James Music, Inc., the American arm of the company, has already begun to meet with artists with an eye toward signing them. Ragusa is particularly seeking artists who both perform and write their own material. Singers, writers and musicians wishing to contact Ragusa can reach him at Dick James Music, Inc. 1780 Broadway in New York.

Dick James Music has an impressive list of British artists on its roster. They include Elton John, Phillip Goodhand Tait, Blackfoot Sue, Hookfoot, Sam Apple Pie, Stapley Markstein, Esprit de Corps and Coulson, Dean McGuinness and Flint.



Mrs. Richard M. Nixon displays one of the album covers of the White House Record Library presented by the Recording Industry Association of America to several hundred persons who attended the presentation ceremony. Also on the dais are, left to right: Willis Conover, chairman of the commission that selected the recordings; Stan Gortikov, president of RIAA, and Clive J. Davis, RIAA's board chairman, who presented the library to Mrs. Nixon in behalf of the Association.

London Pub Div. Coast Unit; New LeMel, Deane Slots

NEW YORK — Burlington/Felsted Music Corp. has opened offices on the West Coast as part of an expansion program disclosed by Mimi Trepel, managing director of the London Records publishing affiliate.

Ms. Trepel announced the appointment of Gary LeMel as professional manager of the new west coast offices which are located at 6464 Sunset Boulevard; tele: (213) 461-3371. Le Mel will report to Eddie Deane at the firm's headquarters in New York. In a related statement, Trepel said that Deane, who joined the company in 1971, has now been promoted to the post of general professional manager.

Born in England, LeMel received his degree in music from the University of Arizona and has been active in the industry for several years as a writer, recording artist and producer. He has scored films and been involved in music for numerous radio and TV shows. Most recently he was west coast professional manager for the Edwin H. Morris Co.

LeMel will work with the Burlington (ASCAP) and Felsted (BMI) catalogs and with new musical acquisitions including the works of B/F writers Tim Moore and Delsey McKay. He also will seek new material for the B/F production company, currently involved in launching the career of young Stephanie "Cookie" Mills.

Arrangements for the expanded activity on the West Coast were made on a recent trip by Trepel and Deane during which they visited with music business people with whom the company is affiliated there.



LeMel, Trepel, Deane

Boyle UA Controller

HOLLYWOOD — George Boyle has been appointed vice president and controller for United Artists Records, Inc., by Michael Stewart, president of the company.

For the past year, Boyle has been controller for U.D.C., Inc., and before that served in a similar capacity for De Laval Turbine, Inc., another subsidiary of Transamerica Corporation.

Boyle succeeds Frank Mason, who has been transferred to another assignment within the Transamerica organization.

Berkman Named Promo Chief At Polydor

NEW YORK — Jerry Schoenbaum, president of Polydor Incorporated, has announced the appointment of Harold Berkman as director of promotion for Polydor and its affiliate labels, effective immediately. Berkman will be responsible for promotion, publicity and artist relations.

A 15-year vet of the music industry, Berkman started out at ABC Paramount Records as a sales and promo man in the Baltimore-Washington area, moving on to MGM as regional promotion manager. Elevated to national promo manager, he oversaw development of Herman's Hermits, The Animals, the Lovin' Spoonful and other acts, and acted as liaison between the record and film divisions on all soundtrack projects, including "Dr. Zhivago" and "2001: A Space Odyssey."

Berkman's most recent executive post was as senior vice president at MGM Records, where he was involved in the total restructuring of the MGM organization, and the development of such acts as the Osmonds, Eric Burdon, Ritchie Havens, and Michael Parks, among others.

After six years at MGM, Berkman left to form Harbour Records, which was acquired shortly thereafter by Transcontinental Investing Corp. and was named senior vice president of TIC's music division. Then when TIC acquired operational and marketing control of MGM Records, Berkman found himself back at MGM as senior vice president.

Most recently, Berkman produced the Marina Strings for 20th Century Fox Records, including The Neil Diamond Songbook, and prior to that the music from the MGM film "Sky-jacked."



Berkman

Joyce Agency Inks Devon

NEW YORK — The Joyce Agency, one of the oldest talent management organizations in New York, has signed Miss Franceen Devon to a long term contract. She just recently finished an engagement at the New York Playboy Club. Van Joyce of the agency also announced that material is being gathered for her first album.

Amer. Song Fest Names Adv. Board

NEW YORK — The First American Song Festival, a song competition which will reach its climax during the Labor Day weekend, has named its nine-man Advisory Board. The board, which will assist on various aspects of the nationwide project, will assemble at the end of April.

In alphabetical order, the members are Bob Austin, publisher of Record World, Charles Koppelman, vice president and general manager of April Music, Don Heckman, vice president of A&R, RCA Records, Bruce Lundvall, vice president of marketing, CBS Records, Paul Marks, director of operations at ASCAP, Marty Ostrow, executive vice president of Cash Box, Russ Sanjek, vice president of public relations of BMI, Norman Weiser, executive vice-president of Chappell Music and Lee Zhitto, editor-in-chief and co-publisher, Billboard.

Larry Goldblatt, president of the First American Song Festival, announced, "We are very fortunate to have such an eminent panel to advise us on such matters as screening procedures, selection of screening personnel, judges, advertising, and other matters."

Goldblatt said that each member of the panel will be consulted individually on matters relating to his field of specialization.

The First American Song Festival competition, which is open to everyone, both amateur and professional, will have a \$50,000 first prize for the best amateur song, as well as a \$50,000 prize for the best song by a professional. It will be held Aug. 30 through Sept. 2, at the Saratoga Performing Arts Center in Saratoga Springs, New York.

KHJ, 7-Up Sponsor Preview Of 'Charlotte'

HOLLYWOOD — Radio Station KHJ and the 7-Up Bottling Co. will co-sponsor a special preview showing of Paramount's full length animated feature "Charlotte's Web," this Saturday (7) at 11:00 a.m., at the AVCO Embassy Theatre in Westwood, Calif. Andy Miele, vice president of marketing for Famous Music Corp., said the preview is being held in conjunction with the KHJ-7-Up "Name The Zuckerman's Famous Pig" contest, and will be hosted by Paramount recording artists, The Brady Bunch, whose current single is, "Zuckerman's Famous Pig."

The contest which awards a grand prize of a baby pig, had application's at 2,100 7-Up display locations in supermarkets and drugstores plugging the Brady's record, as well as the film version of "Charlotte's Web."

1000 Semi-Finalists

One thousand semi-finalists have been randomly selected from the applications sent in and have been invited to attend the final drawing on April 7, at the AVCO Embassy Theatre. The Brady Bunch will pick the grand winner from among the semi-finalists. The baby pig, who will also be in attendance, will be donated to a children's zoo in the winner's name.

The national release of "Charlotte's Web," a Hanna-Barbera/Sagittarius production, has been set for April 18. The soundtrack, written by the Academy Award winning Sherman Brothers, is currently in release. The "Baby Pig" contest is part of a mass media and marketing campaign set to promote the soundtrack and Brady Bunch single.

Johnny Rivers

Johnny Rivers



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Produced by Johnny Rivers.

Horowitz' 1st Scriabin LP In 20 Years

NEW YORK — The release of Vladimir Horowitz' most recent recording from Columbia Masterworks, "Horowitz Plays Scriabin," represents a triple celebration for Horowitz. First, it marks the first time in nearly 20 years that Horowitz has recorded an album entirely made up of works of Scriabin. Second, it celebrates the 100th anniversary of the birth of the Russian composer. Finally, the release of the recording coincides with the 1972 Grammy for best classical instrumental soloist (without orchestra) to Horowitz for "Horowitz Plays Chopin."

Horowitz has always had a strong affinity for Scriabin's piano music, and actually played for the composer when he was 11 years old in Kiev in 1915, a few months before the composer's death.

Bell Bows April LP's

NEW YORK — "The Night The Lights Went Out In Georgia" by Vicki Lawrence, "Introducing Lobo" and an O'Jays LP make up the three albums Bell Records will be releasing the first week in April.

In addition to the title tune, the Vicki Lawrence set contains "Killing Me Softly," "Little Green Apples," "Gypsies, Tramps and Thieves," "(For A While) We Helped Each Other Out" and "He Did With Me." Ms. Lawrence, who is a regular on the Carol Burnett TV show, is rapidly approaching the million-seller status with "The Night The Lights Went Out In Georgia."

"Introducing Lobo" contains his original "Me And You And A Dog Named Boo," "The Albatross" and "We'll Make It I Know We Will."

The O'Jays album is a repackaging of earlier releases by the group that includes "I'll Be Sweeter Tomorrow," "Look Over Your Shoulder," "You're Too Sweet" and "I Dig Your Act."

New Led Zep LP Released

NEW YORK — "House of the Holy," the first album in 17 months from the English rock and roll group, Led Zeppelin was released on March 28th.

On the new album, Jimmy Page plays guitar, John Bonham plays drums and John Paul Jones plays all keyboard instruments. Lead vocals are handled by Robert Plant, while the rest of the group supplies harmony and back-up.

"Houses of the Holy" contains eight original compositions by the group including "The Song Remains the Same," "The Rain Song," "Over the Hills and Far Away," "The Crunge," "Dancing Days," "D'yer Mak'er," "No Quarter," and "The Ocean."

Led Zeppelin has released four additional albums on Atlantic. Each of the preceding albums have received the Recording Industry Association of America's Gold Record Award for sales of one million dollars.

Dominos Gold; First For RSO

NEW YORK — "In Concert," the live album recorded by Derek and the Dominos at the Fillmore East and released in February on the newly formed RSO Records has been certified as gold by the RIAA.

Johnny Binstock managing director of RSO Records made the announcement, Derek and the Dominos were led by lead guitarist Eric Clapton.

RSO Records is distributed by Atlantic.



HARD NIGHT'S WORK—Columbia is rushing into release the original cast album of "Little Night Music." The Stephen Sondheim show recently won six Tonys including "The Best Musical Of The Year." Seen above are Goddard Lieberson, senior vice-president of CBS who produced the album; with the stars from the show, (left to right) Glynis Johns, Judy Kahan, Hermione Gingold and composer Stephen Sondheim.

10 New Capitol Albums For Apr.

HOLLYWOOD — Anne Murray's widely requested "Danny's Song" LP headlines Capitol's ten album April release according to Brown Meggs, Capitol Records vice president of marketing. "Danny's Song" features Ms. Murray in both studio selections and a live set recorded at the National Art Center in Ottawa.

Other featured contemporary releases for the month include a two-record set encompassing the best of the Quicksilver Messenger Service called "Anthology," "Pemmican Stash," Christopher Kearney's second

album for the label, and Lee Hazlewood's first Capitol album "Poet, Fool or Bum."

Debut LP's

Debut albums include Mike Deasy's "Letter to My Head," and Bob Pickering's "Appaloosa Rider" along with "Multiplication Rock," which is the title from the soundtrack of the children's information TV series.

C&W Release

Among the country & western releases are "Totally Instrumental With One Exception" by Merle Haggard's Strangers, "She's My Rock" by Stoney Edwards and "The Best of Jody Miller."

Capitol Records has already begun a comprehensive marketing program on behalf of these releases, said Meggs.

Evolution Sets Push On Quatro

NEW YORK — Loren Becker, president of Evolution Records, Stereo Dimension's major pop label, has announced plans for a major promo push on the new Michael Quatro Jam Band album "Look Deeply Into The Mirror." Quatro, who was a child prodigy at the keyboard, a regular on the Lawrence Welk Show until the age of 16 and a major concert promoter at the age of 20 now specializes in the rock/classical fusion utilizing piano, organ, moog and melotron.

"Mike Quatro possesses all those qualities needed to become one of the top recording stars of today," Becker explains. "His first album 'Paintings' laid the groundwork for strong progressive and FM airplay. 'Look Deeply Into The Mirror' is the culmination of a lot of great talent, work, sweat and experience. With a good promotional effort it should make the Michael Quatro Jam Band an international success." In accordance with the publicity campaign, Connie de Nave Public Relations, Inc. has been assigned as press house for Michael Quatro.

Avalanche Ships 'Borderline' LP

HOLLYWOOD — Avalanche Records, the disk arm of the United Artists Music Publishing Group, is now shipping a debut LP entitled "Sweet Dreams and Quiet Desires" by Borderline. The group, consisting of James Rooney and Jonathan and David Gershen, is based in Woodstock, N.Y., where the album was recorded at Albert Grossman's Bearsville Sound Studio.

Borderline's recording sessions were filled out by many major Woodstock musicians, including John Simon, Garth Hudson and Richard Manuel from "The Band," and Ben Keith.

Borderline is currently negotiating for a major North American personal appearance tour, to be announced in the near future.



THE DRIFTER—Dobie Gray "drifted" into Cash Box offices recently for a visit with Cash Box president, George Albert (second from right), Christie Barter, west coast manager (left), and Chuck Meyer, MCA promotion manager (right). Dobie Gray's hit single "Drift Away" continues to move up the charts (#22 in Cash Box) along with his recently released Decca LP of the same name. Plans are now being made for an extensive tour for Dobie Gray in the spring.

Polydor Sets April For 'Strauss Family'

NEW YORK — Polydor Inc. has set an April release date for "The Strauss Family," a collection of waltzes and other works performed by the London Symphony Orchestra as arranged and conducted by Cyril Ornadel. The two-LP set shipping April 2, is designed to coincide with the seven part television series of the same name premiering Saturday, May 5 on the ABC network and continuing on the six Saturdays following.

Polydor is planning a major promotional campaign for both the series and album in conjunction with the ABC-TV network. Posters, streamers, album jackets, and other point of sale material will be distributed in time for the series premier. Major trade ads will precede the opening broadcast followed by consumer ads, TV spots, and advertising in all major cities.

The series, produced in London by Sir Lew Grade's Associated Television Corporation combines the best of music and a biography of the Strauss Family, and stars Eric Woofe, Stuart Wilson, Nikolas Simmonds, Tony Anholt, Anne Stallybrass, Barbara Ferris, Margaret Whiting, Derek Jacobi and Georgina Hale. A varied selection of waltzes, polkas, marches and overtures contained in the broadcast includes "Fledermaus," "Gypsy Baron," "The Emperor" and "Blue Danube" waltzes as well as conductor Ornadel's "Theme From The Strauss Family."

Angel Preems 'Joan' In Apr.

HOLLYWOOD — Angel Records will release in April the very first recording of Verdi's early opera "Giovanna d'Arco" featuring Montserrat Caballé, Plácido Domingo and Sherrill Milnes. The London Symphony Orchestra and Ambrosian Opera Chorus are conducted by James Levine, in his Angel debut.

Spark LP On Ravi Shankar

NEW YORK — Spark Records will release a new Ravi Shankar album, "Transmigration Macabe," on April 1, reports label vice president Ralph Peer, II.

"Transmigration Macabe" consists of music composed and performed by Shankar. Also performing on the album is Alla Rakha, who, along with Shankar, won an Album Of The Year Grammy this year for his performance in "The Concert For Bangla Desh"; Kamala Chakravarti and Les Structures Sonores.

Shankar recently announced his intention to retire in three years from concerts in the west in order to concentrate on teaching his disciples in India.

Alice Cooper Gold 'Babies'

NEW YORK — "Billion Dollar Babies," the latest album by Alice Cooper, has been certified for a gold record award. The album is the fourth consecutive gold album for Cooper, previous awards going to "Love It to Death," "Killer" and "School's Out."

Cooper is currently in the midst of a 56-city nationwide tour, featuring the "Billion Dollar Babies Show." Upcoming dates include Detroit's Cobo Hall, April 4 & 5, Pittsburgh Civic Arena, April 6, Ft. Wayne Coliseum, April 8, and the Chicago Amphitheatre, April 9 & 10.



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LOVE ME DO
PLEASE PLEASE ME
FROM ME TO YOU
SHE LOVES YOU
I WANT TO HOLD YOUR HAND
ALL MY LOVING
CAN'T BUY ME LOVE

A HARD DAY'S NIGHT
AND I LOVE HER
EIGHT DAYS A WEEK
I FEEL FINE
TICKET TO RIDE
YESTERDAY

HELP!
YOU'VE GOT TO HIDE YOUR LOVE AWAY
WE CAN WORK IT OUT
DAY TRIPPER
DRIVE MY CAR
NORWEGIAN WOOD (THIS BIRD HAS FLOWN)

NOWHERE MAN
MICHELLE
IN MY LIFE
GIRL
PAPERBACK WRITER
ELEANOR RIGBY
YELLOW SUBMARINE



A TWO LP SET ON APPLE



THE BEATLES 1967-1970

STRAWBERRY FIELDS FOREVER
PENNY LANE
SGT. PEPPER'S LONELY HEARTS CLUB BAND
WITH A LITTLE HELP FROM MY FRIENDS
LUCY IN THE SKY WITH DIAMONDS
A DAY IN THE LIFE
ALL YOU NEED IS LOVE
I AM THE WALRUS
HELLO GOODBYE
THE FOOL ON THE HILL
MAGICAL MYSTERY TOUR
LADY MADONNA
HEY JUDE
REVOLUTION
BACK IN THE U.S.S.R.
WHILE MY GUITAR GENTLY WEEPS
OB-LA-DI, OB-LA-DA
GET BACK
DON'T LET ME DOWN
THE BALLAD OF JOHN & YOKO
OLD BROWN SHOE
HERE COMES THE SUN
COME TOGETHER
SOMETHING
OCTOPUS'S GARDEN
LET IT BE
ACROSS THE UNIVERSE
THE LONG AND WINDING ROAD



A TWO LP SET ON APPLE



Schlissel Elektra's Controller

NEW YORK — Mel Schlissel has been appointed controller of Elektra Records, reports vice president in charge of finance Jack Reinstein. Schlissel comes to Elektra from Famous Music, where he was chief financial officer of that company. He replaces Bob Brodbeck, who has transferred to the controllers staff of Warner Communications Inc., Elektra's parent company.

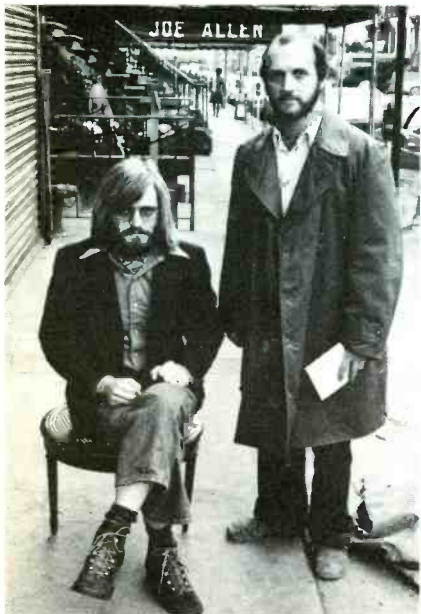
In addition, Bob Giavonnettone has been named assistant controller. Giavonnettone has been with Elektra for nearly two years, and previously worked in the internal auditing department of WCI.

Ms. Gordean To Tomorrow, Today

NEW YORK — Candy Leigh has appointed Meg Gordean an account exec for the Tomorrow Today public relations agency. Ms. Gordean has been working with the agency on behalf of Ayn Rand's play "Penthouse Legend" and will represent the Alvin Ailey City Center Dance Theater and the Outdoor Spring Dance Festival.

The agency also represents Bette Midler, Warner Bros. Music Publishing, Stereo Dimension Records, and the Ayn Rand Newsletter.

Meg Gordean, a member of ATPAM (Association of Theatrical Press Agents and Managers), has worked with Broadway productions including "Company," "Cabaret" and "Zorba" and recently handled press liaison for the New York visit of the Chinese acrobats.



JOINT EFFORT — David Lucas Associates, Inc. has announced the formation of Lucas/McFaul, a new music production house serving the advertising and recording industries. David Lucas and Tom McFaul will be partnered in the company.

Shown above are Thomas McFaul (seated) and David Lucas in front of the headquarters of their newly-formed music production firm, Lucas/McFaul, and their Warehouse Recording Studio, both at 320 West 46th Street, N.Y.C.

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Capitol Promotes 2

HOLLYWOOD — Kenneth V. Northrup, assistant treasurer, Capitol Records, Inc., has made the following changes in the insurance & banking and accounts receivable departments:

Marc Weisinger, supervisor, accounts receivable, will be moved to insurance & banking as insurance & banking analyst. He will report to Northrup.

Jill Simmons, formerly junior accountant on the foreign associates desk in royalty & license, will replace Weisinger as supervisor, accounts receivable. She will report to Lee Karstens, accounts receivable manager.

Medow Joins Almo Prod.

HOLLYWOOD — Evan Medow has been named the exec in charge of business affairs for Almo Productions, the full-service music production company, by Michael Arciaga, director of Almo Productions.

Medow, who also serves as director of the Rondor Group, the foreign publishing arm of Irving/Almo, comes to Almo Productions from the law firm Schlesinger, Hirschman and Dave. Prior to that, he worked as house counsel to ABC-Dunhill Records and Paramount Records.

Carter To Romar

HOLLYWOOD — Mel Carter has been signed by MGM exec Tony Scotti to Bob Marcucci's Romar label, distributed by MGM. Carter's manager, Zelda Sands, negotiated the deal whereby Scotti will produce the singer.

Robinson To Feighan PR

HOLLYWOOD — Heidi Robinson has joined Francis X. Feighan Public Relations as an account executive. She brings to the firm David Clayton-Thomas and Proctor and Bergman (of the Firesign Theatre) as clients.

Prior to her new position, Ms. Robinson was a publicist at Columbia Records on the west coast.

Easler To Castle Music

NEW YORK — Chuck Easler, former road manager for the Beach Boys, Kate Taylor, Alex Taylor and most recently Cat Stevens has joined Castle Music Productions, according to Peter Casperson, president of the Boston-based management-production complex.

Easler is expected to coordinate all television and tour activities of Martin Mull, whose second Capricorn album (distributed by Warner Bros.) has just been recorded live in Hollywood. Mull is managed by the Castle Music interests.

At an earlier stage of his career, Easler also worked in promotion for the Mike Douglas Show and produced for both Taft Broadcasting and Triangle Broadcasting.

Frydel To Lavsky

NEW YORK — Ann Frydel has been appointed to the position of Business Manager of The Music House, reports Richard Lavsky, president of the firm.



ECLIPSE—Capitol Industries' president Bhaskar Menon and Pink Floyd, manager Steve O'Rourke congratulate members of Pink Floyd on both the success of their current U.S. tour and the "Dark Side of the Moon" Lp at a reception in their honor held at The Four Seasons. Seated (left to right): Roger Waters, David Gilmour, Bhaskar Menon, Richard Wright, Nick Mason. Standing, left to right, Steve O'Rourke, Stu Yahm, artist relations, Capitol Records.

Ms. Oxley To American City

NEW YORK — Suzi Oxley has been appointed talent coordinator of American City Foundation Ltd. according to George Davis president. She will be in charge of booking talent for the 18,000 seat mainstage area for American Citifair which will run in Boston June 14-24. She will also book talent for the 16 concert Sunset Series, formerly held on the Boston Common, now being produced at the 20,000 seat Suffolk Downs Racetrack Stadium.

Prior to joining American City Foundation Ltd., Ms. Oxley worked as an account executive in the New York offices of Gibson & Stromberg and for Atlantic Records.

For further information about American Citifair and the Sunset Series, Ms. Oxley may be contacted at (212) 675-7604.

Manchester To IFA

NEW YORK — International Famous Agency, Inc. has signed to its talent roster Melissa Manchester (Bell Records) for exclusive representation.

She is currently recording her first LP for Bell Records, produced by Hank Medress, aimed at April 1 release, and is scheduled for guest spots on the Jack Paar and Mike Douglas shows.

Humble Pie H'wood Sign Is Electric

HOLLYWOOD — Humble Pie's "Eat It" billboard on the Sunset Strip in Hollywood has scored a first among all such outdoor record company advertising. It is the first music board to use a flashing computerized message at the bottom. The computer messages were added four days after A&M Records set up the original Humble Pie board.

Messages are either flashed "live" on the board, or sent via tape, transmitted by a special typewriter in A&M's office in Hollywood, about three miles away. Chuck Cassell, A&M copywriter, handles the messages.

The computer and billboard design were created by Craig Butler, part of the current \$200,000-plus A&M campaign for Humble Pie. Butler conceived and executed the ideas, in association with the label, which called him in as marketing concept designer.

Butler's Los Angeles-based company is called 455-2507 (213), which is his firm's phone number. Art Snyder is Butler's assistant in the advertising, marketing and consulting firm.

The Humble Pie billboard will remain up until mid-April. The computer will then be used by other record companies for their boards, but "Eat It" will be credited as being first to use it.



HONORED GUESTS—The prime minister of Canada and his wife, Mr. and Mrs. Pierre Elliot Trudeau, were in the audience when Anne Murray headlined at Ottawa's National Art Centre, and visited with the entertainer following her performance. Among subjects discussed was Miss Murray's forthcoming concert tour of England, which begins in mid-April and includes shows at the London Palladium and Royal Festival Hall. The Capitol artist, whose current single, "Danny's Song," has become a major chart hit, will be sharing the bill with Glen Campbell. She recently was named Canada's "female vocalist of the year" for the third consecutive time.



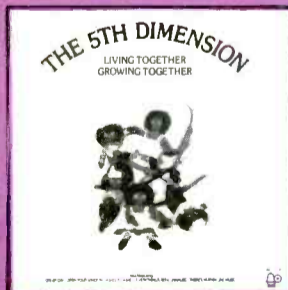
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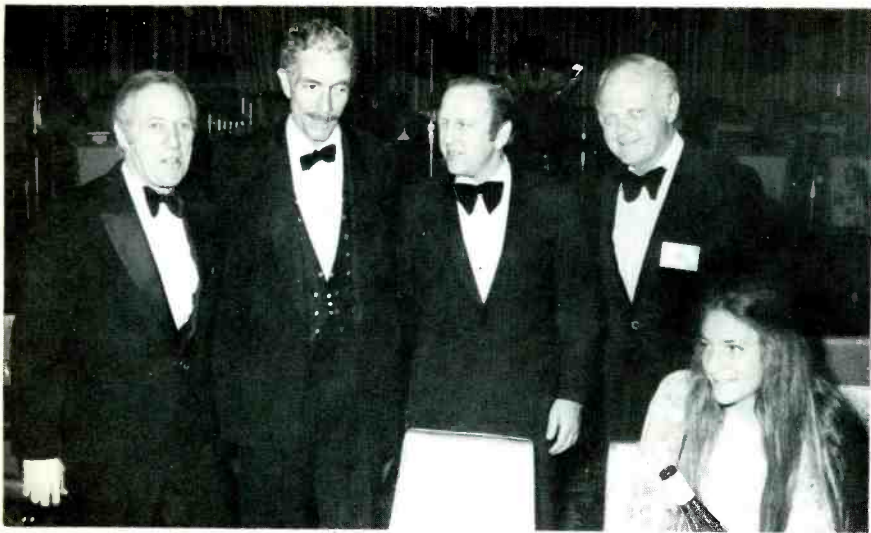
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PORTRAIT/BELL 6045

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D.C. CURRENT—Huddling at the RIAA Dinner in Washington on Mar. 21 are (left to right): Leonard Garment, special advisor to president Nixon on cultural affairs; Senator Claiborne Pell, recipient of the 1973 RIAA cultural award; representative John Brademas of Indiana, who received the award last year, and RIAA's president, Stan Gortikov.

Form Visual Arm Of Far-Out

HOLLYWOOD — Foolish Productions, a "free-expression" company dealing with the visual arts, has been formed by writer-performer Murray Roman. The new television-film production company will be the audio/visual arm of Far Out Productions, which produces and manages War.

Roman, president of Foolish Productions, also reports he has concluded a deal with UA Records to produce three half-hour television specials, the first to be titled "A Sense of War." Roman revealed that this special will concentrate on the sound of War, a kind of "an adult Sesame Street," which will be filmed at the Far Out Productions studios in Hollywood starting April 15.

Roman pointed out that this was the first time UA Records had entered

into the field of television and films with an independent on a production level. "There is a degree of concern from UA on how contemporary artists should be presented on television today," he said.

Announcements of the other two Foolish specials, and personnel, will be released at a later date, according to Roman.

Agnews Greet Ennis

NEW YORK — BASF artist Ethel Ennis opens this week (2) at the Persian Boom in the Hotel Plaza. Vice-president Spiro Agnew and family are expected at the opening night festivities. Ms. Ennis will appear for one month and will be singing many Gladys Shelley songs from her recent LP.

Pelegrin Label Opens Office

HOLLYWOOD — Pelegrin Records officially opened its doors last week at 10945 Victory Blvd. here president Warren Grone announced the new firm's first release, an album by vocalist Leslie Jon.

Jon, a Montebello native, was signed by Grone following a successful series of summer cruises as shipboard entertainer. Jon had previously won twice at the Hollywood Bowl's Battle of the Bands in two different vocal categories.

New 'Look' Label

WASHINGTON — Thomas Karter has announced the organization of Look Records. The label will have offices in Washington, D.C., Silver Spring, Md. and New York City.

The initial single scheduled for release is "I'll Go On" written and recorded by Michael Lloyd. An album is presently in production.

NRC Summer Gigs In Alaska

HOLLYWOOD — Northwest Releasing Corp., one of the nation's largest presenters of talent, will expand its promotional efforts into Alaska this summer.

The company, which produces some 500 concerts a year in the northwest, Utah, Colorado, Hawaii and Western Canada, will regularly present acts into West High Auditorium in Anchorage.

The first productions will begin in July and run through the summer. Jerry Lonn, vice president of Northwest, will announce the initial artists within the next two weeks.

'Hot August' Song Book

NEW YORK — Charles Hansen has published a 110-page songbook of the 22 tunes performed in Neil Diamond's "Hot August Night" MCA LP. David Rosner edited the book based on the #1 album, recorded live at the Greek Theatre in Los Angeles.

"We set out to avoid the very common 'souvenir book' effect that music books often become," Rosner notes. "Instead, we concentrated on providing arrangements in the 'comping' style and included a brief piece by Bob Hilburn of the Los Angeles Times.

"We tied the artwork in with the album graphics, but did not duplicate them, primarily to create an attractive package with an existence of its own. Very often the graphic approach to records and books is confused. We feel the two forms, though related in song content, are quite different and should be treated separately to take advantage of these physical and utilitarian differences."

MGM To Sponsor Press Club Music Award

HOLLYWOOD — MGM Records will sponsor the only music-oriented award in the forthcoming 15th Annual Journalism Awards competition of the Greater Los Angeles Press Club.

The cash prize will be presented to the writer of the best article or review in the field of contemporary music, won last year by Robert Hilburn of the Los Angeles Times.

The award category was instituted three years ago. Winners will be announced at a dinner gala on Thursday, April 28, at the new Coconut Grove.

Professional Songwriters



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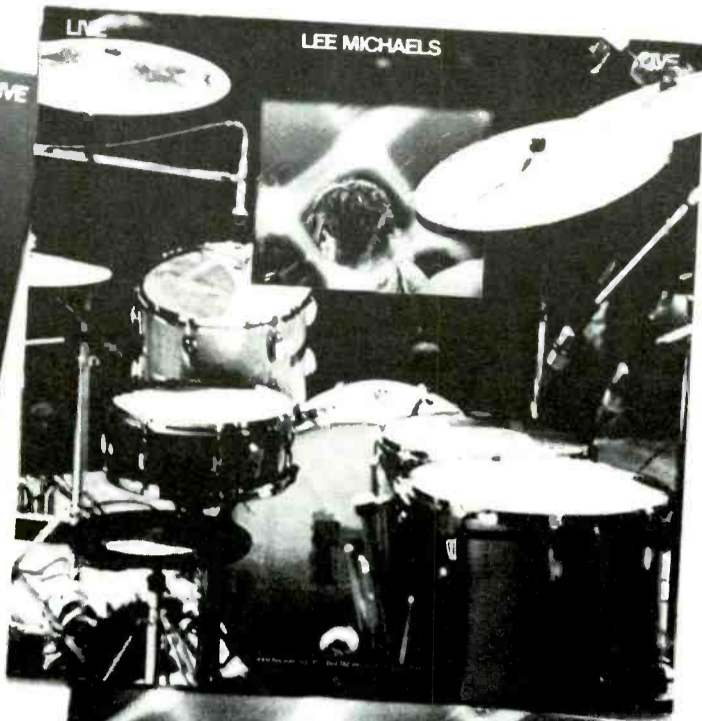
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SIDE 1
HOLD ON TO
FREEDOM 7:20
STORMY
MONDAY 7:20

LEE MICHAELS



SIDE 2
MAD DOG 4:55
MY LADY 7:05
THUMBS 7:15



SIDE 3
DAY OF
CHANGE 7:30
DRUM
SOLO 6:20
WAR 4:30

ART DIRECTION
ROLAND YOUNG
DESIGN JOHN VAN
HAMERSVELD
KEITH KNUDSEN
DRUMS

SIDE 4
FORTY REASONS 1:40
OAK FIRE 1:15
HEIGHTY HI 3:15
ROCK ME BABY 1:15



Lee Michaels Dive

Lee Michaels Dive

A&M Records announces the release of SP 3518, "Live."

LEE MICHAELS LIVE
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cash box/singles reviews

Picks of the Week

ELVIS PRESLEY (RCA 0910)

Steamroller Blues (3:07) (Blackwood/County Road, BMI—J. Taylor)
From Elvis' "Aloha From Hawaii" album comes this electrically charged track that's been knockin' 'em dead all over the world. James Taylor tune is given classic reading by the King in his bid for another top 10 charter. Look for this one to become an international best seller. Flip: "Fool" (2:42) (Gladys/Intersong U. S. A.; ASCAP—Sigman, Last)

ALICE COOPER (Warner Bros. 7691)

No More Mr. Nice Guy (3:05) (Ezra, BMI—Bruce, Cooper)
The Alice Cooper phenomenon continues to blaze a remarkable trail of instant hits and super theatrics across the continent. This track culled from their "Billion Dollar Babies" album is already a hot chart item and it looks as though there's no stopping it at all. Flip: No info. available.

JIM CROCE (ABC 11359)

Bad Bad Leroy Brown (3:02) (Blendingwell/Wingate, ASCAP—Croce)
Well, Croce's done it again! Here he's come up with a delightful new single in the same musical vein as his "You Don't Mess Around With Jim" smash that started his career. This one is a natural for top 10 honors. Flip: No info. available.

JAMES TAYLOR (Warner Bros. 7695)

Hymn (2:24) (Country Road/Blackwood, BMI—Taylor)
From his "One Man Dog" album comes another pop oriented single certain to gain immediate top 40 acceptance across the country. It won't be long before this one is charted. Flip: No info. available.

EDWARD BEAR (Capitol 3581)

Close Your Eyes (2:58) (Eeyor, CAPAC—L. Evoy)
Canadian group who struck gold with their previous "Last Song" effort seems most likely to repeat their chart success with another love saga. Again, clear, crisp vocals and simplicity highlight this fine outing. Flip: "Cachet County" (4:05) (Eeyor, CAPAC—Ellis)

CYMANDE (Janus 215)

Bra (3:48) (Heavy, BMI—Patterson, Scipio)
It took some time before everyone caught on to "The Message," but once they did, it became universal. Well, Cymande is back with another monster outing from their album, and this too is a surefire candidate for immediate pop and r&b success. Record will explode nationally. Flip: "Ras Tafari Folk Song" (3:08) (Heavy, BMI—Rose, Gonzales)

THE GUESS WHO (RCA 0926)

Orly (2:53) (Dunbar/Cirrus, BMI—Cummings)
Continuing with their steady diet of one hit after another, this latest also comes from group's "Artificial Paradise" album and again accents group's fine vocal capabilities. Will soon soar to top 40 chart status. Flip: No info. available.

THE IMPRESSIONS (Curton 1985)

Thin Line (3:54) (Curton, BMI—R. Tufo)
"Preacher Man," the group's last outing just grazed the charts, but this one is going all the way. Rich Tufo did an incredible job handling the production and arrangement of this classic-to-be by a group that has had more hits than anyone can count. Add this one to the list. Flip: No info. available.

DENISE LA SALLE (Westbound 215)

What It Takes To Get A Good Woman (2:59) (Fame, BMI—O. B. McClinton)
Denise really tears into this O. B. McClinton tune and certainly makes her point! A consistently fine performer, Denise will no doubt ride high on both pop and r&b charts with this dramatic effort. A scorcher from start to finish. Flip: "Making A Good Thing Better" (3:09) (Ordona/Bridgeport, BMI—La Salle)

Choice Programming

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

THE SUPREMES (Motown 1225)

Bad Weather (2:59) (Stein & Van Stock/Black Bull, ASCAP—Wonder, Tucker)

RAY CHARLES (ABC/Tangerine 11351)

I Can Make It Thru The Days (3:15) (Tangerine, BMI—Charles, Ervin, Robinson)

JOE TEX (Dial 1012)

All The Heaven A Man Really Needs (3:05) (Tree, BMI—Tex)

HEADS, HANDS & FEET (Atco 6923)

One Woman (3:24) (Jamarine, ???—Smith, Hodges, Gavin)

DOUG DILLARD (20th Century 2019)

My Grass Is Blue (2:11) (Lansdowne/Winston, ASCAP—Dillard)

JOE HILL (Babylon 1103)

Mama Come Home (3:20) (Butterfly Fushire/Fancy Spats, ASCAP—Hill)

CODY MARSHALL (Wizdom 1988)

Oh Rosanna (2:53) (Dick James, BMI—Tait)

KOOL & THE GANG (DeLite 555)

Country Junky (2:54) (Delightful/Gang Music, BMI—Kool & Gang)

KEITH HAMPSHIRE (A&M 1432)

First Cut Is The Deepest (3:48) (Duchess, BMI—C. Stevens)

Having already scored with his initial "Daytime Night Time" release, Keith Hampshire will increase his appeal and following with this great rendition of Cat Stevens' material sure to please pop programmers across the boards. This is destined to be Keith's second hit record! Flip: No info. available.

FIVE DOLLARS SHOES (Neighborhood 4211)

Your Rock 'N Roll Band (2:50) (Neighborhood, ASCAP—Diamond)

Rock 'n Roll seems to be the music of the day, and Five Dollar Shoes tells us all about it via their latest single release filled with gusto and drive. Makes for perfect top 40 programming in almost any area. Flip: No info. available.

WILLIE HUTCH (Motown 1222F)

Brother's Gonna Work It Out (2:56) (Jobete, ASCAP—Hutch)

This infectious entry by Willie Hutch is from the Mack track which he scorched. Cinerama has already been playing it in national radio spots to promote the film. The song features a solid lyric delivered by Hutch and backed up by felicitous females singing, "Brother Gonna Work It Out." Tune is gonna work itself to the top of the charts. Flip: no info. available.

THE TAMS (ABC 11358)

Don't You Just Know It (2:44) (Ace, BMI—Vincent Smith)

This version of the Huey Piano Smith track will gain immediate airplay in most r&b markets while still mustering enough strength to cross over into pop territory. Song is a natural for group who have recently had great success abroad. Flip: No info. available.

Newcomer Picks

ROGER DALTRY (MCA 40053)

Giving It All Away (3:37) (Track, BMI—Courtney, Sayer)

Solo ventures are nothing new to members of the British supergroup, The Who. First, it was bassist John Entwistle who how has two to his credit. Then, group leader Pete Townshend. Now, it's Daltry's turn and he turns in quite an impressive performance from his forthcoming album. This one will get immediate airplay and mighty sales! Flip: No info. available.

DANA COOPER (Elektra 45845)

Love, Baby, Friend (3:00) (Drunk Eye, BMI—Cooper)

Dana Cooper is a remarkable new singer/songwriter from the James Taylor school of delivery. His style is refreshing and uncluttered. This track culled from his recent LP is deserving of immediate attention because it reflects just a sampling of Cooper's many talents. This one is a winner. Flip: No info. available.

SLEEPY HOLLOW (Family 0916)

Sincerely Yours (3:01) (Home Grown/World Vitamin, BMI—Billay)

Group that vocally sounds so much like the Beatles debuts with an incredibly interesting song that requires several listenings to really appreciate. But rest assured that the record is worthy. This could be one of those slow moving sleeper records that suddenly explodes nationally, so watch it carefully. Flip: "Hades" (6:16) (same credits)

BARRY WINSLOW (Big Tree 16-000)

Get To Know Me (2:33) (Kaiser/Famous/Boo, ASCAP—Winslow, Steddom)

If it's true that ballads seem to sustain longer on the charts, then this one will last forever. A beautiful rendition of a tune that will become an instant favorite in pop and MOR circles. Don't miss out on this one. Flip: "Where There's Love There's Fire" (3:07) (same credits)

MONDA (Buddah 347)

Orvie & Willy (3:08) (Donka, ASCAP—Sciarrotta, Emenegger)

Orvie and Willy as you may guessed are Orville and Wilbur Wright, and Monda, as you also may have guessed was formerly known as Daddy Dew Drop. This time around (and also in the novelty bag) artist relates an historical story with a 'now' hook line. Flip: No info. available.

After eight months, everybody's playing in Clint Holmes' playground.



"Playground in My Mind" was released eight months ago. Finally, everyone's coming around.

Kal Rudman has been front-paging it for ten weeks.

Bill Gavin's been reporting it for six weeks.

It's gathering bullets on the charts. It hit No.1 in Wichita and stuck there for seven weeks. It's getting some of the hottest listener response and phone requests all over the country.

But judging by the way it's moving, this is all old news. For the latest on Clint Holmes' "Playground in My Mind," stay tuned to the trades.

On Epic Records 



ATLANTIC MEMBERS—Ahmet Ertegun, president of Atlantic Records has announced the signing of Heads, Hands and Feet to an exclusive recording contract. Previously with the Capitol label, Heads, Hands and Feet were signed to Atlantic by Warner-Elektra-Atlantic's A&R controller, Martin Wyatt. Under the terms of the contract, individual members will have freedom to record solo ventures, or in any combinations they may choose. Shown in photo (l.-r.) are: Pete Gavin (H, H & F); Atlantic president, Ahmet Ertegun, Chas. Hodges & Tony Colton (H, H & F); manager Reg Lock; Albert Lee (H, H & F); Atlantic senior vice president and general manager Jerry Greenberg; and group member Ray Smith.

Music Maximus Promotes Film, Show Scores

NEW YORK — Jay Morgenstern, Frank Military and Nan Pearlman of Music Maximus are exploiting a number of film and show scores.

The "Godspell" film has just been released by Columbia Pictures with the sound track album going to Bell Records (label's Broadway cast album of the show score has been certified gold). There is one new song, written by Steve Schwartz, in the film, "Beautiful City," which will join "Day By Day" as a standard.

In addition to "Godspell", Maximus is well represented in films. Firm will be publishing the scores to four new films being produced by Lansbury/Beruh, one produced by Stuart Duncan and one by Regina Pierce. Maximus represents the publishing interest of Palomar Films producers of "The Heartbreak Kid" and "Sleuth," both of which had multi-academy award nominations, including best score for "Sleuth".

Maximus is publishing the score to Stuart Duncan's Production of the Hugo Peretti, Luigi Creatore and George David Weiss musical, "Smile, Smile, Smile" opening this April (4) in New York. Firm will also publish the score to a new Lansbury/Beruh musical written by Larry Grossman and Drey Sheppard opening on Broadway this fall.

War Takes Execs To Euro

HOLLYWOOD—Steve Gold, president of Far Out Productions, and Mike Stewart, president of United Artists Records, will tour Europe at the end of April on behalf of UA's top-selling group, War.

Gold and Stewart will visit UA's European facilities and licensees to insure a consolidated international artist campaign behind War, whose "The World Is a Ghetto" single and album are million-sellers in the U.S.

Gold will also be scouting locations for concerts for War's upcoming European tour, tentatively set for late this year. He plans to check out the facilities of London's Wembley Stadium and several large concert halls and soccer facilities on the European continent.

Chelsea Moves

HOLLYWOOD — Effective Monday (2), Chelsea Records officially moves its offices to 9200 Sunset Blvd., Suite 620, Los Angeles, California 90069. The new phone number is (213) 273-4922.

Ad Apology

HOLLYWOOD — ABC/Dunhill Records would like to make a special apology to Richard Podolor, producer of Three Dog Night. In a recent advertisement for the group, Podolor's name was misspelled.

ATI Long-Range Drive On Deep Purple, Uriah Heep

NEW YORK—The trend toward long-term development of recording and performing acts after their "heyday" is evidenced in the campaign developed by American Talent International for Deep Purple, as well as in the campaign created by Uriah Heep.

Ira Blacker, ATI's exec. vice president in charge of the concert area, says that "Uriah Heep and Deep Purple are two acts that have achieved programmed building and re-building.

"Deep Purple, renowned British act, was a major attraction in many world markets, with the exceptions of America and Canada, when they signed with ATI in 1971. Beginning its re-building process, ATI launched them on a cross-country tour with Rod Stewart and the Faces in July, 1971. This was followed by primary ex-

posure in the largest facilities in 20 cities (resulting in an overall gross exceeding \$80,000."

From Oct. to Nov. 1971, Deep Purple headlined a second cross-country tour, their average price rising to \$5,000 per day. This was quickly followed by a 10-city tour in July of '72, during which their price was \$7,500 per day. Riding in on the heels of the previous tour and months of advance promotion by Warner Bros., the group's label, they sold out in advance in every city.

Coordination between the group's managers, ATI and the record label was stressed throughout the group's re-development period. Blacker worked closely with Joe Smith and Bob Regehr at Warner Bros., and with John Coletta and Tony Edwards, managers of Deep Purple.

In August of 1972, the group's guarantees rose to \$10,000 per day, and by the Nov. and Dec. tour of 1972, they averaged \$15,000.

During the up-coming series of dates, they will play the largest auditoriums in the country, and have already broken The Rolling Stones' record at the Denver Coliseum, thus adding a second day, as well as adding on a third concert at the Madison Square Garden complex in New York.

On the April June tour, the group will average between \$30,000 to \$40,000 per day, and will continue to break attendance records everywhere, according to Blacker.

Uriah Heep

Uriah Heep, a group that made its appearance in 1971, toured The States with Three Dog Night with minimal results. During their first tour under ATI's guidance, in Jan. of 1972, they were the opening act on a bill with Buddy Miles and Deep Purple, averaging \$1,000 per day. ATI's building of this new, relatively unknown act continued, when they were featured on a bill as special guests with Cactus and Dreams.

In July, 1972, they were booked as a headline act, playing only their strongest areas. This pre-planning had the effect of lending a mass impetus to record sales in these markets, according to Irwin Steinberg, head of Mercury Records. The force of the tour and national promotion pushed Uriah Heep's LP into the top 20 on the charts.

A two-month tour followed, in which they played as special guests on a bill with Savoy Brown throughout the midwest and west coast, and then headlined with their own package in Canada, the south and the east coast.

Their recently concluded Feb., 1973, headlining tour of large halls across the country was a sell-out; the group averaged \$20,000 per day after percentages.

"I worked with Steinberg at Mercury and Gerry Bron, Heep's manager, every step of the way," said Blacker. "Our plan was to mesh record promotion and live concerts — and avoid haphazard bookings."

Future bookings include a tour of Japan in March, followed by a six-week cross-country tour of The States.

In addition, a package headlining Uriah Heep is currently being lined up for mid-Aug. through Sept., with the emphasis on markets needing boosts in attendance and record sales. Each date will be coordinated with Mercury and its representatives in the various markets.

"At the time we were working on building Uriah Heep into a super act and re-building Deep Purple into the super act it once was, we were not looking for the biggest grosses," said Blacker. ATI's planning took all facets of the act's career—records, promotion and live performances—into consideration with each booking. "When grosses increased, we continued to regard each act as an individual," concluded Blacker, "and then proceeded according to certain solid basic business principles. An agency always has to be much more than a date-maker; it must consistently take separate stands on behalf of every one of its acts."

Three Star Org. Formed In N.Y.

NEW YORK — Steve Metz, Michael Lefferts and Bob Bergman, who are the principals in Victrix Production, Inc., Catalyst Management, Ltd., Broude-Bregman Music and Hexachord Music, have just formed Three Star Organization. Under the Three Star banner, there has also been formed Three Star Management and Three Star Productions.

Metz, Lefferts and Bergman formed their companies a little over two years ago. The first act they signed was Beverly Bremers, whose initial Scepter record, "Don't Say You Don't Remember," was a national hit. They also signed Steve Reinhardt, who became the musical director of the New York production of "Godspell" and then went on to set up productions of the show all over the world. He is also assistant musical director of the "Godspell" film. They signed Jimmy Drueitt, who had a recent hit on the Wheel label called "Is There Anyone Home".

Upon making the announcement of the formation of Three Star Organization, Metz announced the signing of Danny Benaduce to Three Star Management.

Three Star Organization, Inc. will execute all business relating to Steve Reinhardt's newly formed production company, Morningstar Music, Ltd. Reinhardt has signed his first artist, Lynn Thigpen, featured in the "Godspell" film and is currently writing material for her to record.

Metz is president of Three Star Organization, Inc.; Bob Bergman is vice president; and Michael Lefferts, secretary-treasurer. David Lipton remains president of Catalyst Management, Ltd. The companies have opened offices in Los Angeles, the address of which is 10530 Wilshire Boulevard, Suite 216, West Los Angeles, California 90024. Phone number is (213) 474-4588. In New York, where they maintain their offices at 1619 Broadway, Mike Jeffries continues as Metz' assistant.

WB Debuts Mull Film Festival

NEW YORK—Warner Bros. Records recently created "The Canned Film Festival" to promote Capricorn artist Martin Mull. Co-sponsored by the Cashiers du Cinema, the festival features a 58 minute "introspective" of the musical humorist's work on various television shows. Included in the program are "New Year's Day—A.M. New York," "Caught In The Act" and "At Home and A Broad in New Canaan." Hot buttered popcorn was made and served from an antique popcorn machine valued at \$10,000. That was flown in from an Ohio museum. Following the screening Mull was presented with the Emmy he won as the musical composer of NET's 51st State. The presentation was made by Mull's close personal friend Yvonne Moray, best remembered for her performance in "The Wizard of Oz." A reception followed.

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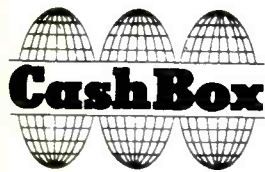
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'Raunch 'n Roll—Black Oak Arkansas, Live!' on Atco Records and Tapes.





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. Reelin' In The Years	Steely Dan	ABC	37%	71%
2. The Right Thing To Do	Carly Simon	Elektra	32%	79%
3. Daniel	Elton John	MCA	29%	29%
4. It Sure Took A Long Long Time	Lobo	Big Tree	28%	42%
5. Wildflower	Skylark	Capitol	23%	99%
6. And I Love Her So	Perry Como	Capitol	20%	20%
7. Drift Away	Dobie Gray	MCA	17%	99%
8. Frankenstein	Edgar Winter Group	Epic	17%	51%
9. Thinking Of You	Loggins & Messina	Columbia	16%	52%
10. Step By Step	Joe Simon	Spring	14%	39%
11. Out Of The Question	Gilbert O'Sullivan	MAM	14%	61%
12. Hearts Of Stone	Blue Ridge Rangers		13%	25%
13. Hocus Pocus	Focus	Sire	13%	27%
14. Pinball Wizard/See Me Fell Me	New Seekers	MGM	13%	82%
15. Walk On The Wild Side	Lou Reed	RCA	12%	69%
16. Cherry Cherry	Neil Diamond	MCA	12%	36%
17. Drinking Wine Spo-Dee O' Dee	Jerry Lee Lewis	Mercury	11%	20%
18. Blue Suede Shoes	Johnny Rivers	U.A.	11%	11%
19. Right Place Wrong Time	Dr. John	Atco	9%	9%
20. No More Mister Nice Guy	Alice Cooper	W.B.	9%	9%

LOOKING AHEAD

101	AM I BLACK ENOUGH FOR YOU (Mighty Three/Blackwood—BMI) Billy Paul (Epic 7352)	113	I BEEN WATCHIN' YOU (Van Leer—BMI) South Side Movement (Wand 11251)
102	GIVE YOUR BABY A STANDING OVATION (Conquistador—ASCAP) Dells (Cadet 5696) (Dist: Chess)	114	MAMA I GOT A BRAND NEW THING (DON'T SAY NO) (Stone Diamond—BMI) Undisputed Truth (Gordy 1124)
103	SLIP 'N SLIDE (Ampco—ASCAP) Rufus (ABC 11356)	115	FIRST CUT IS THE DEEPEST (Duchess—BMI) Keith Hampshire (A&M 1432)
104	FRIENDS OR LOVERS (Gaucho/Belinda/Unichappell—BMI) Act 1 (Spring 132) (Dist: Polydor)	116	GIRL YOU NEED A CHANGE (Stone Diamond—BMI) Eddie Kendricks (Tamla 54230)
105	SO IN LOVE WITH YOU (Silent Giant/APA—ASCAP) Leroy Hutson (Buddah CR 1980)	117	ONLY LOVE (High Ness—BMI) Bill Quateman (Columbia 45792)
106	WHERE HAVE ALL THE FLOWERS GONE (Fall River—BMI) Earth, Wind & Fire (Columbia 45800)	118	THE DUTCHMAN (Duchess/Hawaii—BMI) Steve Goodman (Buddah 348)
107	ZIP A DEE DOO DAH (Anne/Rachel—ASCAP) Christopher Cloud (Chelsea 0118)	119	MIDNIGHT TRAIN TO GEORGIA (Keca Music—ASCAP) Cissy Houston (Janus 206)
108	BLACK COFFEE (HUH—BMI) Humble Pie (A&M 1406)	120	LOVE MUSIC (Trousdale/Soldier—BMI) Lloyd Price (GSF 6894)
109	FOOL LIKE YOU (Andustin/Burlington—ASCAP) Tim Moore (ABC 01618)	121	INSTIGATING (TROUBLE MAKING) FOOL (Access/Wesline—BMI) Whatnauts (GSF 6897)
110	LOVE MUSIC (Trousdale/Soldier—BMI) Sergio Mendes & Brasil '77 (Bell 45-335)	122	OH MY LADY (Covered Wagon—ASCAP) Stampeders (Bell 331)
111	LAST TANGO IN PARIS (Unart—BMI) Willie Mitchell (Hi 2237)	123	LAST TANGO IN PARIS (Unart—BMI) Doc Severinsen (RCA 74-0904)
112	PERCOLATOR (Meadowlark—ASCAP) Hot Butter (Musicor 1473)	124	ORANGE BLOSSOM SPECIAL (MCA—ASCAP) Charlie McCoy (Monument 78566)
		125	WE'LL MAKE LOVE (Sennario—ASCAP) Al Anderson (Vanguard 35168)

Vital Statistics

#74
Daniel (3:52)
Elton John—MCA—40046
100 Universal City Plaza, Universal City 91608
PROD: Gus Dugden
PUB: Dick James Music, Inc.—BMI
1780 B'way, NYC
WRITERS: Elton John & Bernie Taupin
FLIP: Skyline Pidgeon

#77
It Sure Took A Long, Long Time (3:12)
Lobo—Big Tree—16001 (Dist: Bell)
1776 B'way, NYC
PROD: Phil Gernhard
c/o Big Tree
PUB: Kaiser Music/Famous Music Corp.—ASCAP
1 Gulf + Western Plaza, NYC 10023
WRITER: Lobo
FLIP: Running Deer

#82
No More Mr. Nice Guy (3:05)
Alice Cooper—Warner Bros.—WB 7691
4000 Warner Blvd., Burbank
PROD: Bob Ezrin for Nimbus 9 Productions Ltd.
PUB: Ezra Music—BMI
c/o Shep Gordon, 155 W. 131st, NYC
WRITERS: M. Bruce & A. Cooper
FLIP: Raped And Freenin'

#83
Everything's Been Changed (3:47)
5th Dimension—Bell—338
1776 B'way, NYC
PROD: Bones Howe
c/o Bell
PUB: Spanka Music—BMI
c/o MCA, 445 Park Ave., NYC 10022
WRITER: Paul Anka
ARR: Bob Alcivar, Bill Holman & Bones Howe
FLIP: There Never Was A Day

#84
Fencewalk (3:25)
Mandrill—Polydor—14163
1700 B'way, NYC
PROD: Al Brown & Mandrill
PUB: Mandrill Music & Intersong—USA—ASCAP
c/o Chappell, 609 Fifth Ave., NYC 10017
WRITERS: Wilson Brothers
ARR: Mandrill
FLIP: Hagalo

#85
Superfly Meets Shaft (2:25)
John & Ernest—Rainy Wednesday—201
(Dist: Mainstream)
1700 B'way, NYC
PROD: Dickie Goodman & Sal Passantino
PUB: Rainy Wednesday Publ.—ASCAP
WRITERS: D. Goodman & S. Passantino
FLIP: Part II

#91
I'm Gonna Love You Just A Little More Baby—
(3:58)
Barry White—20th Century Records—TC 2018
8255 Sunset Blvd., LA 90046
PROD: Barry White
c/o 20th
PUB: January Music Corp. & Sa-Vette
Music, Inc.—BMI
9000 Sunset Blvd., Hollywood
WRITER: Barry White
ARR: Barry White & Gene Page
FLIP: Just A Little More Baby

#92
The Lord Knows I'm Drinking (2:50)
Cal Smith—Decca—33040
c/o MCA, 100 Universal City Plaza,
Universal City 91608
PUB: Stallion Music, Inc.
c/o Moss Rose Publ.—BMI
1513 Hawkins, P.O. Box 46, Nashville 37202
WRITER: Bill Anderson
FLIP: Sweet Things I Remember About You

#95
Natural High (4:02)
Bloodstone—London—1046
539 W. 25th, NYC
PROD: Mike Vernon for the Crystal Jukebox
PUB: Crystal Jukebox Music, Inc.—ASCAP
WRITER: McCormick
ARR: Arr. & cond. by Pip Williams
FLIP: Peter's Jones

#96
Breakaway (2:53)
Millie Jackson—Spring—134 (Dist: Polydor)
1700 B'way, NYC
PROD: Raeford Gerald for Dolfon-French
Assoc., Inc.
c/o Spring
PUB: Gaucho Music/Belinda Music, Inc.,
Unichappell & Co., Sole Agent—BMI
c/o Chappell & Co., 609 Fifth Ave., NYC 10017
WRITER: Raeford Gerald
ARR: Lew Del Gatto
FLIP: Strange Things

#97
People Are Changin' (3:20)
Timmy Thomas—Glades—1709
495 SE 10 Ct., Hialeah, Fla. 33010
PROD: Steve Alaimo & Timmy Thomas
PUB: Sheryln—BMI
495 SE 10 Ct., Hialeah, Fla. 33010
WRITER: Timmy Thomas
FLIP: Rainbow Power

#98
And I Love Her So (3:14)
Perry Como—RCA—74-0906
1133 Ave. of Amer., NYC
PROD: Chet Atkins
PUB: Wahweh Music—BMI
WRITER: Don McLean
ARR: Cam Mullins
FLIP: Love Looks So Good On You

#99
Working Class Hero (3:20)
Tommy Roe—MGM South—S-7013
720 17 Ave., S., Nashville 37203
PROD: Mike Curb, Don Costa & Tommy Roe
c/o MGM
PUB: Low Twi Music, Inc.—BMI
P.O. Box 9687, N. Atlanta, Ga. 30319
WRITER: Tommy Roe
ARR: Don Costa
FLIP: Sun In My Eyes

#100
Let Me Down Easy (3:09)
Cornelius Brothers & Sister Rose—
United Artists—XW-208-W
6920 Sunset Blvd., LA 90028
PROD: Bob Archibald
PUB: Unart Music Corp. & Stagedoor
Music Publ., Inc.—BMI
729 Seventh Ave., NYC 10019
WRITER: E. Cornelius
FLIP: Gonna Be Sweet For You

Skywriter

Ready for takeoff.

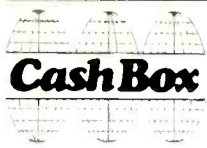
"Skywriter". A brand new album from the Jackson Five. Includes their stratospheric new single "Hallelujah Day." And it's ready to take off—right to the top of the charts. So don't get left on the ground. Get "Skywriter". Album #M 761.



Listen to what's happening at Motown.
You'll hear the times change.

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Whither The Production Director? Stations Boast Of Specials And Take Communal Credit

NEW YORK — While radio is becoming increasingly aware that in-house produced specials are a major promotional tool, the job of the production director at most stations is not a traditionally recognized position in and of itself. In the New York metropolitan market for example, only one station has listed such an exclusive category of employment in its executive line-up as published in the *Radio Program Profile*. WPLJ-FM is the only area outlet to cite having such a job slot in that particular directory published by BF/Communications.

In many stations, spots are often produced by a jock-engineer team. The same "team spirit" is also evidenced in the increasing number of special programs which have been aired in recent months.

Recent Specials

Portland, Oregon's KEX recently broadcast a two-part, 12-hour special called "Campbell Country," tracing the career of Capitol's Glen Campbell. Production credits were given to the station as a whole. WLS' 18-hour "The Souvenir Years," a collection of sixty-minute salutes to the music and events of the year 1955-1972 has been credited to the station and morning man Charlie Van Dyke, the show's host. And while KSAN, long in the foreground of in-house productions has acknowledged the assistance of production co-ordinator Rick Sadle in their recent Armstrong Award-winning "Fillmore Weekend" special, the station boasts that it was the project of "the entire station," crediting gm Tom Donahue, pd Thom O'Hair and the specific producer of the 60-hour special, Milan Melvin along with jocks and news personnel.

The trend in radio special production thus seems to be toward broad-based total station creditation, or the singling out of the on-air host as the

creative force behind the program. In many cases, such as live concert broadcasts, personnel are employed on a free-lance basis to produce only this type of program. Meanwhile, jocks double as spot producers for much copy. As such, the production department at most outlets is an elastic concept consisting of members of the news, traffic and engineering staffs together with the regular on-air personnel.

CHUM Comments

In a recent issue of their CHUM Report, the Toronto outlet addressed the problem of the unrecognized, or non-existent production directorship post. The many roles of the radio producer of necessity include casting, directing, engineering, composing and an over-all ability to "see with his ears." CHUM notes that the production man at the most professional station can be responsible for up to 1/3 of each broadcast hour.

The ability of radio to succeed as a true sound medium may well prove to be directly tied in with the prestige of the production director's job. Stan Freberg is proud of reminding the industry that his classic spot touting the benefits of radio as an advertising medium (which portrayed the Canadian Air Force turning Lake Michigan into one gigantic ice cream sundae as 20,000 people looked on) cost all of \$2.47.

Some consolidation of this kind of power to create the very sound image of the radio station may be in order in lieu of outlets' current priorities. As the concept of a station's overall "sound" becomes the main topic of trade talk (as opposed to the subtopic of music programming), it can be assumed that the role of the production director will come in for a re-examination.

Wattstax Spec In Radio Synd.

NEW YORK — "Wattstax Revisited," a six hour documentary radio tribute to the film "Wattstax" and the "Wattstax '72" concert, has been set for national radio.

Produced by Tex Randal Enterprises and directed by Randal and Bill Graham, the special will feature interviews by Tom Reed and narration by Reed and Randal.

Bedside Network Marks 25th Anny.

NEW YORK — The Bedside Network, the national non-profit volunteer service which continues to aid patients in veterans hospitals across the nation in their production of closed-circuit radio and TV programs will celebrate its 25th anniversary, at a New York Hilton charity ball affair on Friday, April 27th.

The programs sponsored by The Bedside Network of the Veterans Hospital Radio and Television Guild serve a dual purpose, recreation and rehabilitation. During 1972, 237,405 patients participated in Bedside Network activities, with 154,209 hours donated by more than 500 volunteers. A total of 105 veterans hospitals were serviced during the year by 8,431 visits throughout the U.S.

Bedside Network volunteer teams make weekly trips to the hospitals to assist the patients in the production of their own radio and TV programs. These shows, starring the patients themselves, are recorded for playback over the individual hospital's closed-circuit system.

STATION BREAKS:

That's How The Turntable Turns Department: WABC's Cousin Bruce Morrow recently emceed a different kind of beauty contest in Livingston, N.J. The judges were previous award-winning beauty queens while the contestants were all men, modeling bathing attire and sportswear. They were asked to demonstrate "poise and personality." The winner becomes a judge at the Miss New Jersey-USA pageant. Brucie's also been appointed grand marshal for the Greater New York Walkathons aiding the March Of Dimes. He will emceed the concert which tops off the day's activities (8), headlined by Columbia's Dr. Hook & The Medicine Show.

Resignations: Sonny Melendrez from KIIS; Sonny Fox from KHJ; Collis Young, gm of WCOL for 22 years to become management consultant for the Great Trails group . . . New pd at WHN, Ruth Meyer is best remembered in New York for her association with WMCA where she coined the "good guy" concept. But when WHN was WMGM, she got her first job in the area there as production director. So her new gig is really a welcome home affair . . . Bill Robbins is the new pd of WEEF AM & FM in Easton, Pa. Mick Hagerty is his assistant . . . Corinne Baldassano moves from the md slot at WHN to the same post at WPLJ . . . Terry Gurley is the new promotion and pr director at WWVA.

WNEW-FM's essay contest held before the election to solicit constructive political criticism from area college groups has finally been judged. Rutgers U. won first prize in the group category and will host a free concert of Curtom's Curtis Mayfield and The Impressions courtesy of the station . . . New ARBs for Chicago make gm at WFMP, Darrel Peters, ecstatic. Station has become the #1 metro FM seven days a week in total listenership, and it's also #1 in the area, AM and FM, in adult

women from 10 am to 3 pm . . . Promo tee shirts are often taken for granted, but the first station in Houston to give them away rather than sell them is KRBE. One Sunday recently, they Santa Claused 1,000 of the goodies.

For the fourth year in a row, WNBC sports director Mary Albert has been elected NY's Sports-caster of the Year by the National Sportscasters and Sportswriters Association . . . Richard Clorfene who was creative director of Mel Blanc Associates for nine years and who penned *A Child's Garden Of Grass* has joined Barzman & Company as a spot writer and producer . . . WROZ pd John Scott writes that he needs some LPs for station promos for the Evansville outlet. Would appreciate any and all help, record men and women!

Stations are hosting the premier of *Godspell* in their respective areas: WIOD in Florida and WLS in Chicago . . . National pd of the SIS Broadcasting chain, Jay Thomas, will be a U.S. representative at the 1st annual Great Britain Pop Music Awards . . . WJEW in Valdosta, Georgia got heavy phone response to their 42-hour salute to instrumental country music . . . The Writers Guild of America has given Best Radio News Script honors to Paul Glynn of WABC for his 'Flashback '72' show.

New to the line-up at WCBS-FM is Norm N. Nite in the 2-6 am slot. He comes from the same shift at WGAR . . . WBAX's Ron Barry has just produced a series for syndication on "The Songs Of Keith Michell", who won an Emmy for his Henry VIII performance on PBS and records for Spark . . . John Micheals has joined the WLW news team.

Promotions at WCOL: Dan Morris from exec-vp to gm; Bob Gooding to FM pd. Atlanta's WZGC-FM now boasts of Steve Rivers and Jerry Kane, both formerly with KOMA. robert adels

TALENT ON TV



Sesame Street, PBS (Apr. 12)—Tamla's Stevie Wonder shown above with Muppet Grover performing "Superstition" as well as an original song whose only lyrics are the two words of the show's title.

Midnight Special, NBC (20)—Henry Mancini's son Chris and his group Silver Cloud in their network debut.

Who's Afraid Of Opera, PBS (22, 29)—"La Traviata" and "Faust" with Joan Sutherland and the Lon-

don Symphony Orchestra conducted by her husband Richard Bonyngue.

WSNL-TV, Long Island's first commercial TV station is slated to begin programming on UHF channel 67 sometime this fall. Preliminary program schedule emphasizes local Nassau and Suffolk county broadcasts (both live and taped) of area concerts as well as a regularly scheduled talent hour highlighting local rock and vocal groups.



THE HAPPIEST FLOWER IN THE WHOLE OF NORTH AMERICA—CJBK's Roger 'A' offers a carnation to Dot's Donna Fargo, prior to a sell-out concert in London, Ontario. Gene Lew is the admiring horticulturist with Quality Records, Miss Fargo's Canadian diskery.

Warners' Newest Super Group:

Regehr, Needham, Reed, Parent, Rosenberg, Cooper, Scott & Shaw.

Every record company is now playing catch up.

The columns of the trade magazines are filled with press statements by various record companies. The various companies are all busy trying to form Artist Relations departments.

The model they're copying is the department pictured:

Warner/Reprise's vast-growing armada of get-it-done folks: Bob Regehr's Artist Relations and Development Gang.

The gang is getting bigger. Mostly because when artists and managers find somebody at a record company who gets it done for them, that body gets more and more calls.

So be it. Since the photo was snapped, add to the Gang: Peter Turner in New England and Dave Urso in Detroit. And overhead be damned.

When the time comes to get a touring act more publicity, more promotion and more local sales impact, then town for town that act's got one of the Artist Relations Gang traveling



with it, working those towns too. Not opening limo doors, or hustling up groupies or beer. But making sure stock's in stores, ads are bought, promoters are promoting, radio is concentrated, displays are up, pulses are pounding.

It all comes under the heading of getting the job done.

Most record companies these days talk a lot about being "artist oriented." Which talk is mostly bullshit.

Record companies are in business to make money. The trick is to make it and **still** do a hell of a job for their artists.

That's the difference that Warner/Reprise makes: people who aren't afraid to make a decision, and get a hell of a lot done.

Among Warners' biggest hellions of all are—if you'll pardon the modesty—

Regehr, Needham, Reed, Parent, Rosenberg, Cooper, Scott, Shaw, Turner, Urso . . .

They're at Warner/Reprise. Where They Belong.

Additions To Radio Playlists

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

WABC—NEW YORK
Sunshine Of My Life—Stevie Wonder—Tamla
The Twelfth Of Never—Donny Osmond—MGM

WCOL—COLUMBUS
Step By Step—Joe Simon—Spring
Daniel—Elton John—MCA
Outlaw Man—David Blue—Asylum

WLS—CHICAGO
Cisco Kid—War—U.A.
Sunshine Of My Life—Stevie Wonder—Tamla
Space Oddity—David Bowie—RCA
Peaceful—Helen Reddy—Capitol

WMAK—NASHVILLE
Reelin' In The Years—Steely Dan—ABC
And I Love Her So—Perry Como—RCA
Wildflower—Skylark—Capitol

WIFE—INDIANAPOLIS
No More Mr. Nice Guy—Alice Cooper—W.B.
Out Of The Question—Gilbert O'Sullivan—MAM
She Showed Me—Sailcat—Elektra
Pinball Wizard/See Me Feel Me—New Seekers—MGM
Delta Queen—Don Fardon—Chelsea
Cowgirl In The Sand—Byrds—Asylum
Steamroller Blues—Elvis Presley—RCA

WLEE—RICHMOND
Drift Away—Dobie Gray—Decca
You Are The Sunshine Of My Life—Stevie Wonder—Tamla
It Sure Took A Long Long Time—Lobo—Big Tree
Pillow Talk—Sylvia—Vibration
Give It To Me—J. Geils Band—Atlantic
I'm Doin' Fine Now—New York City—Chelsea

WIXY—CLEVELAND
The Right Thing To Do—Carly Simon—Elektra
You Are The Sunshine Of My Life—Stevie Wonder—Tamla
Hocus Pocus—Focus—Sire
Back When My Hair Was Short—Gunhill Road—Kama Sutra
Blue Suede Shoes—Johnny Rivers—U.A.
It Sure Took A Long Long Time—Lobo—Big Tree
No More Mr. Nice Guy—Alice Cooper—W.B.

WLAV—GRAND RAPIDS
Cisco Kid—War—U.A.
If We Tried—Don McLean—U.A.
Wishing Well—Free—Capitol
Stuck In The Middle—Stealers Wheel—A&M

WOKY—MILWAUKEE
Reelin' In The Years—Steely Dan—ABC
Sure Took A Long Long Time—Lobo—Big Tree
Step By Step—Joe Simon—Spring
Superman—Donna Fargo—Dot
Leaving Me—The Independents—Wand

WBBQ—AUGUSTA
Lady Honey—Pan—Columbia
Reelin' In The Years—Steely Dan—ABC
First Cut Is The Deepest—Keith Hampshire—A&M
If We Try—Don McLean—U.A.

KXOX—ST. LOUIS
Sunshine Of My Life—Stevie Wonder—Tamla
I'm Doin' Fine Now—New York City—Chelsea
Drift Away—Dobie Gray—MCA

WSGN—BIRMINGHAM
Sure Took A Long Long Time—Lobo—Big Tree
Drinking Wine—Jerry Lee Lewis—Mercury
Reelin' In The Years—Steely Dan—ABC
Hocus Pocus—Focus—Sire

WHLO—AKRON
Big City Miss Ruth Ann—Gallery—Sussex
The Right Thing To Do—Carly Simon—Elektra
Frankenstein—Edgar Winter—Epic
Kissing My Love—Bill Withers—Sussex
Blue Suede Shoes—Johnny Rivers—U.A.
Slip 'n' Slide—Rufus—Stax

KILT—HOUSTON
Frankenstein—Edgar Winter—Epic
Peaceful—Helen Reddy—Capitol
I Love Her So—Perry Como—RCA
Right Place, Wrong Time—Dr. John—Atlantic
Teddy Bear Cong—Barbara Fairchild—Columbia

WIBG—PHILADELPHIA
Daniel—Elton John—MCA
Frankenstein—Edgar Winter—Epic
Hearts Of Stone—Blue Ridge Rangers—Fantasy
Drinking Wine Spo-Dee O'Dee—Jerry Lee Lewis—Mercury

WKWK—WHEELING
Sure Took A Long Long Time—Lobo—Big Tree
Hearts Of Stone—Blue Ridge Rangers—Fantasy
Hallelujah Day—Jackson Five—Motown
No Time At All—Irene Ryan—Motown
And I Love Her So—Perry Como—RCA
I'm A Stranger Here—Five Man Electrical Band—MGM

WTIX—NEW ORLEANS
Step By Step—Joe Simon—Spring
Sunshine Of My Life—Stevie Wonder—Tamla
The Good Guy—Michael Hudson—Chimneyville
Reelin' In The Years—Steely Dan—ABC
Frankenstein—Edgar Winter—Epic

WDGY—MINN.
Cherry Cherry—Neil Diamond—MCA
Blue Suede Shoes—Johnny Rivers—U.A.
Who Was It?—Hurricane Smith—Capitol
The Right Thing To Do—Carly Simon—Elektra
Let's Pretend—Raspberries—Capitol

WHB—KANSAS CITY
Steamroller Blues—Elvis Presley—RCA
Daniel—Elton John—MCA
Reelin' In The Years—Steely Dan—ABC
Thinking Of You—Loggins & Messina—Columbia

KIOA—DES MOINES
Wild Flower—Skylark—Capitol
Drift Away—Dobie Gray—Decca
Break Up To Make Up—Stylistics—Avco
Walk On The Wild Side—Lou Reed—RCA
Masterpiece—Temptations—Gordy
Daisy A Day—Jud Strunk—MGM

WKLO—LOUISVILLE
Will It Go Round In Circles—Billy Preston—A&M
Aubrey—Bread—Elektra
Take Another Look At Me—Joe Jeffries
I'm A Stranger Here—Five Man Electrical Band—MGM
Sunshine Of My Life—Stevie Wonder—Tamla

WMEX—BOSTON
Wild Flower—Skylark—Capitol
You Can't Always Get What You Want—Rolling Stones—London
You Are The Sunshine Of My Life—Stevie Wonder—Tamla
Walk On The Wild Side—Lou Reed—RCA
Out Of The Question—Gilbert O'Sullivan—MAM
Thinking Of You—Loggins & Messina—Columbia
River Road—Uncle Dog—MCA
Hocus Pocus—Focus—Sire

WMPS—MEMPHIS
Reelin' In The Years—Steely Dan—ABC
Music Everywhere—Tufano & Gia Mamese—Ode
Step By Step—Joe Simon—Spring
I Knew Jesus—Glen Campbell—Capitol
Hearts Of Stone—Blue Ridge Rangers—Fantasy
Drinking Wine Spo-Dee O'Dee—Jerry Lee Lewis—Mercury
It Sure Took A Long Long Time—Lobo—Big Tree
Back When My Hair Was Short—Gunhill Road—Kama Sutra
I'm A Stranger Here—Five Man Electrical Band—Lion

WFIL—PHILADELPHIA
Peaceful—Helen Reddy—Capitol
Reelin' In The Years—Steely Dan—ABC

WJET—ERIE
Daniel—Elton John—MCA
Thinking Of You—Loggins & Messina—Columbia
Armed & Extremely Dangerous—First Choice—Philly Groove
Everything's Been Changed—Fifth Dimension—Bell
First Cut Is The Deepest—Keith Hampshire—A&M

WDRG—HARTFORD
One Man Band—Ronnie Dyson—Columbia
Reelin' In The Years—Steely Dan—ABC
Walk On The Wild Side—Lou Reed—RCA
Daniel—Elton John—MCA
Drift Away—Dobie Gray—MCA
Blue Suede Shoes—Johnny Rivers—U.A.

WQAM—MIAMI
Reelin' In The Years—Steely Dan—ABC
Sunshine Of My Life—Stevie Wonder—Tamla

WPRO—PROVIDENCE
Avenging Annie—Andy Pratt—Columbia
Don't You Know It—Tams—Dunhill

CKLW—DETROIT
I Can Understand It—New Birth—RCA
I've Been Watchin' You—Southside Movement—Wand
You Are The Sunshine Of My Life—Stevie Wonder—Tamla
Out Of The Question—Gilbert O'Sullivan—MAM
Reelin' In The Years—Steely Dan—ABC

WPOP—HARTFORD
Cherry Cherry—Neil Diamond—MCA
Wild Flower—Skylark—Capitol
Reeling In The Years—Steely Dan—ABC
Pillow Talk—Sylvia—Vibration
Daniel—Elton John—MCA
On The Road—Michael Jackson—Motown

KLEO—WICHITA
Drinking Wine Spo-Dee O'Dee—Jerry Lee Lewis—Mercury
You Are The Sunshine Of My Life—Stevie Wonder—Tamla
Daniel—Elton John—MCA

WING—DAYTON
It Sure Took A Long Long Time—Lobo—Big Tree
Woman From Tokyo—Deep Purple—W.B.
The Right Thing To Do—Carly Simon—Elektra
Daniel—Elton John—MCA

KCBQ—SAN DIEGO
Cisco Kid—War—U.A.
Stir It Up—Johnny Nash—Epic
Little Willy—The Sweet—Bell

KYA—SAN FRANCISCO
Right Place, Wrong Time—Dr. John—Atco
One Man Band—Ronnie Dyson—Columbia
The Right Thing To Do—Carly Simon—Elektra

THE BIG THREE

1. REELIN' IN THE YEARS—STEELY DAN—ABC
2. THE RIGHT THING TO DO—CARLY SIMON—ELEKTRA
3. DANIEL—ELTON JOHN—MCA

KJR—SEATTLE
Peaceful—Helen Reddy—Capitol
Hearts Of Stone—Blue Ridge Rangers—Fantasy
Masterpiece—Temptations—Gordy
Beware Of The Stranger—Hypnotics

KISN—PORTLAND
And I Love Her So—Perry Como—RCA
Right Place, Wrong Time—Dr. John—Atco
Giving It All Away—Roger Daltry—MCA
The Right Thing To Do—Carly Simon—Elektra
No More Mr. Nice Guy—Alice Cooper—W.B.
Love Music—Sergio Mendes 7 Brasil '77—Bell
So Very Hard To Go—Tower Of Power—W.B.

KHJ—LOS ANGELES
Wild Flower—Skylark—Capitol
Pinball Wizard—New Seekers—MGM
Stuck In The Middle—Stealers' Wheel—A&M
Little Willy—The Sweet—Bell

WFEC—HARRISBURG
Hocus Pocus—Focus—Sire
I'm Doing Fine Now—New York City—Chelsea
Thinking Of You—Loggins & Messina—Columbia

WAPE—JACKSONVILLE
Step By Step—Joe Simon—Spring
Masterpiece—Temptations—Gordy
Reeling In The Years—Steely Dan—ABC
Tie A Yellow Ribbon—Dawn—Bell

WLAC—NASHVILLE
Easy Evil—Sonny Botlair—Mandala
Thinking Of You—Loggins & Messina—Columbia
Will It Go Round In Circles—Billy Preston—A&M
The Right Thing To Do—Carly Simon—Elektra

WCAO—BALTIMORE
Thinking Of You—Loggins & Messina—Columbia
Daisy A Day—Jud Strunk—MGM
Let's Pretend—Raspberries—Capitol
The Right Thing To Do—Carly Simon—Elektra
Hocus Pocus—Focus—Sire
Cindy Incidentally—Faces—W.B.

WQXI—ATLANTA
Drift Away—Dobie Gray—Decca
Wild Flower—Skylark—Capitol

KKDJ—LOS ANGELES
Reeling In The Years—Steely Dan—ABC
Stuck In The Middle—Stealers' Wheel—A&M
Drift Away—Dobie Gray—Decca

KIMN—DENVER
Stuck In The Middle—Stealers' Wheel—A&M
Reeling In The Years—Steely Dan—ABC
The Twelfth Of Never—Donny Osmond—MGM

WWDJ—HACKENSACK
Drift Away—Dobie Gray—Decca
Walk On The Wild Side—Lou Reed—RCA
Cisco Kid—War—U.A.

WROV—ROANOKE
Cherry Cherry—Neil Diamond—MCA
The Right Thing To Do—Carly Simon—Elektra
Call Me—Al Green—Hi
Who Was It?—Hurricane Smith—Capitol
Wild Flower—Skylark—Capitol
Mama Was A Rock & Roll Singer—Sonny & Cher—MCA
Reeling In The Years—Steely Dan—ABC

WSAI—CINCINNATI
Drift Away—Dobie Gray—Decca
The Twelfth Of Never—Donny Osmond—MGM
Cisco Kid—War—U.A.
You Are The Sunshine Of My Life—Stevie Wonder—Tamla

WAYS—CHARLOTTE
Drift Away—Dobie Gray—Decca
Reeling In The Years—Steely Dan—ABC
Wild Flower—Skylark—Capitol
Pinball Wizard—New Seekers—MGM/Verve
Frankenstein—Edgar Winter—Epic

KNOE—MONROE
You Are The Sunshine Of My Life—Stevie Wonder—Tamla
Reeling In The Years—Steely Dan—ABC
Oh La De Da—Staple Singers—Stax

KLIF—DALLAS
Hallelujah Day—Jackson 5—Motown
Out Of The Question—Gilbert O'Sullivan—MAM
It Sure Took A Long Long Time—Lobo—Big Tree
Cherry Cherry—Neil Diamond—MCA
And I Love Her So—Perry Como—RCA
I'll Take Care Of You—George Soule—Fame
My Love—Paul McCartney—Apple

WIRL—PEORIA
Frankenstein—Edgar Winter—Epic
Daniel—Elton John—MCA
Wild Flower—Skylark—Capitol
Gudbuy T' Jane—Slade—Polydor

KQV—PITTSBURGH
Pinball Wizard—New Seekers—MGM/Verve
Drift Away—Dobie Gray—Decca
Out Of The Question—Gilbert O'Sullivan—MAM

WGLI—BABYLON
Little Willy—The Sweet—Bell
The Twelfth Of Never—Donny Osmond—MGM
Cisco Kid—War—U.A.

R&B Additions

WVON—CHICAGO
I'm Doin' Fine Now—New York City—Chelsea
Your Turn To Cry—Betty Lavette—Atco

KATZ—ST. LOUIS
I'll Always Love My Momma—Intruders—Gamble
Before The Honeymoon/Walkin' The Back Streets—Little Milton—Stax
Armed & Extremely Dangerous—First Choice—Philly Groove

WJMO—CLEVELAND
I'm Gonna Love You—Barry White—20th Century
I'll Always Love My Momma—Intruders—Gamble
This Time Around—Soul—Musicor
Lord Don't Move The Mountain—Inez Andrews—Songbird
Capricorns Thing—Dennis Coffey—Sussex
Superfly Meets Shaft—John & Ernest—Rainy Wednesday
Break Away—Millie Jackson—Spring

WRRL—NEW YORK
I'm Gonna Love You—Barry White—20th Century
Sing—Soul Searchers—Sussex
Crying Man—Clyde Brown—Atlantic
Lord Don't Move The Mountain—Inez Andrews—Songbird
Brothers Gonna Work It Out—Willie Hutch—Motown

WCHB—DETROIT
Break Away—Millie Jackson—Spring
Give Your Baby A Standing Ovation—The Dells—Cadet
I'm Doin' Fine Now—New York City—Chelsea
Natural High—Bloodstone—London
Brother's Gonna Work It Out—Willie Hutch—Motown
You Are The Sunshine Of My Life—Stevie Wonder—Tamla
So Nice To Be Loved By You—Ovations—MGM/Sounds Of Memphis

KGFJ—LOS ANGELES
Love Music—Lloyd Price—GSF
I May Not Be What You Want—Mel & Tim—Stax
Early One Morning—Ike & Tina Turner—U.A.
People Are Changing—Timmy Thomas—Glades
Natural High—Bloodstone—London
Armed & Extremely Dangerous—First Choice—Philly Groove

**Sledge
hammer
single**

**“TEAR
THE HOUSE
DOWN”**

K 14519

**by
The Mob**



Droz Named Veep At WEA

HOLLYWOOD—Henry Droz, sales manager of the Warner/Elektra Atlantic Corp. has been elected an officer of the company and named vice president and director of sales, according to Joel Friedman, president of WEA.

Droz joined WEA last year after a long tenure with the Arc-Jay Kay Co. and the Handleman Co. in Detroit. He will continue to make his headquarters at the WEA home office, reporting directly to Friedman. WEA's exec line-up includes Droz; Mike Elliot, vice president, director of operations; Jack Kloss, controller; Skid Weiss, national director of advertising; Tom Romano, national credit manager; and Norm Alvord, national director of systems.



Droz

Tawney Named UDC Controller

HOLLYWOOD—Earl A. Tawney has been appointed controller of U.D.C., Inc., by Mike Lipton, president of the company. Prior to his new post, Tawney served as director of internal audit for United Artists Records, Inc. Tawney succeeds George Boyle, who was recently named vice president and controller of United Artists Records.

RCA Dr. King LP

(Cont'd from p. 7)

as sale of one million copies.

The set features performances by The Jimmy Castor Bunch, Jose Feliciano, The Friends of Distinction, Linda Hopkins, The Main Ingredient, Wilson Pickett and Flip Wilson. Most of the acts have donated their share of the royalties to the center. All but Flip Wilson are RCA acts. The comedian is a member of the center's board.

At the press conference, Mrs. King expressed thanks for RCA's "spiritual and financial support" of the Atlanta event, "acknowledged," she added. "as the most successful movement benefit ever held in the city of Atlanta." More than 13,000 attended the concert at The Omni Convention Center.

After Mrs. King spoke, Laginestra presented her with the first copy of the LP. "Speaking for everybody at RCA," he stated, "we are pleased and very proud to have participated in this very, very worthwhile campaign." He noted that the label was able to organize the event "on short notice," requiring effective coordination among the artists and RCA's executives and engineers.

The Atlanta event, Mrs. King noted, marked the beginning of the center's program for the year under the all-enveloping banner: "Coalition Change: Resisting the Storm Together."

The center's fourth annual meeting will take place this week (5-7) in Boston, where this year's theme will be explored.

'Brandt's New York' Sets June Bow

NEW YORK — Jerry Brandt, rock impresario whose last effort on the New York scene was his Electric Circus has announced plans to open a 500-seat cabaret at 30th St. and 3rd Avenue at the end of June. "Brandt's New York" will be a three-level, sunken stage affair in a five-story complex which will also house office space and apartments. Brandt indicated that the \$.5 million initial investment in the purchase of the site and the design of the club is his own, but that creatively, the spot will be run by a triumvirate also including Joshua White and Chip Monk.

At a press conference held at Brandt's apartment here last week, he spoke of a new rock renaissance with such figures as David Bowie, Lou Reed and Alice Cooper in the forefront, creating a new fusion of traditional musical theatre and rock. "Brandt's New York" will be designed to offer the maximum in "elegance, professionalism and comfort" for both the artist and the patron. The

closest comparison he could come up with was to Billy Rose's "Diamond Horseshoe" club. Every booking, two shows nightly for approximately one week at a stretch, will make maximum use of the space provided (including a 24-ft. high stage).

New Audience

At a tab of anywhere from \$10-\$12.50 a head (including dinner and drinks), "Brandt's New York" will be an exercise in developing a new audience for rock in a new setting. (Joshua White indicated that the planned balcony level might be set aside for a flat admission fee for those who did not wish to pay for food.) Demographics of this new audience were described as "from 18 to 60." Brandt said that artists such as James Taylor, Carly Simon and Bette Midler have already consented to appear, but also mentioned that a showman such as Liberace would also be a welcomed attraction.

Brandt sees his new cabaret as a logical alternative to "the discomfort of The Bitter End and the lack of communication beyond the first six rows of Madison Square Garden." White indicated that the spot would expect record companies to cover part of the cost of booking top talent, in much the same "showcase" fashion as other clubs in New York currently operate.

Two of the top-story apartments will be set aside for the use of the artists. The building is now zoned as both a commercial and residential site.

Lee Named RCA Custom Label Sales Manager

NEW YORK—Doug Lee has been appointed manager Custom Label Sales by RCA Records.

Announcement was made by Jack Kiernan director of Field Sales. RCA's custom labels include Chelsea, Grunt, Metromedia, TMI and Wooden Nickel.

For the past two years, Lee was promotion manager for WEA (Warner-Elektra-Atlantic) in the Midwest region, with headquarters in Minneapolis. Before that, he was associated with Heilicher Bros. in Minneapolis. Prior to his position with Heilicher Bros., he worked in the Midwest region for Decca and then Liberty Records.

WB Ups Halverstadt To Creative Director

BURBANK—Warner Bros. Records has promoted Hal Halverstadt to a newly created position within the company, that of creative director.

Reporting to Stan Cornyn, vice president and director of creative services, Halverstadt will be responsible for originating and executing marketing projects for Warner/Reprise and for enhancing the company's image overseas.

Another new position—manager, creative services, international—is being created with the aim of amplifying the advertising, merchandising, packaging, editorial and publicity impact the Warner Bros. Records has in the U. S. and extending it to all of its foreign affiliates. These functions will all be supervised from Burbank by Halverstadt, who recently has been instrumental in developing the first stereo video tape presentation of albums to Warners' field force, the retail community, and the public. This stereo/video program is being extended to include commercial telecasts this fall.

Additionally, Halverstadt will be responsible for specialized merchandising campaigns, such as his current contribution to the "A Tribute to Stephen Sondheim" album, for which Halverstadt also served as executive producer.

Col's New Classical Library

(Cont'd from p. 7)

works, the program will offer the rack-jobber and mass merchandiser "who has been reluctant to move into classics an ideal opportunity to do so profitably and with a highly marketable series."

And, notes Al Teller, director of merchandising and product management. "The Sound of Genius Masterworks Library" is the first example of introducing a new concept via audio/visual cassette to "get classical music into retail areas where such recordings are not normally available." The under 5-minute color presentation, Teller adds, is designed to present a concise wrap-up to dealer-rack buyers who do not have time for an extended, say 30 minutes, pitch.

Since one of the main purposes of the series is the desire to make classical recordings more accessible to consumers through more retail outlets, Columbia Records has taken steps to make the process of selling easier for the dealer. It has done so by simplifying techniques of inventory and display.

Consecutive Numbering

For example, the series will employ a consecutive numbering system, which will cut down on the necessity of requiring customers and dealers to spend time reading through often confusing catalogs in order to find a particular piece of music. The pack-

age itself is designed to make the consumer more aware of what he is purchasing. "Traditionally," the label notes "album art has only presented one aspect of the recording—either the performer, the composer, or the era and the events which are connected with the piece of music." For the "Sound of Genius" series, all three concepts will be included in the art. Likewise, the liner notes, starting on the front of the cover sleeve, will present authoritative accounts of the music, as well as background material on both the artists and the recording.

Additionally, an in-store rotating display storage unit will be available to dealers. The free-standing fixture will hold approximately 500 LP's, and has a convertible feature in that it can be used for floor display, or be broken down and used on a counter. There will also be pre-designed ad reprints in various sizes, which will highlight the new series, as well as divider cards listing the entire product release for browser use.

Columbia is also playing customized dealer radio spots for selected markets, as well as customized 60-second television spots for specific customers. A \$5.98 list is planned for each release. The release of the 20 records will not hinder Columbia's plans to increase their output of newly recorded Masterworks recordings this year.

Canada Green Paper

(Cont'd from p. 7)

some much wider importance with the growth of integrated two-way system giving access to information of all kinds, including educational and entertainment material, stored in computer memories and video-cassettes. The problem for Canada is not primarily one of excluding foreign programming and sources of information but rather of ensuring that available Canadian material is comprehensive and of excellent quality.

It is in no way desirable to reduce the range of available choice, nor is possible for Canada to match, in every respect, the variety and quality of the growing flood of mass-produced entertainment emanating from foreign sources. It is, however, not only possible but essential for Canada to develop its own high quality programming, sources of information, and opportunities for personal and community expression on a scale that will represent a genuinely acceptable alternative. The burden of mobilizing Canadian creative, production, and distribution resources is not for the federal government alone, but is an urgent concern for all governments, the communications industry, and the general public.

"Thus, an objective that should commend itself to all governments in Canada is the creation and support of an information and entertainment industry which will not only satisfy essential domestic needs but will also be able to compete internationally on its own merits. A positive and highly organized commitment needs to be made by the whole country—which will involve federal and provincial authorities and the private sector—to effect a vast increase in Canadian capacity to create, produce, and promote cultural, informational, and educational material, of the highest possible quality, to be made available through telecommunications systems."

Oscars

(Cont'd from p. 7)

20th On 'After'

Within hours after the members of the Academy of Motion Picture Arts and Sciences had awarded "The Morning After" their Oscar, 20th Century Fox's recording and publishing divisions moved into action to draw new attention to their winner.

"We have received a barrage of telegrams and telephone calls from artists wanting to do cover versions of the song," said Herb Eisman, president, 20th Century Music. "Within a few days we should be hearing the ballad sung by country-western artists, r and b performers, pop singers as well as MOR people."

"Sheet music stores across the country are asking for art work to spotlight the song and its sheet music in their windows."

With Oscar putting the fledgling 20th companies in the spotlight in a big way, new emphasis was put on songstress Maureen McGovern, who recorded "The Morning After." The single is being re-serviced nationally to radio stations, and special fliers pointing up the Oscar win are on their way to MOR stations.

"Maureen is working on her first album for the label," commented 20th's record company president Russ Regan, "and it will, of course, be titled 'The Morning After.'"

Additionally, an extensive sales and promotional campaign has been launched in the song's behalf by West Coast Publications, Inc., which has exclusive print rights. Already in a third printing, a fourth run of sheet music was ordered when news of the Oscar reached West Coast president John L. Haag.

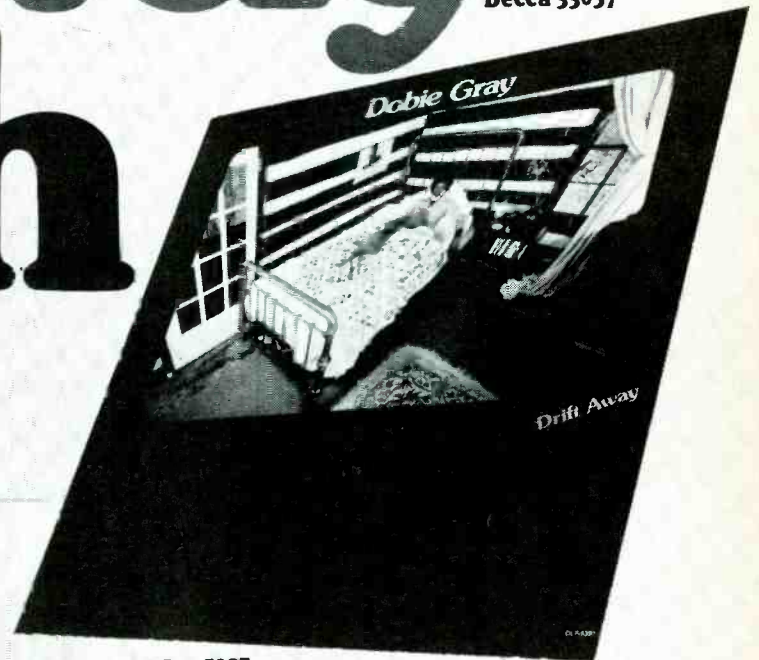
Being promoted in the campaign, according to Haag, is the standard full-color piano sheet copy, as well as easy piano copies, organ arrangements and variety of choral editions. Sales materials include in-store displays and flyers.

Dobie Gray Drift Away

Decca 33057

Is An Absolute Smash

Dobie's initial single, just released, is getting fantastic re-action all through the nation. Join the excitement. "Drift Away" is from his newly released album with the same title.



DL 7-5357

Produced by Mentor Williams
for Third Son Productions

Day after day I'm more confused
Yet I look for the light through the pourin' rain
You know that's a game I hate to lose
And I'm feeling the strain, ain't it a shame . . .
. . . Give me the beat boys and free my soul
I want to get lost in your rock and roll,
and DRIFT AWAY

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HOLLYWOOD—FREDA PAYNE: PLAIN TRUTH FROM A BEAUTIFUL LADY

"When there are two people fighting in the river, and they are both going down, one suddenly realizes that no one really wants to drown." Now that line almost sounds lyrical itself, but it wasn't necessarily meant to be lyrical, or satirical—merely an empirical thought.

At a recent CASH BOX interview **Freda Payne** was just as revealing in a decollete dress as she was in her viewpoint about her career. She admitted that she had had some problems with her record company but that they had now all been resolved and that after proper reconciliation she will still be wearing that "band of gold" with **Invictus Records**, the company that launched her.

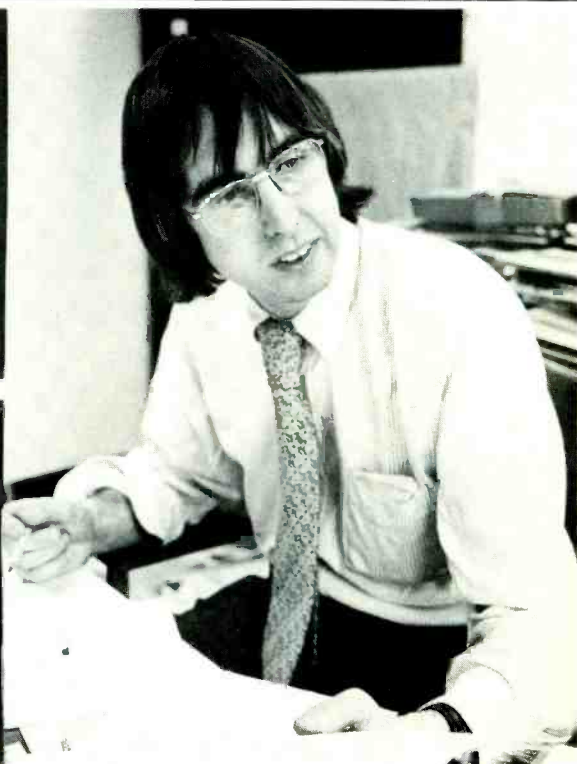
Her first new product in over a year will be out within two weeks, on **Invictus**, and will be distributed by **Columbia Records**. It will be the first product out under a new **Invictus/Columbia** distribution deal.

Freda's career began when she won an audition to tour in a **Pearl Bailey** revue. From this she landed a spot singing on the CBS Radio show, "Make Way For Youth," and slowly segued into playing the supper clubs and singing songs like, "I Believe in You." Apparently there were a lot of managers who verily told Freda that same line. There are some singers who never get a break, but Freda's background shows some interesting things, which seem to indicate that she was destined to make it.

Throughout her career she has had business dealings with three gargantians in the business—**Berry Gordy**, **Sid Bernstein**, and **Clarence Avant**. She reminisced how she had grown up in Detroit and how she attended Central High School there with a lot of the Motown people. She was friends with **Eddie Holland**, **Mary Johnson**, **Smokey**—and **Berry Gordy**, who used to watch Freda take her ballet lessons. He also started rehearsing her to cut a record for the company he had just started called **Motown Records**. A facetious Freda offered, "He used to work me to death. We rehearsed all of the time." The song she recorded for him was called, "Father Dear, Your Daughter Done Fell in Love." It was never released because her mother dear didn't like the terms of the contract.



FREDA PAYNE



WILLIAM LOCKWOOD, Jr.

Freda was with **Sid Bernstein** from 1963 to 1964. This association landed her a contract with **Impulse Records** but nothing happened mainly because the tunes were jazz and standard songs that she performed in her nightclub act. Next she was managed by **Clarence Avant**, who had done pretty well managing **Jimmy Smith**. He got her a deal on **MGM Records** but, again, the timing wasn't right. If she had met **Avant** about five years later, he could have signed her to his own tremendously successful **Sussex** label.

By now Freda was 24 and beginning to feel that the world was passing her by. It wasn't actually the world which was doing the passing but rather people she knew and had worked with. All of her friends were making it in the business while Freda, who had outgrown "Make Way for Youth" (though to look at her you'd never guess it), continued wearily to sing "I Believe in You." It was about this time that she ran into **Brian Holland** who told her he was leaving **Motown** to form his own label.

He asked her if she'd like to be an artist on the **Invictus** label. That was the beginning of records stardom for Freda, who remembers how she had always been told that any standard artist going into rock and roll was only selling out. She has since learned that there really is no bad music only bad singers. In 1970 she vocally portrayed a frigid bride on her honeymoon and turned "Band of Gold" into a million seller.

Today Freda's destiny, in addition to becoming an even a bigger recording artist, seems aimed towards films. Around the same time **Invictus** releases the new **Freda Payne** single, **Avco Embassy** will release the **Brut** (film division of **Faberge**) production of "Book of Numbers," which stars the sultry Freda in her first dramatic leading role on film. She's also been doing all of the major network TV shows. Freda's gold will never tarnish. **ron baron**

NEW YORK—William Lockwood, Jr: Into The Future

The pop world may soon be feeling the effects of a malaise—a growing shortage of genuine, class A, rock headliners who can fill 3,000-seat auditoriums, according to **Bill Lockwood**, director of programming for **Lincoln Center's Great Performers Series** in New York.

The slim, bespectacled Princeton alumnus, who still lives in his college town and also books all the pop shows at the **McCarter Theatre** there, has developed several so-far successful new formulas to combat the shortages, which are brought on in his view by a combination of factors. These include generally higher cost of production, occasional over-exposure of the few superstars who do exist on the scene today, as well as the frequent displays of artist and management ego, manifesting itself in demands of all types on the promoter, particularly sky-high fees.

One way of reducing the impact of the problem, according to **Lockwood**, is to stay with the singer-songwriter as the principal attraction, as opposed to the heaviest kinds of electric groups who often tend to price themselves out of the ballpark or at least out of the 3,000-seat halls.

"In the first place," **Lockwood** says, "we at **Lincoln Center** have something unique going for us in that we are one of the few, if not the only culture center in the country, presenting contemporary singer-songwriter talent under its own auspices rather than exclusively through individual outside promoters. We are not wedded to the profit motive. Obviously, we don't go around looking for ways to lose money, but we are often content to break even if we are accomplishing a worthy artistic purpose in the bargain.

"Therefore, we don't have to limit ourselves to the headliners of the day or the month or season. We can also play artists whom we genuinely believe will be major performers tomorrow or next year. Our economics permit that.

"And this," continued **Lockwood**, "is directly responsible for establishing what we really think is the pop music world's first season subscription series. We started this plan last year and so far, as we are completing the second season of

subscription, we are very encouraged, with a notable increase in subscriptions the second year."

Lockwood explained that the subscription plan is frankly calculated to help showcase non-headliners along with the top names. "The idea allows us the luxury of scheduling three or four major name headliners, who guarantee us the ticket sales we need, along with two or three lesser known artists, none of whom would be likely to sell many tickets if they were to be starred in non-subscription concerts.

"And what is more," he continued, "we have the ideal alternate showcase for these newer artists in the really beautifully appointed **Alice Tully Hall**, which is part of the complex at **Lincoln Center**, and which seats 1,096 as opposed to **Philharmonic Hall's** 2,852. It's much less of a burden on the artist. For the manager who insists on his artist appearing in **Philharmonic Hall**, we simply tell him a full **Tully Hall** looks much better to everyone than a half-full bigger room."

"In this way," he added, "we give the performer who is worthy and good and on his way up but not yet on the top a real chance to be seen. I think we have helped a lot of artists this way, including **Harry Chapin**, **Eric Anderson**, **Jim Croce** and **Paul Williams** this year, and **Bill Withers** and **Jonathan Edwards** last year."

Lockwood's line-up of talent at the beginning of each new subscription year is strangely deceiving, in the sense that often when it is finally announced, it actually looks like an unbroken chain of stars. That's because of a kind of sixth sense on talent evaluation which has failed only a few times. Every promoter has it to some degree.

"We booked **James Taylor** for a **Philharmonic Hall** concert in the winter of 1971 as far back as the summer of 1970 as long as eight months in advance. He played **Carnegie Hall** before our date, but we booked him that far in advance

(Cont'd on page 93)

Over 80 million people saw
Springfield Revival's
first American performance
of the nominated song
"Come Follow, Follow Me"
on the Academy Awards Show.
That's what we call exposure.
Their first single release is
"Come Follow, Follow Me"
b/w "Someone"

MV 10717



Distributed by MGM Records



A
GTO
Production

cash box / talent on stage

Neil Young Linda Ronstadt

FORUM, L.A. — What usually happens at a major concert is that it is difficult in distinguishing between the performance and the event itself. And an event with close to 20,000 devotees is nothing short of intoxicating. Warner Reprise's top artist, Neil Young, was slightly caught up in the spectacle himself as he missed snatching the brass ring that he ordinarily, and deservedly, does. Instead, a curious mixture of country, soft, acid and even bible-rock was served-up but certainly not wolfed-down in the usual greedy gulps his fans take.

His bread-and-butter entrees, "Old Man," "Heart of Gold" and "Alabama" were thankfully there but slightly offset by the introduction of some unappetizing new numbers including "Look-out, Joe" and "New Mama." These latter two unpolished numbers seemed to be saturated with a *deja-vu* sound, from the melodies and lyrics on down to the arrangements and vocals.

Old pals David Crosby and Graham Nash (of you know who) jumped-in half-way through the show, giving it some added momentum. In particular, "The Last Dance," a noisy, up-beat gem, went right for the viscera, exhausting the listener but redeeming the show. The song itself was inundated with endless refrains and predictable chord progressions, but it was an allowable indulgence. The crowd went crackers.

The show opened with Asylum's Linda Ronstadt, who has also seen better nights. Not that she wasn't out there pitching, but her stride seemed weakened by her almost apologetic attitude for what she sang. All and all, a slightly off-key evening for two undeniably talented artists.

b.m.

Mahavishnu Orchestra

FELT FORUM, NYC — The Mahavishnu Orchestra dazzled the SRO crowd here at New York's Felt Forum. The members of the orchestra are extremely talented musicians in their own individual rights. However, when the forces and creativity of these five musicians are combined, they add up to a dynamo of action packed sounds. The audience that night heard a most delightful two & one-half hours of intricate and excitingly complex music. Although there is so much going on with this band everyone there seemed to enjoy and understand the music immensely.

John McLaughlin started off the concert with a request for a two minute period of silence which brought some chuckles from the crowd. The majority of the crowd understanding John's thing about the supreme being complied. And then, as if lightning had struck, the Forum was filled with the sound of "Birds Of Fire." They gave us a preview of a new song called "Dream" which hasn't been recorded yet. Billy Cobham, Mahavishnu's drummer, brought the crowd into a frenzy with a excellent drum solo which lasted about five minutes.

The whole evening was an experience not to be forgotten by anyone there. It was a very warm and spontaneous crowd. Their devotion showed when they gave the orchestra three standing ovations that lasted at least five minutes each. If one was to sum up what the Mahavishnu Orchestra really means to the everyday record buyer it would have to be "Magnificent."

b.e.

Gladys Knight & The Pips Kool & The Gang Black Ivory

APOLLO THEATRE, NYC—Watching Gladys Knight & The Pips perform gives one a crystal-clear picture of what soul is all about! Gladys, as a performer and singer, is truly the epitome of soul magnificence. And, good gracious lord is one expression that comes to mind when this totally together woman takes microphone in hand. She generates so much excitement the audience simply goes wild! "Get On Down," "If I Were Your Woman" and "How Can You Say That I Don't Love You" are given treatments that are spine-tingling. Gladys exudes so much soul-power an audience is practically spellbound. At the close of each performance, her audience, young and old, rushes to the stage to honor this fantastic performer. This also holds true for The Pips. The recent bill at the Apollo was certainly reminiscent of past eras, as people lined along 125th Street for every show. This total bill created SRO business. "Giving Up," "I Don't Wanna Do Wrong" and "Friendship Train" were other gems that were delivered with perfection. Of course, her current number one hit, "Neither One Of Us (Wants To Say Goodbye)" simply layed the audience out! When it comes to soul delivery, Gladys is it!

Kool & The Gang, developing rap-

idly as a top entertainment group, put it together beautifully with selections from their past and current material. "Makin' Merry Music," "Wild Is Love" (featuring George on drums) put the audience in a soul groove. "Funky Granny" also put the right touch of spice to this exciting group. The group has a new LP, "Good Times" and the "Wild Is Love" cut is from this LP. These seven young men are worth a live look. Their music and performances are together.

Black Ivory on the Today label got things underway with a selection of "Time Is Love" which is currently high on the R&B charts. Black Ivory is made up of three young soul males. They are backed by a good band. "Close To You" came across nicely.

This particular show also drew 1500 children for a Tuesday matinee. And, all the acts said that it was one of the most exciting experiences that any act could go through. The youngsters, ranging in age from 5 to 11, simply go crazy with yelling, screaming and stomping. This kind of reception can fire up any act. And, accordingly they were fired up. Again, the Apollo has offered a bill of fare that is unmatched anywhere when it comes to soul excellence.

d.d.

Tammy Wynette George Jones Show

PHILHARMONIC HALL, NYC — The first country show to fill this hall was an historical groundbreaker. The audience for the most part was the most attentive, most loving crowd we'd ever seen. It brought the country fans out of the woodwork, and we hope they'll be out there to support future events like this. It could bring them to venture into other pop and rock concerts, and maybe their respectful admiration will be contagious.

The show opened with George & Tammy's back-up men, The Jones Boys doing a solo set. They introduced Mega's Patsy Sledd (an up-and-coming talent in the Loretta Lynn bag) and picker/comedian Harold Morrison. The audience warmly received the preliminaries to the main attractions.

When Tammy unassumingly tiptoed out on the stage after intermission in her brilliant white light of a dress, the hall went wild. Beginning her set with "Your Good Girl's Gonna Go Bad," it was obvious that the mix of the sound was to her detriment. Tammy is not a belter (except on occasion, as in the chorus of "Stand By Your Man") and her full but quiet concept of what a country vocal should be like was often lost. But even this state of affairs didn't detract from the impact she was able to command on tunes like "J-I-V-O-R-C-E" and her newie, "Kids Say The Darndest Things." Throughout, Patsy Sledd provided a totally brilliant recreation of Tammy's studio double-tracking.

Husband George Jones opened his solo segment of the show with a rousing "White Lightning" complete with joyful body noises. "She Thinks I Still Care" and the quick and clever "The Race Is On" were highlights of his set. Once joined by Tammy, the lovin' pair let into tunes from their four duet Epic efforts. At one point, George made like David Houston for some comic relief in the tragedy of the storyline to "My Elusive Dreams." Their version of Tom T. Hall's "Me And Jesus" really got its own thing goin'. All and all, this night of country more than just had

Osmonds Rich Little

CEASARS PALACE, LAS VEGAS—Not that they had to prove anything but MGM's Osmonds proved everything when they returned for their second headline engagement in less than six months. The exceptional impact they generate on their records bears scant resemblance to this extravaganza, which is specifically tailored to all ages, ranges and interests.

At one moment, as example, the five-member group is giving the younger audience members what they came to hear in medleys featuring the likes of "Yo Yo," "Hold Her Tight" and "One Bad Apple," as well as Donny's current hits, "Twelfth of Never," "Puppy Love" and "Sweet and Innocent."

Thereafter, they were into a "Fiddler on the Roof" medley successfully designed to capture adults. Though the arrangements were a departure from the usual renditions, the vocals and the up-beat tempo enhanced the music even more.

A high point in the show came with a 50's romp with appropriate costumes, shades, fancy stepping, flashing lights and gum-chewing that featured "Jail-House Rock," "Rock Around the Clock" and "Blueberry Hill." This section also marked the debut of 9-year-old Jimmy Osmond, who helped out on "Hound Dog" and "Blue Suede Shoes." Earlier in the evening, 13 year-old Marie Osmond also made her debut dueting with Donny on "Where Is the Love?" Both promise to be as talented as the remaining veteran members.

Impersonator Rich Little preceded the Osmonds, and he's a pretty tough act to follow. All the favorites were there, including Cary Grant, Ed Sullivan, Kirk Douglas, Johnny Carson and even Carol Channing. But the pleasant surprise came when Little demonstrated his remarkable singing abilities as well, to the tune of Robert Goulet, Elvis Presley and others. He's almost too talented for his own good.

b.m.

it all worked out. It proved that the audience exists, and entertained them beyond their initially high expectations.

r.a.

Focus Eric Weissberg & Deliverance

PHILHARMONIC HALL, NYC — If there was ever a doubt concerning the existence of music as the universal language, then Focus decisively dispelled that drop of negativism before a capacity audience of 3,000 believers in attendance to welcome the Dutch progressive rockers to the United States.

In immediately capturing the attention of the crowd, the four man band meticulously purveyed material from their American debut album, "Moving Waves," but it was not until he band lifted the audience with the opening strains of "Hocus Pocus," their current hit single release, that the following was raised to their feet in full awareness of the power the band was capable of generating. In performing "Hocus Pocus" at an increasingly feverish pace for well over fifteen minutes, Focus demonstrated their group talents as well as those on individual bases. Thijs Van Leer, on organ, occasional flute and yodeling in spectacular fashion truly amazed the gathering with his individual talents and made believers of those skeptics of his actual vocal prowess. Lead guitarist Jan Akkerman proved himself to be an excellent guitarist in his own right, especially on the groups extended "Eruption," a slowly building mesmerizing progressive composition. The essence of Focus seems to be their ability to reproduce their tight album material and build on that same material with little confusion. The group is constantly aware of their performance and makes few mistakes as a result. The coming year will undoubtedly find Focus at the top of the European import bands list here in America.

Opening the bill was Eric Weissberg & Deliverance who performed a delightful set of bluegrass and country music before the appreciative crowd. The obvious highpoint of their almost one hour performance was the crowd pleasing "Dueling Banjos." With Steve Mandell on guitar and Weissberg on banjo, the live rendition of the tune was excellent and somewhat livelier than the single (or album) hit version which obviously had the crowd in very high spirits. Although the total set had a few imperfections (mainly on the vocals which were occasionally inaudible), Eric Weissberg & Deliverance showed great promise for the future and quite possibly aroused a genuine northern interest in bluegrass and country music.

a.g.

Martine Habib

BITTER END, NYC—Columbia recording artist Martine Habib is a very talented singer/songwriter who is as refreshing as a sudden shower on a very hot summer day. Her soft, delicate voice & unmistakable style have that magic charisma that places her in a spotlight all her own.

Martine devoted the evening to the singing of songs from her debut Columbia album. Also featured was her new single, "Things To Do." It's a bouncy toe-tapper that has the potential to become a giant hit. Martine sang a tune entitled "Don't Hide Your Tears" that stated, "The sun is also rising & they'll love you more & more each day." Miss Habib with her current single and some more exposure will definitely have a rising career and people everywhere will grow to love her more & more each day.

b.e.

Believe it!

Out just 2 weeks

- 67 Cashbox
- 69 Record World
- ★ 71 Billboard

X 708243



THE
**BLUE RIDGE
RANGERS**

HEARTS OF STONE

Somewhere Listening

(For My Name)

Fantasy 700

Coming soon: **THE** album.
The Blue Ridge Rangers, Fantasy 9415





A&M welcomes Sandy Denny to the U.S.A.

April 2 Philharmonic Hall, New York City
April 6 Massey Hall, Toronto, Canada
April 7 State Univ. of New York, New Paltz, N.Y.
April 8 Constitution Hall, Wash., D.C.
April 10/11 Mainpoint, Phila., Pa.
April 12 Symphony Hall, Boston, Mass.
April 13 Tower Theatre, Upper Darby, Pa.
April 14 Fairleigh Dickinson Univ., Rutherford, N.J.
April 15, Capitol Theatre, Passaic, N.J.
April 27/28/29 Ebbets Field, Denver, Colo.
May 8-13 Troubadour, Los Angeles, Calif.

Sandy Denny's newest album is "Sandy." On A&M Records

CashBoxTop 100 Albums

1	ROCKY MOUNTAIN HIGH JOHN DENVER (RCA LSP 4731) (P8S/PK 1972)	3	35	LAST DAYS & TIME EARTH, WIND & FIRE (Columbia 31622) (CT/CA 31622)	33	68	ALONE TOGETHER DONNY OSMOND (MGM SE 4886)	83
2	DUELING BANJOS ERIC WEISSBERG, STEVE MANDEL, "W" MARSHALL BRICKMAN (Warner Bros. BS 2683)	2	36	EAT IT HUMBLE PIE (A&M SP 3701)	59	69	CHUCK BERRY GOLDEN DECADE VOL. 2 (Chess CH 1514)	73
3	LADY SINGS THE BLUES DIANA ROSS/SOUNDTRACK (Motown M 758 D)	1	37	THE BEST OF BREAD (Elektra EKS 75056)	53	70	THE CAPTAIN AND ME DOOBIE BROTHERS (Warner Bros. BS 2694)	89
4	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER ELTON JOHN (MCA 2100)	4	38	TOMMY LONDON SYMPHONY ORCHESTRA & CHAMBER CHOIR WITH GUEST SOLOISTS (Ode SP 99001) (Dist: A&M)	39	71	CREEDENCE GOLD CREEDENCE CLEARWATER (Fantasy 9413)	58
5	SHOOT OUT AT THE FANTASY FACTORY TRAFFIC (Island SW 9323) (Dist: Capitol)	5	39	LOST HORIZON ORIGINAL SOUNDTRACK (Bell 1300)	45	72	SITTIN' IN LOGGINS & MESSINA (Columbia 31044)	79
6	PRELUDE DEODATO (CTI 6021)	6	40	HURRICANE SMITH (Capitol ST 11139)	34	73	CLAPTON ERIC CLAPTON (Polydor PD 5526)	76
7	BILLION DOLLAR BABIES ALICE COOPER (Warner Bros. BS 2685)	10	41	COSMIC WHEELS DONOVAN (Epic KE 32156)	50	74	GREEN IS BLUE AL GREEN (Hi SHL 32055) (Dist: London)	43
8	NO SECRETS CARLY SIMON (Elektra EKS 75049)	7	42	I'M STILL IN LOVE WITH YOU AL GREEN (Hi ZSRL 32074) (Dist: London)	35	75	ROUND 2 STYLISTICS (Avco AV 11006)	48
9	THE DIVINE MISS M BETTE MIDLER (Atlantic SD 7238) (TP/CA 7238)	8	43	NEITHER ONE OF US GLADYS KNIGHT & THE PIPS (Soul 737) (Dist: Motown)	67	76	THE BEST OF B. B. KING (ABC ABCX-767)	72
10	ELVIS ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY (RCA VPSX 6089) (P8S/PK 5144)	14	44	ACROSS 110TH STREET BOBBY WOMACK & PEACE, J. B. JOHNSON, ORIGINAL MOTION PICTURE SCORE (United Artists UAS 5225)	49	77	PLEASURE OHIO PLAYERS (Westbound K2017) (Dist: Chess)	85
11	THE WORLD IS A GHETTO WAR (United Artists UAS 5652)	9	45	BYRDS (Asylum SD 5058) (Dist: Atlantic)	66	78	LOUDON WAINWRIGHT III (Columbia KC 31462)	82
12	THE DARK SIDE OF THE MOON PINK FLOYD (Harvest SMAS 11163) (Dist: Capitol)	22	46	HEARTBREAKER FREE (Island SW 9324) (Dist: Capitol)	42	79	SUPER FLY CURTIS MAYFIELD—Original Motion Picture Soundtrack (Curton CR8 8014)	84
13	CAN'T BUY A THRILL STEELY DAN (ABC ABCX 758) (8/5 758)	13	47	EDWARD BEAR (Capitol 11157)	46	80	MORE HOT ROCKS ROLLING STONES (London 2PS 626/7)	54
14	MASTERPIECE TEMPTATIONS (Gordy G 965L) (Dist: Motown)	19	48	THE FIRST SONGS LAURA NYRO (Columbia KC 31410)	47	81	THE SINGER LIZA MINNELLI (Columbia KC 32149)	94
15	WATTSTAX VARIOUS ARTISTS (Stax STS-2-3010) (Dist: Columbia)	15	49	SLAYED? SLADE (Polydor PD 5524)	52	82	BIRTH DAY NEW BIRTH (RCA LSP 4797) (P8S/PK 2079)	93
16	BIRDS OF FIRE MAHARISHNU ORCHESTRA (Columbia KC 31996)	17	50	THE SESSION JERRY LEE LEWIS (Mercury SRM 2-803)	55	83	STEALERS WHEEL (A&M SP 4377)	91
17	WHO DO WE THINK WE ARE? DEEP PURPLE (Warner Bros. 2678)	16	51	BLACK CAESAR JAMES BROWN, ORIGINAL SOUNDTRACK (Polydor PD 6014)	62	84	WILL THE CIRCLE BE UNBROKEN NITTY GRITTY DIRT BAND (United Artists 9801)	86
18	THEY ONLY COME OUT AT NIGHT EDGAR WINTER (Epic KF 31584)	20	52	AMERICA WHY I LOVE HER JOHN WAYNE (RCA LSP 4828) (P8S/PK 2122)	60	85	EUROPE '72 GRATEFUL DEAD (Warner Bros. 3 WX 2668)	61
19	TALKING BOOK STEVIE WONDER (Tamla 319) (Dist: Motown)	11	53	TROUBLE MAN MARVIN GAYE, ORIGINAL MOTION PICTURE SOUNDTRACK (Tamla T322L) (Dist: Motown)	37	86	LIVING IN THE PAST JETHRO TULL (Chrysalis 2CH 1035) (M8/M5 1035) (Dist: W.B.)	88
20	SPACE ODDITY DAVID BOWIE (RCA LSP 4813) (P8S/PK 2101)	23	54	THE BEST OF MOUNTAIN (Columbia KC 32079)	57	87	16 GREATEST HITS STEPHENWOLF (Dunhill DSX 50136)	90
21	MOVING WAVES FOCUS (Sire SAS-7401) (Dist: Paramount)	25	55	THE BEST OF THE JAMES GANG FEATURING JOE WALSH (ABC ABCX-774)	63	88	BECK, BOGART & APPICE (Epic KE 32140)	108
22	I AM WOMAN HELEN REDDY (Capitol ST 11068)	12	56	LIFE & TIMES JIM CROCE (ABC ABCX 769)	51	89	GIVE ME YOUR LOVE BARBARA MASON (Buddah 5119)	80
23	SEVENTH SOJOURN MOODY BLUES (Threshold THS 7) (Dist: London)	21	57	COMPOSITE TRUTH MANDRILL (Polydor PD 5043)	65	90	A LETTER TO MYSELF CHI-LITES (Brunswick 754188)	110
24	HOT AUGUST NIGHT NEIL DIAMOND (MCA 28000)	26	58	SUMMER BREEZE SEALS & CROFTS (W.B. BS 2629) (M8/M5 2629)	56	91	CHAPTER VII BUDDY MILES BAND (Columbia KC 3204)	101
25	KEEPER OF THE CASTLE FOUR TOPS (Dunhill DS 50129)	24	59	BEGINNINGS ALLMAN BROTHERS BAND (Atco SD 2-805) (Dist: Atlantic)	70	92	GODSPELL ORIGINAL CAST (Bell 1102) (8/5 1102)	98
26	TRUE STORIES AND OTHER DREAMS JUDY COLLINS (Elektra 75053)	28	60	CATCH BULL AT FOUR CAT STEVENS (A&M SP 4365) (8T/CS 4365)	41	93	BACK TO FRONT GILBERT O'SULLIVAN (Mam) (Dist: London)	74
27	DOUBLE GOLD NEIL DIAMOND (Bang BSD2-227)	27	61	TAPESTRY CAROLE KING (Ode SP 77009)	64	94	ONE MAN DOG JAMES TAYLOR (Warner Bros. BS 2660) (M8/M5 2660)	75
28	IN CONCERT DEREK & THE DOMINOES (RSO-2-8800) (Dist: Atlantic)	18	62	FOR THE ROSES JONI MITCHELL (Asylum SD 5057) (CT/CA 5057) (Dist: Atlantic)	69	95	THE GREAT LOST KINKS ALBUM KINKS (W.B. 2127)	78
29	TRANSFORMER LOU REED (RCA LSP 4807) (P8S/PK 2095)	31	63	ME & MRS. JONES JOHNNY MATHIS (Columbia KG 32114)	71	96	THE 2nd CRUSADE CRUSADERS (Blue Thumb BTS 7000) (Famous)	114
30	HOLLAND BEACH BOYS (Brother/Reprise MS 2118)	30	64	RHYMES & REASONS CAROLE KING (Ode SP 77016) (8T/CS 77016) (Dist: A&M)	38	97	THE GUITAR MAN BREAD (Elektra EKS 75047) (ET 85047) (TC 55047)	100
31	HOMECOMING AMERICA (Warner Bros. GS 2655) (M8/M5 2655)	29	65	GRAND HOTEL PROCOL HARUM (Chrysalis CHR 1037) (Dist: W.B.)	87	98	MY SECOND ALBUM DONNA FARGO (Dot DOS 260960) (Dist: Famous)	119
32	LOGGINS & MESSINA (Columbia KC 31748) (OT/CA 31748)	32	66	CYMANDE (Janus JLS 3044)	44	99	THE POWER OF JOE SIMON (Spring SPR 5704) (Dist: Polydor)	103
33	AROUND THE WORLD WITH THREE DOG NIGHT (Dunhill DTS 50138)	40	67	DOUG SAHM AND BAND (Atlantic SD 7254)	68	100	360° OF BILLY PAUL (Phila. Int'l 31793) (Dist: Columbia)	97
34	SLOPPY SECONDS DR. HOOK & THE MEDICINE SHOW (Columbia KC 31702) (CT/CA 31702)	36						



TOP 100 Albums

101 TO 170

- | | | | | | | | | |
|-----|---|-----|---|--|---|-----|--|-----|
| 101 | BETTER DAYS
PAUL BUTTERFIELD/BETTER DAYS
(Bearsville BR 2119) (Dist: W.B.) | 102 | ALL DIRECTIONS
TEMPTATIONS (Gordy G962) | 148 | BIG BAMBU
CHEECH & CHONG (Ode SP 77014) (8T/CS 77014) | 134 | | |
| 102 | DON McLEAN
(United Artists UAS 5651) | 77 | 125 | HONKY CHATEAU
ELTON JOHN (Uni 93135) | 124 | 149 | DION & THE BELMONT'S LIVE AT MADISON SQUARE GARDEN
(Warner Bros. BS 2664) | 141 |
| 103 | I CAN SEE CLEARLY NOW
JOHNNY NASH (Epic 31607) | 104 | 126 | TUNEWAVING
DAWN FEATURING TONY ORLANDO (Bell 1112) | 147 | 150 | SIMON & GARFUNKEL'S GREATEST HITS
(Columbia KC 31350) (CT/CS 31350) | 158 |
| 104 | AN ANTHOLOGY
DUANE ALLMAN (Capricorn 2LP 0108) (Dist: W.B.) | 106 | 127 | MAN OF LA MANCHA
MOVIE SOUNDTRACK (United Artists UAS 9906) | 111 | 151 | OF A SIMPLE MAN
LOBO (Big Tree 2013) (M8/M5 2013) (Dist: Bell) | 131 |
| 105 | LIVING TOGETHER GROWING TOGETHER
5th DIMENSION (Bell 1116) | 115 | 128 | I CAN SEE CLEARLY NOW
RAY CONIFF (Columbia KG 32091) | 112 | 152 | THE LADY'S NOT FOR SALE
RITA COOLIDGE (A&M SP 4370) (8T/CS 4370) | 128 |
| 106 | SEPARATE WAYS
ELVIS PRESLEY (Camden CAS 2611) (C8S/CK 1227) | 81 | 129 | 1957 1972
SMOKEY ROBINSON & THE MIRACLES (Tamla 320) (Dist: Motown) | 109 | 153 | ARTIFICIAL PARADISE
GUESS WHO (RCA LSP 4830) (P8S/PK 2114) | 135 |
| 107 | RAUNCH N' ROLL LIVE
BLACK OAK ARKANSAS (Atco SD 7019) (Dist: Atlantic) | 118 | 130 | RICH MAN
CLIMAX BLUES BAND (Sire SAS 7402) (Dist: Famous) | 132 | 154 | PHOENIX
GRAND FUNK (Capitol SMAS 11099) | 136 |
| 108 | MORNING STAR
HUBERT LAWS (CTI 6022) | 113 | 131 | JOE COCKER
(A&M SP 4368) (8T/CS 4368) | 122 | 155 | CLASS CLOWN
GEORGE CARLIN (Little David LD 1104) (TP/CS 1104) (Dist: Atlantic) | 159 |
| 109 | THE RISE AND FALL OF ZIGGY STAR-DUST & THE SPIDERS FROM MARS
DAVID BOWIE (RCA LSP 4702) (P8S/PK 1932) | 107 | 132 | FOGHAT
(Bearsville BR 2136 (Dist: W.B.)) | 153 | 156 | NEVER A DULL MOMENT
ROD STEWART (Mercury SRM-1-646) (MC-8-646) (MCR-3-646) | 156 |
| 110 | LIFE IN A TIN CAN
BEE GEES (RCA SO 8070) (Dist: Atlantic) | 92 | 133 | SONGS OF LOVE
CHARLEY PRIDE (RCA LSP 4837) (P8S/PK 2120) | 123 | 157 | ONE MAN BAND
RONNIE DYSON (Columbia KC 32211) | 163 |
| 111 | BITE DOWN HARD
JO JO GUNNE (Asylum SD 5065) (Dist: Atlantic) | 127 | 134 | A SONG FOR YOU
CARPENTERS (A&M SP 3511) (8T/CS 3511) | 139 | 158 | SOMEBODY ELSE'S TROUBLES
STEVE GOODMAN (Buddah BDS 4121) | 160 |
| 112 | BACK STABBERS
O'JAYS (Phila. Int'l 31712) (Dist: Columbia) | 112 | 135 | A WIZARD/A TRUE STAR
TODD RUNDGREN (Bearsville BR 2133) (Dist: W.B.) | 149 | 159 | THE SYLVERS
(Pride 0007) (Dist: MGM) | 162 |
| 113 | THE MAGICIAN'S BIRTHDAY
URIAH HEEP (Mercury SRM 1-652) | 95 | 136 | DRIFT AWAY
DOBBIE GRAY (Decca DL 5397) | 140 | 160 | IT'S A BEAUTIFUL DAY . . . TODAY
(Columbia KC 32181) | — |
| 114 | FREE TO BE . . . YOU AND ME
MARLO THOMAS & FRIENDS (Bell 1110) | 116 | 137 | UNDERSTANDING
BOBBY WOMACK (United Artists UAS 5577) | 137 | 161 | STRANGE FRUIT
BILLIE HOLIDAY (Atlantic SD 1614) | 167 |
| 115 | WHY CAN'T WE LIVE TOGETHER
TIMMY THOMAS (Glades 33-6501) | 99 | 138 | FACES
SHAWN PHILLIPS (A&M 4363) (8T/CS 4363) | 126 | 162 | CLOSE TO THE EDGE
YES (Atlantic 7244) (TP/CS 7244) | 161 |
| 116 | HOT ROCKS 1964-1971
ROLLING STONES (London 2 PS 606/7) | 121 | 139 | IN DEEP
ARGENT (Epic KE 32195) | 151 | 163 | OGDEN'S NUT GONE FLAKE
SMALL FACES (ABKCO AB 4225) | 165 |
| 117 | SECOND ALBUM
ROY BUCHANAN (Polydor PD 5046) | 130 | 140 | GOOD TIMES
KOOL & THE GANG (De-Lite DE 2012) | 152 | 164 | FIDDLER ON THE ROOF
SOUNDTRACK (United Artists 10900) | 164 |
| 118 | IN THE RIGHT PLACE
DR. JOHN (Atco SD 7018) (Dist: Atlantic) | 148 | 141 | SKY DIVE
FREDDIE HUBBARD (CTI 6018) | 145 | 165 | DANCING IN THE MOONLIGHT
KING HARVEST (Perception PLP 36) | — |
| 119 | DAYS OF FUTURE PASSED
MOODY BLUES (Deram WES 18012) (Dist: London) | 117 | 142 | TYRANNY AND MUTATION
BLUE OYSTER CULT (Columbia KG 32017) | 146 | 166 | BILLIE HOLIDAY STORY
(Decca 7161) | — |
| 120 | FUNKY SERENITY
RAMSEY LEWIS (Columbia KC 32030) | 125 | 143 | DAVID RUFFIN
(Motown 762) | 144 | 167 | PROUD WORDS ON A DUSTY SHELF
KEN HENSLEY (Mercury SRM 1-661) | 170 |
| 121 | STILL ALIVE AND WELL
JOHNNY WINTER (Columbia KC 32188) | 133 | 144 | FOCUS 3
FOCUS (Sire SAS 3901) (Dist: Famous) | — | 168 | IMAGES 1966-1967
DAVID BOWIE (London BP 628/9) | — |
| 122 | ROMANY
HOLLIES (Epic KE 31992) | 96 | 145 | SONNY & BROWNIE
SONNY TERRY & BROWNIE MCGHEE (A&M 4379) | 150 | 169 | CHILD OF THE 50'S
ROBERT KLEIN (Brut 6001) (Dist: Buddah) | — |
| 123 | LEE MICHAELS LIVE
(A&M SP 3518) | 138 | 146 | THE SIX WIVES OF HENRY VIII
RICK WAKEMAN (A&M SP 4361) | 168 | 170 | THE PERSUADERS
(Atlantic 7021) | — |
| | | | 147 | CARAVANSERAI
SANTANA (Columbia KC 31610) (CT/CA 31610) | 129 | | | |



R & B TOP 65

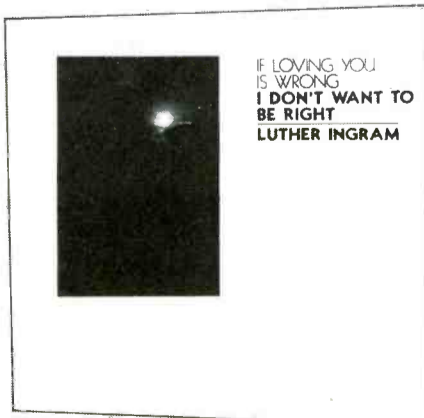
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|----|---|----|----|---|----|----|--|----|----|---|----|
| 1 | NEITHER ONE OF US
Glady's Knight & The Pips
(Soul 350978) (Dist: Motown) | 1 | 17 | LOVE TRAIN
O'Jays (Phila. Int'l 3524)
(Dist: Columbia) | 12 | 33 | FRIENDS OR LOVERS
Act 1 (Spring 133) | 33 | 49 | I'VE BEEN WATCHIN' YOU
Southside Movement (Wand 11251) | 50 |
| 2 | AIN'T NO WOMAN
Four Tops (Dunhill 4339) | 2 | 18 | LEAVING ME
The Independents (Wand 11252) | 23 | 34 | PEOPLE ARE CHANGIN'
Timmy Thomas (Glades 601) | 34 | 50 | CAN I
Vee Allen (Lion 140) (Dist: MGM) | 29 |
| 3 | CALL ME (COME BACK HOME)
Al Green (Hi 2235) (Dist: London) | 4 | 19 | I'M DOING FINE NOW
New York City (Chelsea 78-0113) | 24 | 35 | FENCEWALK
Mandrill (Polydor 14163) | 53 | 51 | BLOOD DONORS NEEDED
David Ruffin (Motown 1223) | — |
| 4 | MASTERPIECE
Temptations (Gordy 7126) | 6 | 20 | STIR IT UP
Johnny Nash (Epic 10949) | 13 | 36 | MR. MAGIC MAN
Wilson Pickett (RCA 0898) | 37 | 52 | I MAY NOT BE ALL YOU WANT
Carla Thomas (Stax 0152) | 57 |
| 5 | BREAK UP TO MAKE UP
Stylistics (Avco 4611) | 5 | 21 | DO YOU STILL FEEL THE SAME WAY
Tommie Young (Soul Power 112) | 21 | 37 | ARMED AND EXTREMELY DANGEROUS
First Choice (Philly Groove 175)
(Dist: Bell) | 42 | 53 | IF I CAN'T FLY
Honey Cone (Hot Wax 7301) | 56 |
| 6 | KILLING ME SOFTLY WITH HIS SONG
Roberta Flack (Atlantic 2940) | 3 | 22 | WILL IT GO ROUND IN CIRCLES
Billy Preston (A&M 1411) | 22 | 38 | DO IT IN THE NAME OF LOVE
Candi Staton (Fame 91009)
(Dist: UDC) | 9 | 54 | GIVE YOUR BABY A STANDING OVATION
The Dells (Cadet 5696) (Dist: Chess) | — |
| 7 | FUNKY WORM
Ohio Players (Westbound 214) | 14 | 23 | IT AIN'T ALWAYS WHAT YOU DO
The Soul Children (Stax 0152) | 31 | 39 | GOOD MORNING HEARTACHE
Diana Ross (Motown 1211) | 20 | 55 | LOVE MUSIC
Lloyd Price (GSF 6894) | 60 |
| 8 | A LETTER TO MYSELF
Chi Lites (Brunswick 55491) | 8 | 24 | HALLELUJAH DAY
The Jackson 5 (Motown 1224) | 28 | 40 | I CAN UNDERSTAND IT
Valentinos (Clean 60005) (Dist: Atlantic) | 40 | 56 | IT'S HARD TO STOP
Betty Wright (Alston 4617) | 65 |
| 9 | THE CISCO KID
War U.A. 163W) | 10 | 25 | DANCING TO YOUR MUSIC
Archie Bell & The Drells (Glades 1757) | 26 | 41 | ALWAYS
Luther Ingram (Koko 2115) | 51 | 57 | SPELL
Blue Magic (Atco 6910) (Dist: Atlantic) | — |
| 10 | STEP BY STEP
Joe Simon (Spring 132) | 11 | 26 | YESTERDAY I HAD THE BLUES
Harold Melvin & The Blue Notes
(Phila. Int'l 3525) | 27 | 42 | I MAY NOT BE WHAT YOU WANT
Mel & Tim (Stax 0154) | 43 | 58 | I MAY NOT BE WHAT YOU WANT
Bobby Sheen (Warner Bros. 7662) | 58 |
| 11 | PILLOW TALK
Sylvia (Vibration 521) (Dist: All Plat.) | 19 | 27 | I CAN UNDERSTAND IT
The New Birth (RCA 45-435) | 30 | 43 | DRIFT AWAY
Dobie Gray (Decca 33057) | 46 | 59 | MAMA FEELGOOD
Lyn Collins (People 618) | 61 |
| 12 | OH LA DE DA
Staple Singers (Stax 0156) | 15 | 28 | AM I BLACK ENOUGH FOR YOU
Billy Paul (Phila. Int'l 3526) | 35 | 44 | KISSING MY LOVE
Bill Withers (Sussex 250) | 25 | 60 | EARLY ONE MORNING
Ike & Tina Turner (U.A. 174) | 62 |
| 13 | DOWN AND OUT IN NEW YORK CITY
James Brown (Polydor 14168) | 16 | 29 | I'M GONNA LOVE YOU JUST A LITTLE MORE BABY
Barry White (20th Cent. 2018) | 44 | 45 | SUPERFLY MEETS SHAFT
John & Ernest (Rainy Wednesday 201)
(Dist: Mainstream) | 54 | 61 | IF I COULD ONLY BE SURE
Nolan Porter (ABC 11843) | 64 |
| 14 | GIRL YOU NEED A CHANGE OF MIND
Eddie Kendricks (Tamla 54230) | 17 | 30 | WITHOUT YOU IN MY LIFE
Tyrone Davis (Dakar 4519) | 45 | 46 | LOOSE BOOTY
Funkaledic (Westbound 205) | 47 | 62 | DON'T YOU FOOL WITH MY SOUL
Johnny Taylor (Stax 0155)
(Dist: Columbia) | — |
| 15 | YOU ARE THE SUNSHINE OF MY LIFE
Stevie Wonder (Tamla 54232) | 18 | 31 | ACROSS 110th STREET
Bobby Womack & Peace (UA XW 196W) | 38 | 47 | ONE MAN BAND
Ronnie Dyson (Columbia 4-45776) | 48 | 63 | I'M GONNA PROVE IT
Soft Tones (Avco 4613) | — |
| 16 | MASTER OF EYES
Aretha Franklin (Atlantic 2941) | 7 | 32 | NATURAL HIGH
Bloodstone (London 1046) | 39 | 48 | LORD DON'T MOVE THE MOUNTAINS
Inez Andrews (Song Bird 1203)
(Dist: ABC/Dunhill) | 49 | 64 | BAD, BOLD AND BEAUTIFUL GIRL
Persuaders (Atlantic 6919) | — |

How long can he keep making love? 'Always'

His message is love and he knows what it's about.
"Always," taken from the album, "If Loving You
Is Wrong, I Don't Want To Be Right."
It's another single approach to love
by the master himself.

Luther Ingram

'Always' KOA-2115 Luther Ingram



KOS-2202

Cash Box/R&B News Report

R & B INGREDIENTS—The Crusaders (Blue Thumb), an instrumental group which has been together some twenty years, gaining recognition mostly as studio and sessions players, are being set for a national concert tour through Associated Booking Corp. The group was formerly known as the Jazz Crusaders and have appeared in several Jazz events, such as the Newport Jazz Festival. Grammy nominees two years ago, the Crusaders now have a new double-set LP called, "The Second Crusade" consisting mainly of pop and contemporary music. The group's recent appearance at the Dorothy Chandler Pavilion of the Los Angeles Music center prompted ABC to book the group. The Crusaders have a new image and sound . . . **The Jackson Sisters**, ranging in age from eleven to sixteen, have been signed to a long term recording pact with Prophecy Records (distributed by Columbia), according to **Hal Landers** and **Bobby Roberts**, Prophecy label toppers. The soul-sisters (the family's name is really Jackson) first single release is "More Than Just Friends", written by **Warren Sams** who has been responsible for hits by **Jerry Butler** and **Luther Ingram**, among others . . . **Garden State Attractions**, of Burlington, N.J., has announced exclusive booking assignments for the **Brighter Side of Darkness** (20th Cent.) and **Jerry Washington** (Excelllo). The Agency number is (609) 871-0549 . . . **Al Green** is scheduled for the Latin Casino in Cherry Hill, N. J., April 9 thru 22 . . . A surprise Birthday party was held Monday, March 26th, for **Aretha Franklin**, **Ruth Ennis** (Chess/Janus) and **Modeen Broughton** at the Ro-Deen Enterprises suite in New York City. It was a swinging affair.

In fact, the party had all the ingredients of a Hollywood movie scene. Thunder struck is probably the best way to describe the reaction of Modeen when she arrived with her escort Dr. Roscoe Brown. All three, of course, did arrive and the soul-lovely gals were radiant. And, the hundred or so guests had a great time with lots of food and beverages. **Rose Brown** (Ro-Deen) pulled off a great surprise party . . . The Soul Children, "It Ain't Always What You Do", Stax recording artists recently completed a stand at the Apollo Theatre. They completely captivate an audience with their spirited and lively performances. They are downright bad! The four "children" (ages 21-30) are: **Norman West**, 30-year old native of Monroe, La., the oldest of group, says "we function as individuals and as a group." He goes on to say that we don't even know what is going to happen when we are on stage. The other three, all natives of Memphis include: **Shelbra Bennett**, 23. She sang in a church choir. She also sang in night clubs for five years. **Anita Louis**, 21, has done background work with **Carla Thomas** and **Johnnie Taylor**. The fourth member of the group is **John Colbert**, 23, who paid his dues on the street corners of Memphis . . . A recently released single on Fungus (BASF), "She'll Never Be Your Wife" by **Irma Thomas** is beginning to happen in several regional spots . . .

don drossell

Institute Of Black Music Sponsors Award Program

CHICAGO — The institute of Black American Music (IBAM) is sponsoring its newly developed project known as the "Council of Elders Apprenticeship Award Program" (CEAAP).

This competition program follows the February 11th, NBC-TV tribute to Duke Ellington, ". . . We Love You Madly" which was co-produced by IBAM's president, composer, Quincy Jones. The "Council of Elders Apprenticeship Award Program" was created through the educational division of IBAM under the guidance of its program chairman, Dr. Warrick L. Carter. Through competition, deserving, aspiring, college musicians desirous of pursuing a career as a performing artist will be awarded the opportunity to study for a two week period with one of the "Elders" apogee in their particular area of music concentration. CEAAP is open in six instrumental competition categories, complimented by the "Masters" in those music areas: Piano, Billy Taylor and Chicago's own Ramsey Lewis; Drums, Grady Tate; Trumpet, Donald Byrd and Nat Adderley; Saxophone, Julian "Cannonball" Adderley; Bass, Ray Brown and Composing/Arranging, Quincy Jones and J. J. Johnson.

CEAAP is being promoted throughout the 50 States in over 800 colleges and universities. Competition is open to all college students qualified in the competition categories. Entry deadline is April 15, 1973. Winners will be announced June 1, 1973.

IBAM is comprised of nationally known musicians, educators, techni-

cians, performers, lawyers, managers promoters and other experts in every area of the music field and the cultural arts. Jerry Butler, vice president along with president, Quincy Jones and other celebrated personalities such as Donald Byrd, Philip Upchurch, Charles Stepney, Roberta Flack, Donny Hathaway, David Franklin, James Cole, Gary Gayton, Ernest Lampkin, Nathan Davis and many others are providing vehicles necessary to the black community as it relates to the entire area of music and the cultural arts as created by black artists. These members of IBAM, along with others, known as the "Council of Elders" are Committed to and are working for the end of discrimination limiting the horizons of black talent.

Columbia Names Ralph Bates R&B Promo Mgr.

NEW YORK—Richard Mack, National R&B Pro. Mgr., Columbia Records has announced the appointment of Ralph Bates to the position of Local R&B Promotion Manager, Columbia/Epic/Columbia Custom Labels for N. and S. Carolina and Georgia.

In his new position, Bates will be responsible for all promotion and marketing activities in these markets. Based in the Columbia/Epic/Custom Label's Atlanta office, Bates will be responsible to Fred Ware in carrying out these activities.



Z.Z. HILL

"A MAN NEEDS A WOMAN"

MANKIND 12017

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FROM THE ALBUM "THE BRAND NEW Z.Z. HILL"

Mankind 201, 8 Track 80201



BOBBY POWELL

"NOTHING TAKES THE PLACE OF YOU"

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Tufano & Giammarese

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ODE RECORDS

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THE SINGLE IS:
"MUSIC EVERYWHERE"

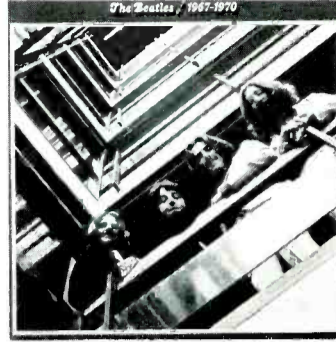
(7-66033)

cash box/album reviews

POP PICKS

1962-66—The Beatles—Apple SKBO 3403

First of the long-awaited "Best Of The Beatles" packages. Twenty-six tracks on a two-disk set, tracing the Beatles from their Vee Jay days ("Love Me Do") to the title song from "Yellow Submarine." Songs from "Help" and their first film "Hard Day's Night" fall in between. Their first Capitol smash "I Want To Hold Your Hand" and the melodic "Yesterday" lead a very heavy bill of super singles and key LP cuts from albums like "Revolver" and "Beatles VI." Complete lyrics included on the sleeves.

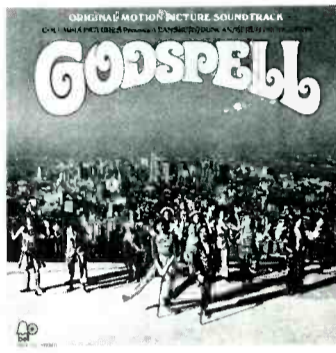


1967-70—The Beatles—Apple SKBO 3404

The companion double-disk set to the earlier volume. These twenty-eight cuts begin with two-sided "Strawberry Fields/Penny Lane" smash and include album tracks from their TV special "Magical Mystery Tour," cuts from the white "The Beatles" two-LP set, as well as tracks from "Abbey Road," "Let It Be" and the "Hey Jude" albums. Each of these sets will be doing battle for the #1 chart spot for weeks to come. They will bring the traffic back to the record stores and we'll all live happily ever after. Rumors of a future Beatles LP which may or may not be in the works at this time with three or all four members notwithstanding, the sales power is right here.

HOUSE OF THE HOLY — Led Zeppelin — Atlantic SD 7255

Many tracks here are startling departures from their previous work, and yet you still can tell it's Led Zeppelin bringing down the house. Best track for a single is their almost-answer to "Dancin' In The Street"—they call theirs "Dancing Days." "D'yer Mak'er" bears a large resemblance to "Crocodile Rock" while "The Crunge" smacks of James Brown. "The Song Remains The Same" comes on with the struttin' stuff of The Who. All throughout, drummer John Bonham carries it off like a tornado. You know what a Zeppelin album is capable of doing. There is no doubt this one will live up to expectations.



GODSPELL — Original Motion Picture Soundtrack—Bell 1118

The label that handled the original cast noisemaker of '72 has a contender for the soundtrack topper of '73 in the form of Godspell's film score. The material is the same beguiling stuff that made the off-B'way show such a hit, but here the orchestrations are a bit more full. There's been one new song added which was not in the stage version: it's been produced as a Top 40 sounding track called "Beautiful City." Now that Stephen Schwartz has been honored with Tonys and Grammys, an Oscar may not be far behind.

THIRTY SECONDS OVER WINTERLAND—Jefferson Airplane—Grunt BFL 1-0147

Winged toaster-clocks grace the cover of the second live Jefferson Airplane LP, the first since their '69 offering "Bless It's Pointed Little Head." Grace Slick handles most of the vocal lines here with the help of Paul Kantner and Jorma Kaukonen. Also on the session recorded at the San Francisco Hall (as well as the Auditorium Theatre in Chicago) are Papa John Creach, John Barbata, David Freiberg and Jack Casady. Highlight for FM play would be the 11-minute-plus version of "Feel So Good." Also good to hear "Crown Of Creation" again. A top slotter for sure.

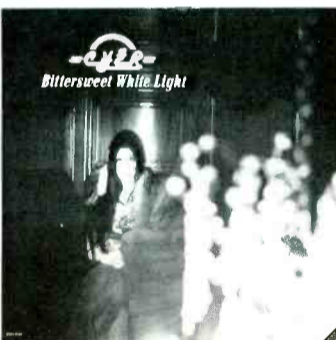
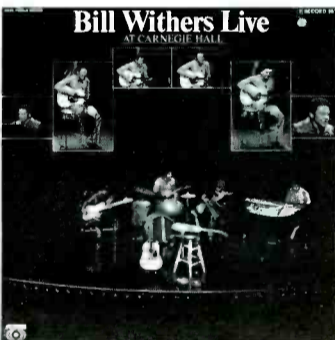


SKYWRITER—Jackson Five—Motown M7611

Whether or not the title and cover concept of this LP is designed to appeal to the ultimate dreams of the spray can brigades of the inner city is debatable. What is not moot in any regard is the potential of this latest J5 package. Eight of the ten tracks are upbeat numbers at which so many feel this group truly excels. Included is their current chart item "Hallelujah Day" as well as their most recent Top 10-er, "Corner Of The Sky." Clifton Davis, who penned "Never Can Say Goodbye" for them has here contributed the impressive "Uppermost." "The Boogie Man" is one of best novelties we've heard in a long time.

LIVE AT CARNEGIE HALL—Bill Withers—Sussex SXBS 7025-2

Bill's first live effort is an extraordinarily exciting double-pocket package, packed with new material as well as the staples which have made the man and his music such an important force in the pop and soul music of today. "Friend Of Mine," "World Keeps Going Around," "I Can't Write Left Handed" and "For My Friend" are all new reasons why this album should have little trouble following his "Still Bill" LP into the Top 10. "Lean On Me," "Use Me," "Ain't No Sunshine" and an extended version of "Harlem" round out a most successful story in song and funky motion. An important step in his ever-climbing career.

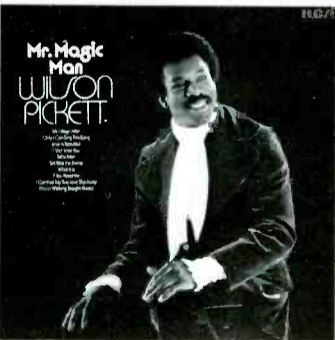


BITTERSWEET WHITE LIGHT—Cher—MCA 2101

Moog has definitively come to MOR—and with no less of a superstar than Cher fronting the concept. The eleven tunes here are all standards, but on the best of the tracks, the production is far above and quite inventive. Best are "The Man I Love" and "The Man That Got Away" with orchestrations by Albert Harris. Michel Rubini programmed the synthesizer and does a job on keyboards of a more traditional nature as well. This is the kind of LP that doesn't need a hit single to start it moving—the material and Cher's TV appearances with producer Sonny should take care of the necessary exposure.

MR. MAGIC MAN—Wilson Pickett—RCA LSP-4858

The label further beefs up its soul roster with the addition of Mr. Wicked. Titled after his first RCA single, the album presents the well-known rasp of the master, but often tempered with strings and a sweeter chorus sound than his previous product. The band to sell the album as an entity unto itself is "Sin Was The Blame," the first documentary souler he has tried since "Cole, Cooke & Redding." Also here, a new version of his first hit as a solo artist—"If You Need Me." Many of the tunes are originals including the best bet for a follow-up single, "I Keep Walking Straight Ahead."



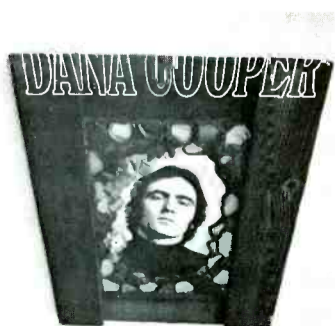
LET IT BE WRITTEN, LET IT BE SUNG—Ellie Greenwich—Verve V6-5091

Talk about your unexpected surprises! Ellie Greenwich, true blue woman of the pop musical world, who's seen it all (and wrote most of it) is here with a solo LP. People who think Top 40 is Frivolous should be chained down to hear this one out. The hits she's penned for Lesley Gore, Darlene Love, The Ronnettes and The Dixie Cups are coupled with a few less familiar tunes. Lotsa singles here, the leaders of the pack being a "native" version of "Chapel Of Love" and a totally commercial rendering of The Crystals' "And Then He Kissed Me." Expert production that literally bubbles with enthusiasm. It's a musical "hi!"

NEWCOMER PICKS

DANA COOPER—Elektra EKS-75052

To be verbal or to be melodic—that has been the question for all too many singer/composers. Here's a man who chooses not, for he doesn't have to. Lyrics that speak and melodies that hold on to you forever, he must know his power, for in "Someone Came To Listen," he advises "So when you write your song/Don't forget the music." "Lover, Baby Friend" is probably the best example of his strengths which blend into one stunning achievement. Backed by many of the musicians who helped make James Taylor a household word, and with very meaningful arrangements from Lee Holdridge, Cooper is ready to take on the world. But gently, gently.



MARK JAMES—Bell 1117

Four members of Blood Sweat & Tears (Lou Stoloff, Steve Katz, Dave Bergeron and Lou Marini) help make Mark James' LP debut an auspicious one. James' "Roller Coaster" which is well done here should be on the group's next LP. Mark has other friends too, like Barry Mann on piano and Roy Ayres on vibes. The lesser known musicians are as equally accomplished. The opening cut, "Whatever Mood You're In," gets you right into the spirit of things that are and things yet to come. The great tunesmith has turned in a very commercial up front performance.



Melanie

**“Bitter
Bad”**

NRA-4210

NEIGHBORHOOD RECORDS

Distributed by Famous Music Corporation
A Gulf + Western Company

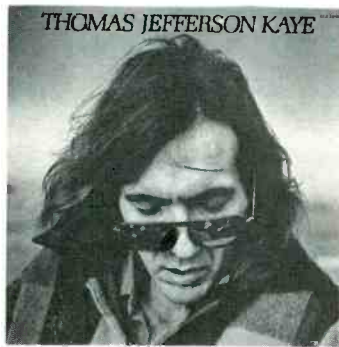
Produced by Peter Schekeryk

cashbox/album reviews

NEWCOMER PICKS

I'VE GOT SO MUCH TO GIVE—Barry White—20th Century T-407

This isn't the first time Barry's been on record—he was the voice on the other end of the phone on Love Unlimited's "Walkin' In The Rain With The One I Love" which he also wrote and produced. But this does mark his debut as an artist in his own right. The future hit single is "I'm Gonna Love You Just A Little More Baby" and it sounds to be a giant in weeks to come, sparking sales here. The opening track is also a mindblower: a symphonic soul rendering of the 4 Tops hit, "Standing In The Shadows Of Love." Album is specially designed in the grooves to get women all worked up. And one heavy breath is worth a thousand words—although he does have and use a powerful voice as well.



THOMAS JEFFERSON KAYE—Dunhill. DSX-50149

One of those perfect albums where everything is in the right place—not because it was put there, but because things just kinda drifted that way. Kaye began performing as a white man in a black band and went on to produce acts for disk as diverse as The Shirelles, Capt Beefheart and Herbie Hancock. This debut LP for him as a solo features members of his group White Cloud as well as Rick Derringer, members of Steely Dan and the keyboards of arranger Tom Salisbury (who should advance his reputation with this brilliant LP). FM stations will rejoice in the finished product and hit single or no, it will move because of its own merits. TJK is as earthy as Leon Russell and as cosmic as Mahavishnu.



LOVE JONES—Brighter Side Of Darkness—20th Century T-405

With one of the biggest pop/soul hits of the year to their credit, Brighter Side Of Darkness brighten up their future with their first LP. The vocal quartet was recorded in Chicago with horns and strings galore. In addition to their narrative "Love Jones" hit, the album includes their new single "I Owe You Love" which should bring them further credit and stimulate additional interest. Two tracks are totally instrumental.

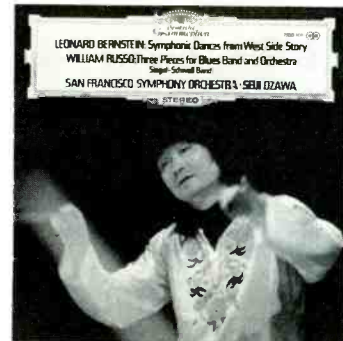
BETTY DAVIS—Just Sunshine JSS-5

Remember how Jimi Hendrix used to intone the phrase "Comin' to git ya!?" Well, that's how this foxy lady sings 25 hours a day. Former wife of Miles Davis, Betty gets it on far beyond the level of a typical first album thanks to a terrifically together band, some members of which are on loan from Sly Stone. (You can especially hear that part of their power on the important cut "Game Is My Middle Name.") Album was produced by drummer Greg Errico, so you know where it's comin' from. Single sounds like "Ooh Yea."

CLASSICAL PICK

LEONARD BERNSTEIN: Symphonic Dances from West Side Story; WILLIAM RUSSO: Three Pieces for Blues Band and Orchestra—Seiji Ozawa conducting the San Francisco Symphony—Deutsche Grammophon 2530 309

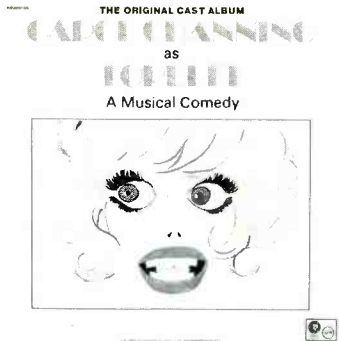
There is already tremendous buyer interest in this package because of the performance of The Siegel-Schwall Band in the Russo works. FM progressives are giving the pieces, especially "1st Part" tremendous exposure and it looks like this fusion of classical and Chicago blues forms will become the label's biggest success ever. The Bernstein side adds impact to the package.



ORIGINAL CAST PICK

LORELEI—Original Cast—MGM/Verve MV-5097-OC

Later this year, this new version of "Gentlemen Prefer Blondes"—again starring Carol Channing—will be presented on Broadway following a long tour run. Yet, here now is the cast LP from MGM/Verve, featuring the great original score by Jule Styne and Leo Robin and some new numbers by Styne with Betty Comden and Adolph Green. There's an engaging sparkle and spirit to this version, which retains all but three songs from the original production, available on Columbia Records.



POP PICKS

FIRE UP—Merl Saunders—Fantasy 9421

Here's a hot one! One of the most respected keyboardmen on the west coast, Merl Saunders, now has his best shot for heavy chart action, thanks to the presence of Grateful Dead's Jerry Garcia and ex-Creedencer Tom Fogerty. Session is rounded out by Bill Vitt and John Kahn. Vocal contributions from Walter Hawkins, especially on the key track "Lonely Avenue," are also impressive. That particular Doc Pomus tune, a hit for Ray Charles a while back, allows everyone, especially Garcia, to show his stuff. LP should appeal to rock, soul and jazz buyers.

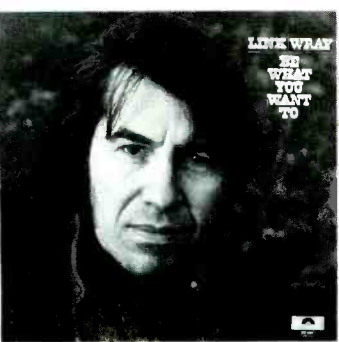
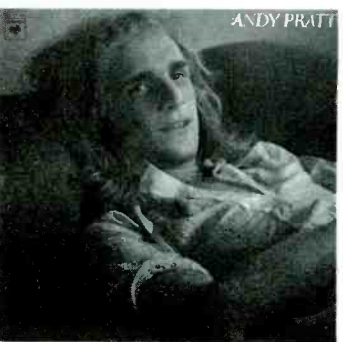


PINBALL WIZARDS—The New Seekers—MGM/Verve MV-5098

You can always count on the New Seekers for a bright and commercial package. This one features some of the strongest material they've ever had to work with. Biggest drawing card now is their "Tommy" medley, "Pinball Wizard/See Me Feel Me," but they're bound to experience much success with any of a number of potential follow-up singles culled from this LP entry, their first studio sessions for the label. Highlights include a Paul Williams tune, "Brand New Song" and a rousing "The Further We Reach Out." Much good stuff here from the Osmonds' pens too.

ANDY PRATT—Columbia KC 31722

On his last album, he sang about waltzing up and down the aisles in a record store in the ritualistic purchase of life's greatest pleasures. Now with his first on Columbia, he might just engender that very kind of jovial bliss in folks who never before thought of a record as anything but an inanimate object. Sit seven different people down to listen here and you'll get eight different reactions which all begin with "Oh, he sounds a little like . . ." Fill-ins to the above will range from Donovan to Leon Russell and Lou Christie. His total musical talents (vocal, keyboard, guitar, bass) remind us of Todd Rundgren. Also of those great times we've had boppin' into our local disk emporium. "Avenging Annie" is the key cut.

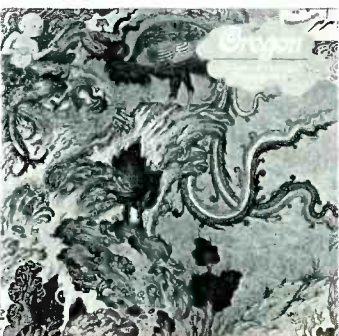


BE WHAT YOU WANT TO—Link Wray—Polydor PD 5047

Over the years, Link Wray has become a musician's musician. So it seems natural for him to attract the talents of Jerry Garcia, Dorothy Morrison, David Bromberg, Commander Cody, Peter Kaukonen and Barbara Mauritz among others to his latest sessions. This is his best effort to date, particularly for the cuts on which he immediately unveils a wonder-lick and then precedes to demolish your head with the power. In this regard, the title song and "Walk Easy, Walk Slow" provide much of the best here. For Top 40 hopes, there's his remake of Lloyd Price's "Lawdy Miss Clawdy."

COMMUNICATION—Hookfoot—A&M SP 4380

The group originally associated with the early rise of Elton John has gone on to record a number of LPs which have in perspective, established them as a band that can and does do anything it feels excited about. They can bring the English folk tradition out on a ballad like "Forty Winks" but they also know how to integrate a melody line that smacks of troubador and green fields into a rocker like "Crazy Day Running Around." The cut from which the album draws its title—"Just A Little Communication"—should go far in getting this latest LP of theirs into the public ear.



MUSIC OF ANOTHER PRESENT ERA—Oregon—Vanguard VSD-79326

Earnest musicianship is the hallmark of Oregon; if you had to label them, you might tag 'em a primarily acoustic and folksy version of the Mahavishnu Orchestra. Oregon is four people who play a variety of instruments between them—oboe, piano, tabla, bass, sitar, harmonica, English horn, violin, mellophone and all kinds of guitars. A triumph of a "listening" LP, it seems that "Sail" is the cut here that's getting progressive FM reaction. Obviously, Oregon is a state of mind many are getting to know and grow.

ATI Section Promotes Group Of Black Contemporary Acts

NEW YORK — "Black music is a viable entity in our industry. There has always been a strong market for black music; it's not a rainbow or a trend. Like country and western, it's omnipresent and valuable." Speaking is Ira Blacker, exec vice-president of American Talent International in the corporation's New York offices.

In line with these beliefs, Blacker says ATI is building an "effective" department within its operations to meet the needs of the contemporary black acts on its roster.

Using modern packaging techniques, ATI is bringing acts such as Mandrill, Osibisa and Earth, Wind and Fire to mass Black and White audiences.

New Markets

States Blacker: "We are trying to show these acts more standard fare—outside of the 'chitlin' circuit" and the usual r'n'b promotion. Raising economic standards enables them to earn whatever their white counterparts earn."

Billy Preston, with ATI for two months, is booked solidly through July, and is earning double to triple his previous grosses. He recently completed two major network specials, "In Concert" on ABC-TV and "Midnight Special" on NBC-TV and headlined in a one-hour NET special, produced by "Soul."

"I feel that the 'Soul' special was an important exposure as the major network shows," says Blacker. "It was instrumental in bringing Billy to the Black TV-viewing audience. Before 'Soul' Billy was attempting to identify himself with other acts, like the performers in the Benefit for Bangladesh. ATI felt it was important for him to get back into his roots. Not only did his work on 'Soul' widen his scope through mass-media presentation," according to Blacker, "it also broadened his musical horizon and gave more pride, depth and enthusiasm to his performance."

Buddy Miles, at the close of 1972, had earned one-half million dollars through ATI bookings.

In Jan., with the release of the Miles/Santana LP on Columbia, Blacker and Clive David, head of Columbia Records, worked together to set an April tour in conjunction with the marketing and promotion of the album.

Other progressive black acts now signed with ATI include Funkadelic, Marvin Gaye, Cannonball Adderly, Randy Crawford, Martha Reeves, Miriam Makeba, Joe Williams, Les McCann, Letta M'Bulu, Freddy Hubbard and Grammy winner Billy Paul.

GRC Sets Foreign Agreements On Hannibal Single

ATLANTA — General Record Corporation has signed Foreign Distribution agreements on the recent King Hannibal chart single "The Truth Shall Make You Free."

Distribution pacts were signed with United Kingdom. In France, recorded product will appear on the Aware label and will be distributed by IBAC (Sonapresse). Deals have also been concluded with EMI for distribution in the Philippines and New Zealand, according to company spokesmen.

Paul Marshall of Marshall & Morris Associates of New York negotiated the foreign distribution agreements for General Record Corporation.

Alithia Pacts Kerr Productions

NORTH BERGEN, NJ — Alithia Records, Ltd., recently announced the signing of a production and label contract with George Kerr Productions.

Terms of the contract include recordings made by "The Escorts," a group of seven inmates at the Rahway State Prison, a maximum security facility in New Jersey. Six of the seven members are serving life

Marty Mack, RCA's R & B Eastern Reg. Promotion Mgr.

New York — Marty Mack has joined RCA Records as eastern regional R & B promotion manager. The announcement was made by Tom Draper, national promotion manager, Rhythm and Blues, who said of Mack: "Marty has worked extensively in the R & B music field. His expertise and closeness to the music and the people make him a natural for this position."

Before joining RCA, Mack was an account executive for WNJR Radio in New Jersey. Previous to that he worked for Capitol Records, starting in the sales department. By the time he left Capitol, he was eastern regional promotion manager for R & B product.

A 1962 graduate of Adelphi University with a degree in Accounting, Mack will travel extensively in the East, coordinating R & B promotion, arranging for artists appearances and contacting retail outlets and one-stops. All of his efforts will be directed towards bolstering the increasing success of R & B product on the RCA and custom labels. He will of course work closely with the RCA promotion and sales force.



MARTY MACK

Baby Washington Thru Stereo Dim.



(Pictured above, left to right) Loren Becker, Clarence Lawton, Fred Edwards and Freddie Frank.

NEW YORK — Loren Becker, president of Stereo Dimension Records, has announced the debut of Master-Five Records, an R&B label under the auspices of Clarence Lawton. The Company's first release, which was produced by Bobby Martin, is "Forever" by the hit duo Baby Washington and Don Gardner, both of whom have had million-selling singles in the R&B field. Solo releases by the artists will also follow.

Stereo Dimension will distribute this product in conjunction with their Roadshow label headed by veteran music-man Freddie Frank.

The reason we are getting heavily involved in this market," noted Becker, "is that the pop single record business in recent years has been going more and more in the direction of rhythm & blues oriented product. We think this first single release is not only a big R&B hit but is definitely a cross-over record."

Clarence Lawton, recently with Avco Records, has been associated with many hit records including five chart singles by the Stylistics (three of which were gold) and the million-selling "I Can't Help Myself" and "I Can't Get Over Losing You" by Donny Elbert. Producer Bobby Martin has worked with Gamble Huff, arranged Billy Paul's smash "Me and Mrs. Jones" and the O'Jays' current "Love Train." He will have a continuing relationship with Master-Five Records.

Apollo Initiates Children Matinee

NEW YORK — A program initiated by the Apollo Theatre (125th Street between 7th and 8th Avenues) to hold special shows for school classes in and around the New York City area has been highly successful. The first scheduled Tuesday children's matinee performance featuring the Stylistics drew 1100 school children with their teachers as a part of what the Apollo considers important cultural enrichment for the children. The second Tuesday performance given by Gladys Knight and the Pips and their show drew 1500 youngsters. This project is expected to continue every Tuesday at 1 p.m. with whatever show is featured that week. Teachers may call and make reservations for their classes to come and see the show at \$1 per child.

The response has been overwhelming. The appreciation of the children is clearly evident from their yelling, footstomping, and applauding throughout the show. A recent Tuesday performance featured Joe Simon, stars of the film "Wattstax," The Soul Children, The Soul Generation, Joe Quarterman and Free Soul, and comedian John "240" Plamer.

According to the results, the famed Apollo has introduced a meaningful program for the benefit of the children.

In coming weeks among the acts that will be performing for the children's matinees will be Nancy Wilson, The Staple Singers, and Jerry Butler. Those interested in participating in the matinees should contact David McCarthy, coordinator at 749-1802.

TANGERINE RECORDS NEW RELEASES

—album—
RAY CHARLES
Jazz Number II
TRC 1516

—singles—
RAY CHARLES
I Can Make It Through the Days
(But Oh Those Lonely Nights)
ABC/TRC • ABC 11351
From his smash LP
"Through the Eyes of Love"

NEIL KIMBLE
I'm Gonna Find Myself Somebody
TRC 1030

THE RAELETTTS
If You're Gonna Keep Him
TRC 1031



coming soon Moses and the Impossible Ten

BI-25120



BASF SYSTEMS

Division of BASF Wyandotte Corporation

CROSBY DRIVE
BEDFORD, MA 01730



Masterwork Intros New Audio Series

NEW YORK — Mel Hunger director of marketing for Masterwork Audio Products has announced the introduction of a series of FM/AM/FM Stereo Receiver 8-Track Recorder/Players.

The basic center section, known as the Model 570 and available at a manufacturers suggested retail of \$199.95, features an FM/AM/FM Stereo Receiver and a 200 Watt (I.P.P.) stereo amplifier. Other features of the receiver section include separate power switch, six-position function switch, independent bass and treble controls, head phone jack, blackout dial, extensive input and output jacks for phono, SQ adapter, microphones and speakers, built-in FM and AM antennas, etc. The built-in 8-track recorder/player also offers features like individual record level controls with dual precision VU meters, locking fast forward for rapid program location, program function switch to automatically stop the cartridge after each program or after the completion of an entire tape at the user's option, illuminated program indicator lights, record safety interlock, manual program selection switch, dual microphone inputs. The unit is supplied with two microphones. In addition, switching is provided for later addition of an SQ adapter to convert the Model 570 to full four-channel operation.

The 570 center unit is available with a wide range of speaker systems. The model 571, with a manufacturers suggested retail of \$229.95, features large air sealed speakers with 6½ inch full range elements. Models 572, 573, 574, 575, and 577 feature increasingly sophisticated speakers systems.

Also available is the model 578, which is the model 571 system with the addition of a full size record changer, to form a complete radio/tape/disc system of high quality and low cost.

Tams Add Two Vocalists

ATLANTA — Two vocalists John Marshall and Joseph Jones, have been added to the Tams joining original members Joe Pope, Charles Pope and Robert Lee Smith on a new single and Spring tour.

Marshall and Jones, first tenor and baritone respectively, make their debut recording performance on the group's just released ABC Dunhill single "Don't You Just Know It" as produced by Sonny Limbo for Bill Lowery Productions.

The Tams, have previously recorded "What Kinda Fool I Do You Think I Am?", "Be Young, Be Foolish, Be Happy," "I've Been Hurt" and "Hey Girl Don't Bother Me." They have six albums to their credit.

Marshall and Jones, Atlanta natives who have worked with a number of local groups, will make their first public appearances with the Tams during a Spring schedule of 39 play-dates.

Neve-Bonochord In Merger Move

NEW YORK — Neve Electronic Holdings Ltd., the parent company of Rupert Neve Incorporated, Bethel, Conn. a privately held company has announced its merger with Bonochord Ltd., a public corporation listed on the London stock exchange. The stockholders of Bonochord have approved the merger and final transactions were completed between principals at a ceremony in London on February 19.

Neve, manufacturer of Sound Control Consoles, views the merger favorably since the support of the larger publicly owned company will allow continued growth.



HIS OWN DEAL—Chart-topping Canadian singer-songwriter Bob Ruzicka has been signed to a recording contract with MCA Records with his first album, "Cold Hands, Warm Heart," to be released the first week in April. Ruzicka is with The Richmond Organization for publishing and management. He is pictured here with Judy Collins who recorded a Ruzicka song, "The Dealer," for her latest album.

Capitol Sets 'Love' Album

NEW YORK — Capitol Records will release a "Love American Style" soundtrack album. Charles Fox, who writes all the music for the ABC-TV series, will re-record the original material from the soundtrack of the show. The album will include three songs with lyrics by Norman Gimbel, heard on themes from the series. Two songs will have lyrics by Arnold Margolin, one of which will be the Fox-Margolin theme, "Love American Style." The album will feature the Charles Fox Singers and Orchestra.

Shortly after the show went on the air, Fox won an Emmy Award for writing the best song for a television show. It was recorded by the Cowbells (on MGM) and was a chart record for the group. Fox also received two Emmy nominations for the best score for that show.

Paramount's Master Purchase

NEW YORK — Chuck Gregory, vice president of a&r for Famous Music's Paramount label, has announced the purchase of the master of "Talk To Me Sometimes," by The Village Choir, from SCM Records.

The single, produced by Sir Charles Matthews and arranged by Clip Hightower is currently in the Top 5 on WWRL's Top Play List, and sales in the New York area alone have exceeded 50,000.



LED ZEPPELIN party held to debut group's new LP, "Houses Of The Holy" shows smiling faces of Cash Box executive vice president, Marty Ostrow, and Atlantic Records' personnel John Gibson, Vince Faraci and Dickie Kline.

Delsener/Martel Forming New Mgmt. Firm

NEW YORK — Ron Delsener & Ken Martel have announced the formation of Concert/Management Enterprises, a personal management company.

Delsener is one of the leading concert promoters in the country and Martel's personal management associations have included Sammy Davis Jr., Nancy Ames, Bobby Vinton, Gloria Loring and John Hammond to name a few.

According to Delsener, "This is a natural combination which will cover all aspects of personal management. We will be working very closely with all the record companies and talent agencies to help guide the careers of the clients we manage."

Their offices will be located at 27 E. 67th Street, New York City.

Pepper & Co. Expands Offices

PHILADELPHIA — The Philadelphia based J. W. Pepper & Son, Inc. firm plans to move to a modern, one story 27,000 square foot building located on Eisenhower Road in Valley Forge Corporate Center, Valley Forge, Pennsylvania. Lanard & Axilbund, Inc. realtor, negotiated the lease of the structure currently under construction.

Scheduled for completion in early May, the new Pepper facility will feature an air conditioned and carpeted 20,000 square foot area improved with special acoustical ceiling for general and private offices, order processing and special customer reference center. The remaining 7,000 square feet of space is allocated for warehouse use.

Mail order retailers of educational sheet music, the Pepper company specializes in servicing the needs of schools, colleges and churches. In addition to their Philadelphia headquarters this largest retailer of sheet music in the United States also has branch offices and warehouses in Atlanta, Detroit and Tampa. These offices were also designed by William G. Oliver. The sheet music firm's activities embrace a variety of services including Charter Publications, publishers of band, orchestra and choir music, and a new youth oriented division called Gladwyne Publications, Inc. publishers of popular music.



NEW TEAM — Roger Williams, MCA Records' Kapp recording artist, and Snuff Garrett are seen in the studio after recording "Theme From Baxter," the title song from the National General film, "Baxter," starring Patricia Neal, Scott Jacoby, and Jean-Pierre Cassel. The tune is from a soon-to-be-released LP which Garrett will produce. The album will contain Williams' rendition of such hits as "Last Tango In Paris," "2001 Space Odyssey," and "Lost Horizon." This is the initial association between Roger Williams and Snuff Garrett, known for his production of Sonny & Cher releases for MCA Records.

Pillster Leaves As Hicks Mgr.

HOLLYWOOD — Stephen L. Pillster has announced that he will resign from management representation of Dan Hicks and The Hot Licks effective March 31. The decision is the result of major differences with Hicks over commitment to the future of his group.

This marks the end of Pillster's two year association with The Hot Licks which began with their first appearances off the west coast.

The band has a new album ready for late April release on Blue Thumb, but their present planning does not include personal appearances until the Fall.

Pillster will relocate in Southern California sometime before June. Announcement of his future plans will be forthcoming.

Parasound Inks 'Rock Bottom'

HOLLYWOOD — Parasound, Inc. has announced the signing of a record production and publishing agreement with Rock Bottom (formerly known as Max), a seven-piece group from Los Angeles. Production will be handled by Paul Beaver and Bernie Krause for Parasound. Negotiations are being held with a number of interested labels.

ROOTS
OF
TOMORROW



A DIVISION OF **ERT** CORPORATION



A Message From Alan Bayley



The salute embodied in this CASH BOX Special Issue is a source of great satisfaction to the GRT Corporation on many levels. We are proud to join the entire music industry in celebrating the 25th Anniversary of Chess Records and in honoring Marvin Schlachter as he starts his third year as President of the combined Chess/Janus Records. Both occasions are richly deserving of special note. With satisfaction we see our faith in the abiding contribution to music inherent in the great Chess catalog and artists becoming a forceful reality.

In 1968, the GRT Corporation acquired Chess Records. This was a special kind of record company. It represented, in a very real sense, the roots of what has become pop music today.

Bo Diddley's gyrating style and pulsating rhythms caused him to be respectfully and affectionately dubbed "The Originator." Muddy Waters' passionate, modern electric blues and Chuck Berry's rhythmic power and wry, zesty reinterpretation of traditional, earthy blues forms were the inspiration and genesis of the revolution in music led by the Beatles and Rolling Stones.

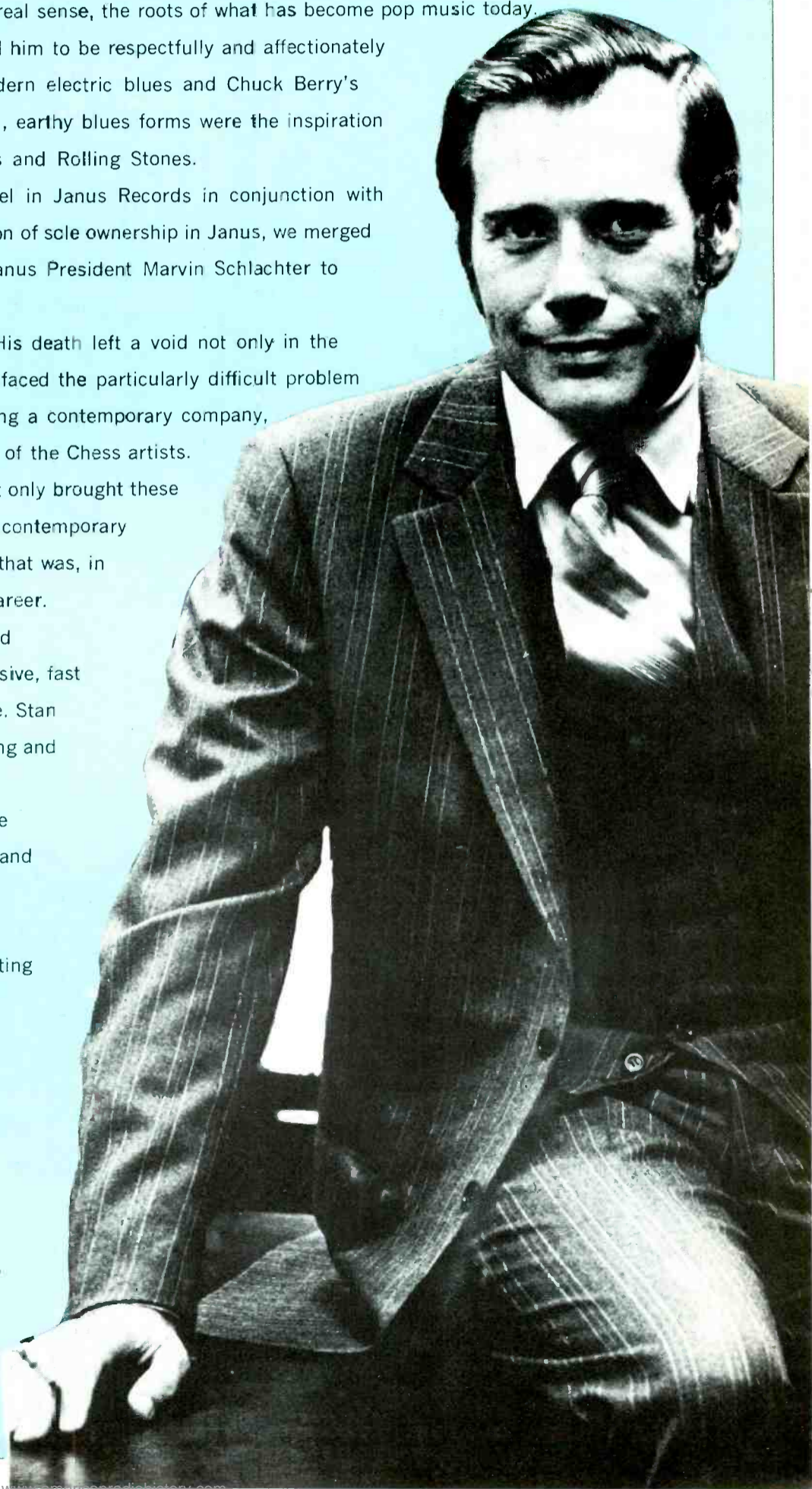
Three years ago, GRT founded a contemporary music label in Janus Records in conjunction with another company. The following year, upon the acquisition of sole ownership in Janus, we merged the Chess and Janus companies under the direction of Janus President Marvin Schlachter to create the combined Chess/Janus Records.

Chess Records suffered from the loss of Leonard Chess. His death left a void not only in the company's leadership but in its spirit. Marvin Schlachter faced the particularly difficult problem of replacing that thrust by looking to the future and creating a contemporary company, without losing the heritage that was the artistic greatness of the Chess artists. He did it brilliantly. The now classic "London Sessions" not only brought these tremendously talented performers into the mainstream of contemporary sound but provided impetus to the return to rock and roll that was, in 1972, to give Chuck Berry the biggest hit record in his career.

Schlachter put together a team of executives that combined experience in every phase of the industry with the progressive, fast moving, dynamic view that he took of the company's future. Stan Hoffman's profound knowledge of every sales, merchandising and promotional technique combined with Esmond Edwards' creative abilities as head of A & R, have been of incalculable benefit. Their astute appraisal of the diverse marketplace and its ever changing appetite, as well as their ability to relate positively to performers and producers with highly varied musical outlooks, has established Chess/Janus as an exciting force in singles and albums nationally and internationally. With personal affection as well as corporate pride, I take pleasure in publicly congratulating Marvin on his success. We see the tremendous growth potential of Chess/Janus being realized to its fullest under his capable direction.

A handwritten signature in cursive script that reads "Alan Bayley".

President of GRT Corporation



Chess Records: Its History Influences A New Musical Generation



In 1947, after ten years in the night-club business, Leonard and Phillip Chess decided that it would be a good idea to record some of the artists who appeared in their club. Beginning with Aristocrat Records, and later on the Chess, Checker, Cadet and Argo labels, they were responsible for some of the most important music ever recorded.

The Chess Records catalog has no equal. During the past quarter century their recordings have chronicled the transition of contemporary music from urban blues to rhythm & blues to rock & roll. Chuck Berry, Muddy Waters, Bo Diddley, Howlin' Wolf, Sonny Boy Williamson, John Lee Hooker, Little Walter, Ramsey Lewis, Ahmad Jamal, Willie Dixon and many others have passed through the studios of Chess Records and into the pages of musical history.

Many of today's top stars readily admit the influence of Chess artists on their own music. In a recent poll asking for their five favorite albums, John and Yoko Lennon included "One Dozen Berries" by Chuck Berry and "Bo Diddley Is A Gunslinger." Mick Jagger's list include "Hate To See You Go" by Little Walter.

Leonard Chess and his younger brother Phil were among a family of Polish-Jewish immigrants who fled to America on Columbus Day in 1928. They settled in Chicago's South Side and worked in their father's show business until 1938. Their initial contact with musicians occurred when they began operating various jazz clubs, featuring such talent as Louis Armstrong, Ella Fitzgerald, Lionel Hampton, Billy Eckstine and Louis Jordan.

Black Migration North

During this time, Chicago was undergoing another migration. Black people were leaving Southern farms in record numbers and seeking factory jobs in the cities. From as far away as the Mississippi Delta, they came to fill the manpower void created by World War II. The Illinois Central Railroad tracks led straight to Chicago.

With them came their music, an unrefined country blues which became urbanized and electrified in the smoky neighborhood clubs where, as one observer put it, "a man could lose his money and mind to fast women and the bottle. The agonizing pain and bitterness of homesick bluesmen would ring out amidst mammoth tenements, racism, factories, rural tension and pints of Sweet Lacy in blues joints like Pepper's, Theresa's, Turner's and Smitty's."

The Chess brothers were operating the Mocomba Lounge at 39th and Cottage Grove Avenue in 1948 when a Hollywood agent came in to hear singer Andrew Tibbs. Leonard, in one of his rare interviews, recalled, "so I thought, if he's good enough for Hollywood, I'll put him on record myself."

Their first release, Aristocrat 1425 (the street number on South Karlov Avenue where the Chess family first settled in America) was "Union Man Blues" b/w "Bilbo's Dead." A new post-war market for records, spurred by the proliferation of juke boxes and "juke joints," enabled the record to become a fair-sized hit.

Large record companies had no interest in "race music" at the time, so the field was wide open for independent entrepreneurs who could operate on a low budget and take a chance on unknown artists. Leonard Chess turned his garage into a recording studio and began experimenting with echo chambers, using everything from stairwells to sewerpipes to get that deep sound which has since become an integral part of many hit records.

"I didn't know what I was doing, but I did it all myself, working days at the record company, nights at the club," said Leonard. "Pretty soon I had to get

out of the club and turn it over to Phil. But then I was on the road so much three weeks at a time, running up to Detroit and down South because I had to make deliveries right to the record stores myself that I finally told Phil to sell the club and come in and run the office while I was on the road."

Among the artists recorded by Aristocrat are Arthur "Big Boy" Crudup (an early influence on Elvis Presley), Robert Nighthawk, Willie Dixon and Muddy Waters, who had become one of Chicago's most popular performers with a completely new blues sound utilizing electric guitars, harmonica, drums and Fender bass.

Chess Label Arrives

In 1950, on the advice of a Southern distributor, the company adopted the family name. The first Chess Record was "My Foolish Heart" by Gene Ammons, whose tenor sax was recorded with "the first echo-chamber effect used on an American record"—a preset microphone dangling from a toilet bowl. "Rolling Stone" by Muddy Waters, the second Chess release, was the blues singer's first national hit selling the impressive for those days figure of sixty to eighty thousand copies.

During the early 50's, Chess leased masters by Memphis Minnie, Willie Nix, Jackie Breton and Howlin' Wolf from Sam Phillips, a young Memphis engineer who hadn't yet started Sun Records. According to one of the many legends surrounding the early days of Chess Records, the brothers later refused an offer to buy the financially ailing Sun Records—which at the time included Elvis Presley—because they weren't interested in hillbilly music.

Another legend has it that King Records got to James Brown first when Leonard's plane was held up by fog. Nonetheless, the Chess brothers had a sharp ear for talent, they knew how to coax a good performance out of a temperamental bluesman when necessary, they were learning about record promotion and their company prospered and grew. Many sides they recorded in mono using dilapidated instruments are now revered by record collectors around the world as classics.

"Blues is nothing but the truth," said Phil, "truth that at one time or another in his lifetime the singer has felt. Our job was to try to bring out points in his mind that he might have forgotten, to give him ideas, to get him to think about some of the things that were happening down in Rolling Fork, Mississippi, or wherever. It's actually like psychiatry, you try to talk to him for him to bring out the things himself."

Jazz Roster Blossoms

The jazz roster burgeoned with excellent recordings by James Moody, Kenny Burrell, Sonny Stitt, Lou Donaldson, the Art Farmer/Benny Golson Jazztet, Ray Bryant, the Soulful Strings, and Gene Ammons. Ahmad Jamal achieved great popularity with such recordings as "Poinciana" and "Secret Love". During the early 60's, Ramsey Lewis erupted with "The 'In' Crowd" and a series of hits that crossed the jazz, soul and pop lines. Other jazzmen who've recorded for the label include Woody Herman, Roland Kirk, John Klemmer and Jack McDuff, who recently returned to the fold.

In 1955, a young man who had holed up from St. Louis approached Muddy Waters in a Chicago club and asked for advice on cutting a record. "You ought to see Leonard," Muddy told him. So Chuck Berry went into the Chess offices at 47th and Cottage Grove carrying a wire recorder to play the four songs he'd written and had recorded in a living room with his trio. The songs were "Roll Over Beethoven,"

(continued on page C-30)

ROOTS OF TOMORROW:

An Interview With Marvin Schlachter, President of Chess/Janus

Since he assumed the presidency of Chess/Janus Records two years ago, Marvin Schlachter has strived to make the company's past a vital part of its present and future, while also achieving a flow of new talent to assure an even firmer base for the future. Schlachter explains the directions in which the company has moved in this recent interview.

Q — What was your first association with GRT?

A — Actually it was shortly after I left Scepter Records in the middle of 1969. I had been a principal in Scepter and Executive Vice President for nine years and was evaluating very carefully several business options open to me. Alan Bayley, President of the GRT Corporation, and Louis Benjamin, Managing Director of Pye Records of London, approached me to head up a joint venture record company they were starting. It would operate as a completely independent label in the U.S. and since it had not yet begun to take shape, my ideas about administrative procedure, creative direction . . . everything I believed about building a successful record company could be implemented from the start. The challenge was compelling and I became head of Janus Records.

By July of 1969 we were putting together staff, renting space and generally getting it together. Janus is the god of happy beginnings and that certainly was the right name. The fourth record we released was "Jefferson" and went top 20. Out of the company's first album release of six packages, three made the charts. Distributor reaction was so positive that within three months Janus Records was moving past the break even mark and at the end of six months, we were a profitable company. Janus accounted for eleven chart albums and seven hit singles during its first year of operation, including the Mungo Jerry smash "In The Summertime." It was our first gold record.

We introduced a great group to the United States with "Pickettywitch" and gave Cissy Houston her first solo presentation. One of the most important moves we made to achieve our goal of building a well rounded, contemporary record company was the acquisition of long-term, world-wide distribution rights to a hot new Detroit label called Westbound Records in December of 1969. Our relationship with Westbound's president, Armen Boladian not only gave Janus chart product by Funkadelic, Denise LaSalle and the Detroit Emeralds, it has been of tremendous value to Chess Records since the joint Chess/Janus company was formed.

Q — When did you form Chess/Janus?

A — I joined Chess when Alan Bayley asked me to take over what at that time (March, 1971) was The GRT Record Group. The group then consisted of Janus Records, GRT Records, Chess Records and Done Distributors. It was in effect, several companies each in a manner of speaking, functioning independently.

When GRT bought out Pye's 50% interest in Janus Records and Alan Bayley asked me to take over as President of the Record Group, we made a determination at the time that there really shouldn't be a group; that the independent distribution company that we had here was not something that we should continue, so we got out of that very quickly.

We also determined that it was a duplication of effort and waste of good manpower and money to try and run each of the existing labels independently with independent staffs. There was no need for Janus Records, to function with a full staff, Chess Records to function with a full staff and GRT Records to function with a full staff.

Through my decisions as to how to handle it, the company became not a record group, but in effect one record company, with several labels.

Q — Once the re-organization of the company took place, what was your game plan as far as the label was concerned?

A — Well, in terms of product, the one thing that we made a determination not to do was to dilute the value of Chess' heritage. Fortunately, blues and black music per se was an area that I had always been involved in and in which I had a great deal of experience. I fell very easily into what was happening and really tried to bolster that area of our business.

It's an area of our industry that is probably the most exciting and the fastest growing. Every major company in some fashion or another, is trying to get into black music. Here we were already in it and really not taking full advantage of the tremendous base that we had. We made every effort to promote and revitalize those artists that we still had under contract and also to bring in contemporary artists and producers to augment the blues and jazz great that we already had on our artist roster.

The most important thing that we had to do, and obviously, still continue to do, is to control the artist roster, and those who are involved in producing the artists that we have.

Q — Did you feel any pressure to maintain a particular image for the label?

A — No, I didn't think there was any pressure to maintain a particular image, although I felt that what was happening was that Chess as a viable company was losing whatever image it had, whether it was as a label that was in the forefront as far as blues was concerned or just being able to come up with hit product.

I mean, that was the absolute main concern. Nobody was pressuring me. Nobody handed me this assignment, or this position and said: hey . . . you have to bring Chess back into black music or whatever. The problem was that Chess was floundering and the concern was to make it a viable operation. The direction and the approach that I wanted to take was my own.

Q — Well, in line with this, how did you choose a direction?

A — There was a mandate. Stop the bleeding, consolidate the operations and build a viable record company.

Q — Well, you found yourself in essence acting in a somewhat preventive fashion to stop the flow of losses. Were you able at the same time to consider the future and to build?

A — We had to take this whole thing in stages. I mean, before you cure a patient, you've got to stop the bleeding, so that was the first problem that we had to face. Chess was literally bleeding to death. We weren't doing the kind of volume necessary to support the organization that we had.

Q — Were you able to portray a positive image at the same time as you were reorganizing the label to stop the losses?

A — Let's take it chronologically. I was asked to take over in March of 1971.

Janus was a member of the Record Group, but we functioned totally independent of the Record Group per se and I did not have any real insight as to the problems that existed at Chess and GRT Records.

When I was educated as to what was going on, I then had to sit down and formulate some sort of plan as to how to approach this whole problem. The first phase was, as I said before, stopping "the bleeding." By that I meant we had to slice our overhead. We literally had to call almost everything to a

halt so that we were able to examine what our commitments were, what product was in the works, what staff we had and so on.

We really had to examine every aspect and once we examined it and saw where we were, we then had to determine what it was that we could do without and, in effect, 'clean house.' We were overstaffed for the kind of

operation we felt we needed to conduct the business that was going on at the time. We reduced our staff drastically. We closed our West Coast office. We closed our Nashville office. We let go regional men. We consolidated the staffs of the three operations, because each one was functioning with their own sales people and their own promo-

(continued on page C-32)



CHESS BRASS



HOFFMAN

EDWARDS

FELD

SCERBO

RILEY

GRAHAM

SILVERS

STAN HOFFMAN **Executive Vice President**

The many effective merchandising programs created and directed by Stan Hoffman have made an invaluable contribution to the current growth and success of Chess/Janus Records. He's been instrumental in revitalizing the label's image and in building the careers of many artists on the roster.

Previous experience as head of his own independent distributorship gives Stan a unique insight into both sides of record merchandising. When planning new marketing campaigns he knows how it will work from the distributor's viewpoint. He can also help set realistic sales projections and see that they're met.

Stan sets directions for campaigns and supervises the placement of radio and print ads. As though all that weren't enough, Stan is also general office manager, he maintains close contact with distributors and buyers and he oversees the day to day operations of Chess/Janus.

Marvin Schlachter appointed Stan executive vice president in March, 1972. Stan had distinguished himself as director of merchandising since June 1971, when Chess/Janus was formed. He originally joined the company in January of that year as vice president and general manager of Dome Distributing, which at the time was owned by GRT Records. He had formerly been general manager of Schwartz Brothers, Inc. in Washington, D.C. for four years and he spent seven years as president and owner of the Baltimore-based distributorship Marnel of Maryland. He began as branch manager of Marnel for two years.

He lives in Fort Lee, New Jersey with his wife Phyllis. Stan has two children from a previous marriage, 17 year-old Norma, who starts at college this fall, and 13 year-old Russell. They both live in Baltimore with their mother. Tennis and reading occupy whatever spare time Stan has from his many activities as executive vice president.

ESMOND EDWARDS **Vice President of A&R**

Esmond Edwards is equally at home behind the control board in a recording studio, where he produces such artists as Chuck Berry and Jack McDuff, and the executive desk, where he directs the A & R activities of Chess/Janus Records.

Edwards began in the music

business as a clerk at Prestige Records. Within five years he was the label's vice president. Es produced "Don't Go To Strangers" by Etta Jones, "Canadian Sunset" by Gene Ammonds and many other records for Prestige before moving to Chess Records, where he spent five years as head of jazz A & R. His credits there include Ramsey Lewis' biggest hits and the creation of the Soulful Strings.

Edwards then replaced Creed Taylor as head of Verve Records. He was with Columbia briefly before joining Polydor Records as executive assistant to Jerry Schoenbaum and, in late 1970, rejoined Chess Records as vice president of A & R for all the company's labels. When Marvin Schlachter reorganized the Chess and Janus companies, in June of 1971, Esmond Edwards assumed the responsibilities of A & R chief for the combined Chess/Janus Record company.

His hobbies are photography, which has resulted in many album covers, and playing the guitar. Esmond lives in New Rochelle with his wife Bonita and seven year-old son Evan.

IRVING FELD **Vice Pres. of Administration**

Overseeing the vital financial picture for Chess/Janus Records is Irving Feld. He balances the budget to provide the label with maximum returns on their expenditures.

A Certified Public Accountant, Irving comes to Chess/Janus from his position as account manager for S. D. Leidesdorf & Co., tenth largest international accounting firm. In this capacity, Feld was active in the financial management of several of the firm's large entertainment industry clients.

A graduate of City College of New York, Irving Feld first joined the noted accounting firm of J. K. Lasser before going with Leidesdorf. He lives with his wife Roberta, daughter Shari, 6, and son Jeffrey, 2, in Syosset on Long Island. Tennis, reading and gardening are among his hobbies.

BOB SCERBO **Dir. of Production & Int'l Operations**

With Janus Records from the very beginning, Bob Scerbo now handles two formidable areas for Chess/Janus with aplomb. His production department is one of the busiest in the company, getting out a steady flow of album

covers and promotional material. Bob also directs the liaison with the label's many overseas affiliates, an especially important area in view of the international interest in Chess/Janus product.

Scerbo's well rounded music business background includes positions as director of production and director of international operations at Musicor Records for three and 3 years assistant production director at United Artists Records. Immediately prior to joining Janus, Bob was a sales representative for the County Box and Album Company, manufacturers of album jackets.

Away from the office, Bob enjoys all forms of sports, especially hockey and basketball. He and his wife Adrienne live in New City in Rockland County with their four-month old daughter Victoria Leigh.

AL RILEY **National Promotion Dir.**

With product exposure one of the key factors in the "hit" formula, the brilliant promotional talents of Al Riley have made a substantial contribution to the success Chess/Janus has enjoyed on both the soul and pop charts. Whether visiting disk jockies in person or maintaining close contact with them on the phone, Al uses his quiet persuasion with extraordinary effectiveness.

R & B promotion director of Janus Records since June of 1970, Riley became involved with Chess when the two companies merged a year later. He was named national promotion director of the combined labels in December of 1971.

Riley spent six years with Liberty Records and its affiliate labels, leaving as national promotion director for Minit/Blue Note/Solid State Records. He began as a clerk at Liberty and subsequently rose to salesman in the greater New York area, branch promotion man, east coast regional promotion director for Blue Note/Solid State Records and national sales and promotion director for Minit Records before joining Janus.

His hobbies include football, baseball, tennis and golf. Al has two daughters, Kyle, 13, and Jennifer, 7, from an earlier marriage. He lives in Rego Park, New York.

DON GRAHAM **Dir. of Special Projects, Head of Chess/Janus— West Coast Office**

The tremendous vitality and "presence" achieved by Chess/

Janus in little more than one year of west coast operation is substantially attributable to the creative ability and limitless energy of Don Graham.

As national director of special projects and the head of the Los Angeles office of Chess/Janus Records, Don is charged with the multi-level responsibilities of new product acquisition, artist relations, test marketing and a full range of activities, which also includes close liaison with national promotion director Al Riley.

An experienced music industry vet with a proven ability to break new talent, Graham started as director of west coast promotion with the then brand new Warner Brothers Records. He left three years later to head his own DJ Sales distributorship in San Francisco, where he first met Marvin Schlachter, then helping to build Scepter Records. Graham and Frank Werber formed Trident Production and recorded the We Five Smash "You Were On My Mind," which led to an offer to join the fledgling A & M Records.

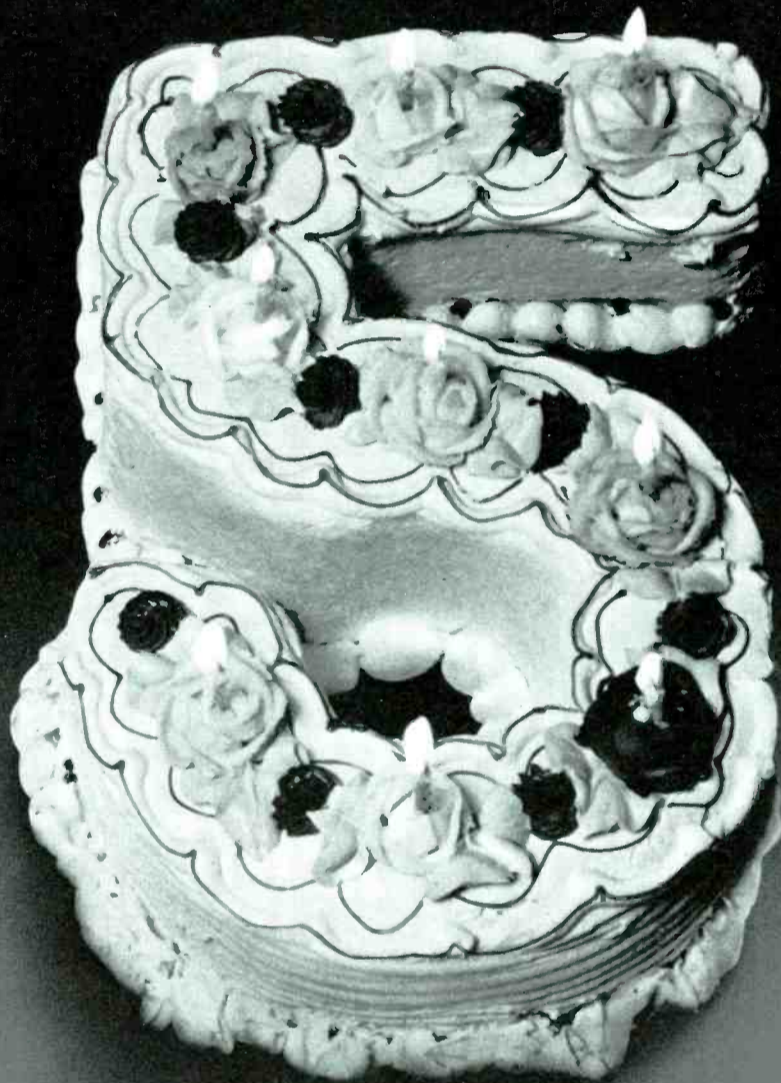
After four years as director of national promotion for A & M with Gavin Awards on three successive years, Graham started Blue Thumb Records. Two and a half years later he sold his interest in Blue Thumb to Gulf & Western Industries and formed production company, Mendes, Graham Associates, with Sergio Mendes, his most recent affiliation before coming to Chess/Janus.

HOWARD SILVERS **Director of Sales**

Telephone tucked under his ear, pencil rapidly taking down orders and reorders, Howard Silvers is one of the main forces behind the label's healthy sales increases. His gestures often indicate how things are going palms up, business is good, palms down, not so good. They've been up a lot lately.

Howard became national sales director of Chess/Janus in the reorganization that combined the two companies under the direction of Marvin Schlachter in June of 1971. He had previously been national sales manager for GRT Records. In the music business for seventeen years, Howard's varied experience includes three years as national sales manager for MTA Records, a stint as general manager of a distributorship in Baltimore and seven years at Mercury Records.

Howard and his wife Deena live in Manhattan. They enjoy traveling together and have been to many interesting places.



We knew it was coming so we baked a cake.



CHESS



Eddie Bradford



Chuck Berry



Bo Diddley



Etta James



Muddy Waters



Howlin' Wolf



Ferguson, Davis & Lee



Bama



CHECKER (Spiritual)



The Gospel Six



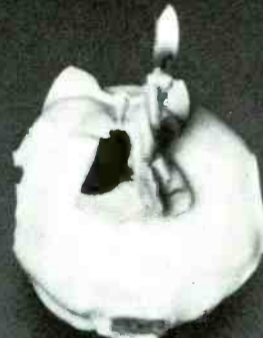
East St. Louis Gospels



The Harmonizing Four



The Jordan Singers



Drinkard Ensemble



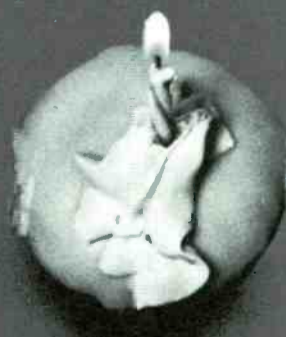
The Salem Travellers



The Williams Singers



Martha Bass



Gospel Hi-lites



Chess/Janus is proud to have been an important part in the music industry for the last 25 years.



CADET



Terry Callier



The Dells



Jack McDuff



Shirley Scott



JANUS



Capers & Carson



Cymande



A. Downing



Michael Gately



Cissy Houston



Freddie Hughes



Image



The Inclinations



Harvey Mandel



Pctliqur



Freddie Roulette



Gracy Tate



Walrus



The Whispers

We hope that the voice we've given to people all across America will continue to be heard for another 25 years.



The Chess Family Album Catalog

CHESS CHECKER CADET

Gene Ammons

CA 783 Gene Ammons Makes It Happen
CA 785 Jug & Sonny—Gene Ammons & Sonny Stitt

Dorothy Ashby

CA 809 Afro-Harping
CA 825 Dorothy's Harp
CA 841 The Rubaiyat of Dorothy Ashby

Colonel Bagshot

CA 50010 Oh! What A Lovely War

Bama

CH 50032 Ghetto's Of My Mind

Chuck Berry

CH 1426 After School Session
CH 1432 One Dozen Berries
CH 1435 Berry Is On Top
CH 1465 More Chuck Berry
CH 1480 On Stage
CH 1485 Chuck Berry's Greatest Hits
CH 1488 St. Louis—Liverpool
CH 1514 Chuck Berry's Golden Decade
CH 1550 Home Again
CH 50008 San Francisco Dues
CH 60020 London Chuck Berry Sessions
CK 2991 Two Great Guitars—Chuck Berry and Bo Diddley
2CH 60023 Golden Decade Vol: 2

Black Merda

CH 1551 Black Merda

Operation Breadbasket

CH 1549 On the Case

John Brim-Elmore James

CH 1537 Whose Muddy Shoes

Odell Brown & The Organizers

CA 775 Raising the Roof
CA 788 Mellow Yellow
CA 800 Ducky
CA 823 Odell Brown Plays Otis Redding
CA 838 Free Delivery
CA 843 S.O.B./Shades of Brown

Bobby Bryant

CA 50011 Swahili Strut

Ray Bryant

CA 778 Lonesome Traveler
CA 801 Take a Bryant Step
CA 818 Up above the Rock
CA 830 Sound Ray

Kenny Burrell

CA 769 Man at Work
CA 772 The Tender Gender
CA 779 Have Yourself a Soulful Little X'mas
CA 798 Ode to 52nd Street
2CA 60019 Cool Cookin'

Terry Callier

CA 50007 Occasional Rain
CA 50019 What Color Is Love

Gene Chandler

CK 3003 The Duke of Soul

Wayne Cochran

CH 1519 Wayne Cochran

The Dells

CA 804 There Is
CA 822 Always Together
CA 824 The Dells Greatest Hits
CA 829 Love Is Blue
CA 837 Like It Is—Like It Was
CA 50004 Freedom Means
CA 50017 Dionne Warwick's Greatest Hits
CA 50021 As Sweet As Funk Can Be

Bo Diddley

CK 2974 Have Guitar, Will Travel
CK 2976 In the Spotlight
CK 2977 Bo Diddley Is a Gunslinger
CK 2980 Bo Diddley Is a Lover
CK 2982 Road Runner
CK 2984 Bo Diddley
CK 2985 Bo Diddley and Company
CK 2989 16 All Time Greatest Hits
CK 2991 Two Great Guitars—Bo Diddley & Chuck Berry
CK 2996 500% More Ban
CK 3001 The Originator
CK 3006 Go Go Diddley
CK 3007 Bossman
CK 3008 Super Blues—Diddley, Waters, Walter
CK 3013 The Black Gladiator
CK 50001 Another Dimension
CK 50016 Where It All Began
2CH 60005 Got My Own Bag Of Tricks

Lou Donaldson

CA 724 Signifyin'
CA 734 Possum Head
CA 747 Cole Slaw
CA 759 Musty Rusty
CA 768 Rough House Blues
CA 815 Lou Donaldson At His Best
CA 842 Fried Buzzard
2CA 60007 Ha' Mercy

Stan Farlow

CK 3015 Hot Wheels

Art Farmer/Benny Golson

CA 664 Meet the Jazztet

Eddie Fisher

CA 828 The Third Cup
CA 848 The Next Hundred

Lowell Fulson

CHV 408 Hung Down Head

Joann Garrett

CH 1548 Just a Taste

Bunky Green

CA 780 Latin-ization

Buddy Guy

CHV 409 I Was Walkin' Through the Woods

Stanley Myron Handelman

CCX 1 Spiro T. Agnew Is a Riot

Woody Herman

CA 819 Light My Fire
CA 835 Heavy Exposure
CA 845 Woody

John Lee Hooker

2CH 60011 Mad Man Blues

Howlin' Wolf

CC 319 New and Unimproved
CH 1540 Evil
CH 50002 Message to the Young
CH 50015 Live and Cookin' at Alice's Revisited
CH 60008 London Session
2CH 60016 A/K/A Chester Burnett

Illinois Jacquet

CA 722 The Message

Ahmad Jamal

CA 602 Chamber Music of Jazz
CA 610 Count' Em 88
CA 628 But Not For Me
CA 646 Jamal at the Penthouse
CA 667 Ahmad Jamal at the Pershing—Vol. 2
CA 685 Jamal's Alhambra
CA 691 All of You
CA 703 Ahmad Jamal at the Blackhawk
CA 719 Poinciana
CA 733 Naked City Theme
CA 758 Extensions
CA 764 Rhapsody
CA 777 Heat Wave
CA 792 Cry Young
CA 807 The Bright, The Blue & The Beautiful

Etta James

CA 4003 At Last
CA 4025 Etta James Top Ten
CA 802 Tell Mama
CA 832 Funk
CA 847 Loosers Weepers
2CA 60002 Peaches

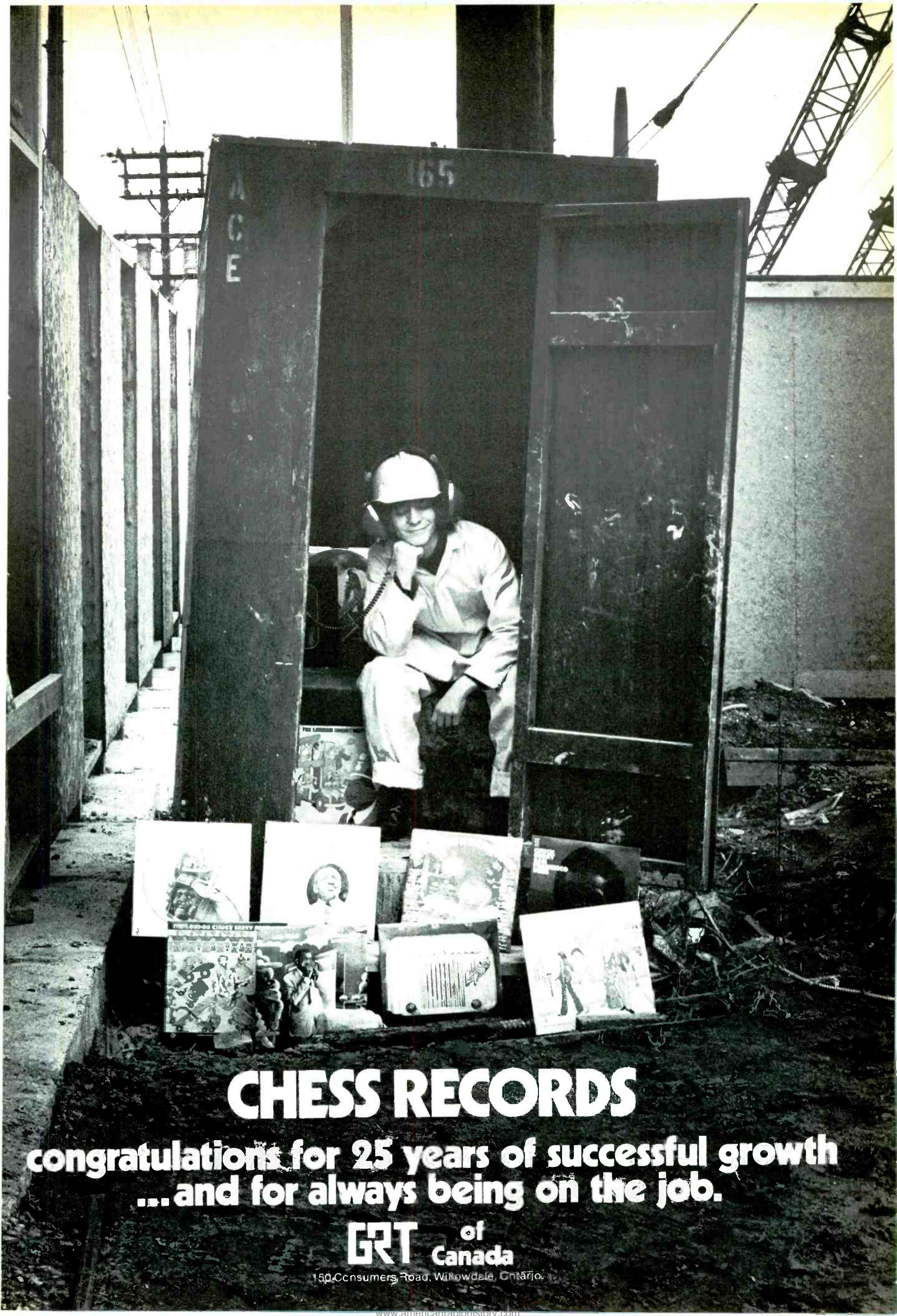
Albert King-Otis Rush

CH 1538 Door to Door

John Klemmer

CC 321 Blowin' Gold
CC 326 All the Children Cried
CC 330 Eruptions
CA 797 Involvement
CA 798 And We Were Lovers
contin...





CHESS RECORDS

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The Chess Family Album Catalog

Yusef Lateef

CA 816 Yusef Lateef

Laura Lee

CH 50031 Love More Than Pride

J. B. Lenoir

CHV 410 Natural Man

Ramsey Lewis

CA 627 The Gentleman of Jazz
 CA 645 An Hour With Ramsey Lewis Trio
 CA 665 Stretching Out
 CA 680 More Music From the Soil
 CA 686 Never on Sunday
 CA 687 Sound of Christmas
 CA 715 Pot Luck
 CA 723 Barefoot Sunday Blues
 CA 732 Bach to the Blues
 CA 741 Bohemian Caverns
 CA 745 More Sounds of Christmas
 CA 755 Choice
 CA 757 The In Crowd
 CA 761 Hang On
 CA 771 Swingin'
 CA 774 Made in the Water
 CA 782 The Ramsey Lewis Movie Album
 CA 790 Goin' Latin
 CA 794 Dancing in the Street
 CA 799 Up Pops Ramsey Lewis
 CA 811 Maiden Voyage
 CA 821 Mother Nature's Son
 CA 827 Another Voyage
 CA 836 The Piano Player
 CA 839 The Best of Ramsey Lewis
 CA 844 Them Chances
 CA 50020 The Groover
 CA 60001 Back to the Roots
 2CA 60018 Inside Ramsey Lewis

Little Milton

CK 2995 We're Gonna Make It
 CK 3002 Little Milton Sings the Blues
 CK 3011 Grits Ain't Groceries
 CK 3012 If Walls Could Talk
 CK 50013 Little Milton's Greatest Hits

Little Walter

CH 1535 Hate to See You Go
 CK 3008 Superblues—Walter, Diddley Waters
 2CH 60014 Boss Blues Harmonica

Moms Mabley

CH 1447 The Funniest Woman in the World
 CH 1452 Moms Mabley at the U.N.
 CH 1460 Moms Mabley at the Playboy Club
 CH 1463 Moms Mabley at the Geneva Conference
 CH 1472 Moms Mabley Breaks It Up
 CH 1477 Young Men, Si: Old Men No
 CH 1479 I've Got Something to Tell You
 CH 1482 The Funny Sides of Moms Mabley
 CH 1486 Mom Wows
 CH 1487 Best of Moms & Pigmeat
 CH 1497 The Men In My Life
 CH 1504 One More Time—Moms & Pigmeat
 2CH 60009 Laugh Time—Moms & Pigmeat
 CH 1525 Breaks Up the Network

James Moody

CA 603 Flute'n the Blues
 CA 613 Moody's Mood For Love
 CA 637 Last Train From Overbrook
 CA 648 James Moody
 CA 695 Another Bag
 CA 725 Great Day
 CA 740 Comin' On Strong
 CA 756 Cookin' the Blues
 2CA 60010 Everything You've Always Wanted To Know About Sax

Brother Jack McDuff

CA 812 The Natural Thing
 CA 817 Getting Our Thing Together
 CA 831 Gin and Orange
 CA 50024 Check This Out
 2CA 60017 Heatin' System

Johnny Nash

CA 50034 Teardrops In The Rain

Pigmeat Markham

CH 1451 The Trial
 CH 1462 Pigmeat Markham at the Party
 CH 1467 Anything Goes
 CH 1475 The World's Greatest Clown
 CH 1484 Open the Door
 CH 1487 Best of Moms & Pigmeat
 CH 1493 Mr. Funnyman
 CH 1500 This'll Kill Ya!
 CH 1504 One More Time—Moms & Pigmeat
 CH 1505 If You Can't Be Good Be Careful
 CH 1515 Mr. Vaudeville
 CH 1517 Save Your Soul
 CH 1521 Backstage
 CH 1523 Here Come the Judge
 CH 1526 Tune Me In
 CH 1529 The Hustlers
 CH 1534 Pigmeat's Bag
 2CH 60009 Laugh Time—Moms & Pigmeat

Power and Light

CA 50014 Power and Light

Jimmy Reeves Jr.

CK 3016 Born to Love Me

Rotary Connection

CC 312 Rotary Connection
 CC 317 Alladin
 CC 318 Peace
 CC 322 Songs
 CC 328 Dinner Music
 CC 50006 Hey Love

Jimmy Rogers

CH 407 Chicago Bound

Ray Scott

CK 3017 The Prayer

Shirley Scott

CA 50009 Mystical Lady
 CA 50025 Lean On Me

Marlena Shaw

CA 803 Out of Different Bags
 CA 833 The Spice of Life

Billy Stewart

CH 1496 I Do Love You
 CH 1499 Summertime
 CH 1513 Old Standards, New Tricks
 CH 1547 Remembered

Soulful Strings

CA 776 Paint it Black
 CA 796 Groovin' With the Soulful Strings
 CA 805 Another Exposure
 CA 814 The Magic of Christmas
 CA 820 Soulful Strings in Concert
 CA 834 String Fever
 CA 846 Play Gamble—Huff

Sonny Stitt

CA 744 My Main Man
 CA 730 Move On Over
 CA 760 Interaction—Sonny Stitt & Zoot Sims
 CA 770 Soul in the Night—Stitt & Green
 CA 785 Jug & Sonny—Sonny Stitt & Gene Ammons

Koko Taylor

CH 1532 Koko Taylor
 CH 50018 Basic Soul

Clay Tyson

CH 1494 Up Tight

Phil Upchurch

CA 826 Upchurch
 CA 840 The Way I Feel

Muddy Waters

CC 314 Electric Mud
 CC 320 After the Rain
 CH 1449 Muddy Waters at Newport
 CH 1483 Folk Singer
 CH 1507 Brass and the Blues
 CH 1539 Sail On
 CH 1553 They Call Me Muddy Waters
 CH 50012 Live
 CH 2-60006 A/K/A McKinley Morganfield
 CH 60013 London Muddy Waters Sessions
 CK 3008 Superblues—Waters, Walter, Diddley

(continued)



Behind This Stack Of Success Stories Is The Success Story That Made It Happen..



The story of Chess/Janus itself.
Deserving of a 25 year tribute by all of us who
have benefited from it.



MUSIC TAPES
Sunnyvale, California

Gift Wrapped

Eastbound and Westbound Records want to thank Chess/Jan

WESTBOUND

Detroit Emeralds
Denise La Salle
Damon Shawn
Funkadelic
Ohio Players
Houston Outlaws
Tee Garden And Van Winkle
Jonathon Round
Bill Moss And The Celestials
Mattie Moss Clark
The Frut



especially for you.

in their 25th Anniversary for helping to make our success a success.

EASTBOUND

Houston Person
Spanky Wilson
Bob "Catfish" Hodge
Donald Austin
Freddie Wilson
Jimmy Delphs
The Unique Blend
Ceasar Frazier
The Nineteenth Whole
Bill Mason
Gary Chandler
Robert Lowe
Albert Washington



Eastbound
and Westbound Records
Detroit Michigan

Armen Boladian • Bernie Mendelson • Jim Bennett • Bob Porter

The Chess Family Album Catalog

Johnny Watson
CA 4056 I Cried For You

Sonny Boy Williamson
CH 1536 Bummer Road
2CH 50027 This Is My Story

The Zeet Band
CH 1545 Moogie Woogie

Various Artists
CH 1522 Heavy Heads (Blues)
CH 1533 Blues at Big Bills Copabana (Blues)
2CH 50030 The Golden Age of Rhythm & Blues
2CH 60012 Chicago Blues Anthology
CK 3010 The Super Super Blues Band (Blues)
CK 3014 In the Beginning (Gospel)
CA 60002 The Charlie Parker Memorial Concert (Jazz)
CHV 411 Drop Down Mama (Blues)
CHV 412 Shoutin' Swingin' & Makin' Live (Jazz-Vintage)
CHV 413 The Late Great Kings of the Baritone Sax (Jazz-Vintage)
CHV 414 Chicago's Boss Tenors (1948-1956) (Jazz-Vintage)
CHV 415 Southside Jazz—Eddie South & Various Artists (Jazz-Vintage)
2CH 50037 Blue's/Rock Avalanche

INCREASE RECORDS

Cruisin 1955
IN 2000 "Jumpin'" George Oxford

Cruisin 1956
IN 2001 Robin Seymour

Cruisin 1957
IN 2002 Joe Niagara

Cruisin 1958
IN 2003 Jack Carney

Cruisin 1959
IN 2004 Hunter Hancock

Cruisin 1960
IN 2005 Dick Biondi

Cruisin 1961
IN 2006 Arnie "Woo Woo" Ginsburg

Cruisin 1962
IN 2007 Russ Weird Beard Knight

Cruisin 1963
IN 2008 B. Mitchell Reed

GOSPEL

Martha Bass
CK 10022 I'm So Grateful
CK 10048 Rescue Me
CK 10059 Martha Sings Mahalia
CK 10074 It's Another Days Journey

Bells of Joy
CK 10001 The Bells of Joy

Dorothy Best Gospel Singers
CK 10025 Try Him

Alex Bradford
CK 10041 Keep on Praying

Ben Branch
CK 10076 The Last Request

Sammie Bryant
CK 10018 Sammie Bryant

Cleveland Golden Echoes
CK 10023 Old Time Religion

The Drinkard Ensemble
CK 10068 Highway To Heaven
CK 10079 Down Memory Lane

East St. Louis Gospels
CK 10062 Shout For Joy

Aretha Franklin
CK 10009 The Gospel Soul of Aretha Franklin

Ernest Franklin
CK 10031 Blessed Quietness
CK 10049 Bless This House

The Golden Harps
CK 10012 Stand Up For Jesus

The Gospel Hilites
CK 10081 We've Come This Far By Faith

The Gospels
CK 10075 You Can't Hurry God

The Gospel Six
CK 10070 Strengthen Me Lord
CK 10080 A Reason To Pray

The Harmonizing Four
CK 10069 Looking Ahead Fifty Years
CK 10077 One God

Stevie Hawkins
CK 10010 Spiritual Songs of a Child
CK 10024 Two Wings

The Jordan Singers
CK 10064 I Want To Be Free
CK 10072 Oh Lord Stand By Me

Rev. Sammy Lewis
CK 10014 I'm Glad About It

Meditation Singers
CK 10019 Don't You Want To Go
CK 10029 I Feel It
CK 10044 The Bad Apple
CK 10039 Nearer To Thee

Rev. C. L. Moore
CK 10013 More Fools Needed

Lucy Rodgers
CK 10034 Sister Soul
(Continued)

Congratulations, Chess
on your 25th Anniversary
Good Luck, Marvin, in your third
year as head of the hot Chess team



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The Chess Family Album Catalog

<p>The Salem Travellers</p> <p>CK 10043 Give Me Liberty Or Death CK 10052 Tell It Like It Is CK 10055 The Soulful Salem Travellers CK 10061 Children Gone Astray CK 10078 Everything Is Gonna Be Alright</p> <p>Harold Smith Choir (Majestic)</p> <p>CK 10016 Just As I Am CK 10026 God Never Fails CK 10035 The 23rd Psalms</p> <p>Stars of Savannah Georgia</p> <p>CK 10007 List' To The Morn</p> <p>The Soul Stirrers</p> <p>CK 10015 The Best of the Soul Stirrers CK 10021 Resting Easy CK 10027 The Gospel Truth CK 10038 The Golden Gospel CK 10051 The Thrillin' Soul Stirrers in Concert CK 10056 Soul's In . . . But Gospel Is Out of Sight CK 10058 The Judgement CK 10063 Tribute To Sam Cooke 2CK 10066 Glory, Glory CK 10071 He's A Friend of Mine</p> <p>Various Artists</p> <p>CK 10047 The Mightest Gospel Program CK 10050 Christmas Dedication</p> <p>Gene Viale</p> <p>CK 10054 What Color Is God</p> <p>The Violinaires</p> <p>CK 10011 Stand By Me CK 10017 The Fantastic Violinaires CK 10020 I'm Going To Serve The Lord CK 10030 Move On Up CK 10040 Shout CK 10045 Live The Right Way CK 10053 The Fantastic Violinaires in Concert CK 10057 God's Creation CK 10060 At His Command 2CK 10065 Please Answer This Prayer CK 10067 Groovin' With Jesus</p>	<p>Willing Four</p> <p>CK 10039 Nearer To Thee</p> <p>The Williams Singers</p> <p>CK 10073 It Was You Jesus</p> <p>CHESS SERMONS</p> <p>Rev. C. L. Franklin</p> <p>CH 16 Nothing Shall Separate Me From The Lord CH 17 Ye Must Be Born Again CH 18 What Must I Do to Be Saved CH 19 Moses at the Red Sea CH 20 The Twenty-Third Psalm CH 21 The Eagle Stirreth Her Nest CH 22 Jacob Wrestling the Angel CH 23 The Prodigal Son CH 24 What Think Ye of Jesus CH 25 The King of the Jews CH 26 The Man at the Pool CH 27 Give Me This Mountain CH 28 Two Fish and Five Loaves of Bread CH 29 Counting the Cost CH 30 Silver and Gold Have I None CH 31 Ye Are the Salt of the Earth CH 32 The Barren Fig Tree CH 33 Rev. C. L. Franklin Sings CH 34 The Story of Job CH 35 The Fiery Furnace CH 36 Dry Bones in the Valley CH 37 The Eternity of the Church CH 38 The Foolish and the Wise Builders (A house built on sand) CH 39 Nehemiah and the Great Works CH 40 The Devil Tempts Jesus CH 41 Study to Show Thyself to God CH 42 Pressing On CH 43 The Inner Conflict CH 44 Hosea the Prophet & Gomer the Prostitute CH 45 Following Jesus CH 46 In the Upper Room CH 47 The King, Lord of Hosts CH 48 The Challenge of Christmas CH 49 The Rich Young Ruler CH 50 The Journey to Emmaus</p>	<p>CH 51 The Resurrection CH 52 Without A Song CH 53 John's Vision of a New Heaven CH 54 Except I Shall See In His Hand The Print of the Nails and Thrust My Hand Into His Side CH 55 Jesus Met the Woman at the Well CH 56 Paul's Meditation on Immortality CH 57 Lo, I'm With You Always CH 58 Moses Sends Twelve Spies CH 59 Fishermen Drop Your Nets CH 60 The Rich Man and the Beggar CH 61 Paul's Hymn of Love CH 62 The 100th Psalm CH 63 How Long Halt Ye Between Two Opinions CH 64 And He Went A Little Farther CH 65 Rev. C. L. Franklin CH 66 There Is Danger In A Crowd CH 67 Why Have The Mightly Fallen CH 68 My Kingdom Is Not of This World CH 69 A Wild Man Meets Jesus CH 70 A Faith to See Us Through the Storm CH 71 The Preacher Who Got Drunk CH 72 Man on the Moon CH 73 I Heard It Through the Grapevine CH 74 Come Into My Lazarus CH 75 What Of The Night</p> <p>JANUS</p> <p>9JL-3009 Canned Heat Vintage</p> <p>9JLS-3045 Capers & Carson Capers & Carson</p> <p>9JLS-3038 Don Covay & The Jefferson Lemon Blues Band Different Strokes for Different Folks</p> <p>9JLS-3044 Cymande Cymande</p> <p>9JLS-3031 Dianne Davidson Baby 9JLS-3043 Backwoods Woman 9JLS-3048 Mountain Mama</p> <p>(Continued)</p>
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Congratulations, Marv

Arlene and Dick Gersh

Congratulations Chess-Checker!
It's been a delight working with you
as publisher of these artists

Chuck Berry

Bo Diddley

Little Walter

Muddy Waters

Sonny Boy Williamson

Howlin' Wolf



CHUCK BERRY



BO DIDDLEY



LITTLE WALTER



MUDDY WATERS



HOWLIN' WOLF



SONNY BOY WILLIAMSON

A Special thanks to
Leonard and Phil Chess
who made it all possible

Gene Goodman

ARC MUSIC PUBLISHING COMPANY

1619 BROADWAY/NEW YORK, N.Y. (212) CI 6-1990/SOLLY LOFT GEN. PROF. MGR.

The Chess Family Album Catalog

9JLS-3039 Michael Gatley
 9JLS-3049 Gatley's Cafe
 Gatley: Still 'Round

9JLS-3035 Bill Haley & The Comets
 2JXS-7003 Travelin' Band
 Razzle-Dazzle

9JLS-3020 Eddie Harris
 Smokin

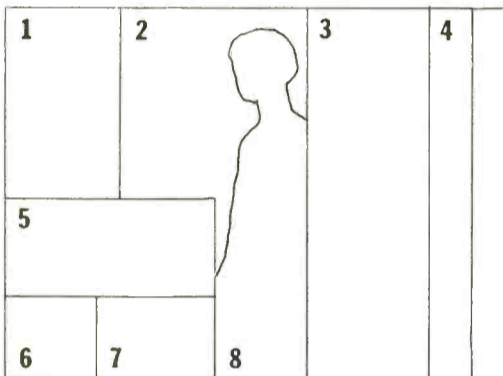
9JLS-3001 Cissy Houston
 Cissy Houston

9JLS-3017 Harvey Mandel
 9JLS-3037 Baby Batter
 The Snake

9JLS-3042 Mer-da
 Long Burn the Fire

9JLS-3002 Potliquor
 9JLS-3033 First Taste
 9JLS-3036 Levee Blues
 Louisiana Rock & Roll

A sampling of the great names in the chess family LP catalog includes: 1. Howlin' Wolf 2. Etta James 3. Muddy Waters 4. The Dells 5. Bo Diddley 6. Little Walter 7. Little Milton 8. Chuck Berry.



9JLS-3051 Grady Tate
 She Is My Woman

9JLS-3051 Walrus
 Walrus

9JLS-3008 Johnny Winter
 9JLS-3023 About Blues
 Early Times

9JLS-3046 The Whispers
 9JLS-3041 Life & Breath
 The Whisper's Love Story

WESTBOUND

9WB-2004 Assemblage
 Assemblage

9WB-2014 The Counts
 9WB-2011 Love Sign's
 What's Up Front That Counts

9WB-2006 Detroit Emeralds
 9WB-2018 Do Me Right
 9WB-2013 I'm In Love With You
 You Want It, You Got It

9WB-2005 Frut
 9WB-2008 Keep On Trucking
 Spoiled Rotten

9WB-2020 Funkadelic
 9WB-2001 America Eats Its Young
 9WB-2000 Free Your Mind
 9WB-2007 Funkadelic
 Maggot Brain

9WB-2016 Denise La Salle
 9WB-2012 On The Loose
 Trapped By a Thing Called Love

9WB-2015 Ohio Players
 9WB-2017 Pain
 Pleasure

9WB-2009 Jonathan Round
 Jonathan Round

9WB-2003 Teagraden & Van Winkle
 9WB-2010 Teagarden & Van Winkle
 On Our Way

WESTBOUND GOSPEL

9WB-4003 Bill Moss
 9WB-4005 Doing My Thing for Jesus
 9WB-4000 Bill Moss
 9WB-4001 I Have Already Been To the Water
 Solid Rock
 9WB-4002 The Wonderful Grace of Jesus

9WB-4004 Mattie Moss Clark
 9WB-4006 That's Christ
 The Hands of God Reached Out
 & Touched Me

EASTBOUND

9EB-9001 Gary Chandler
 Outlook

9EB-9002 Caesar Frazier
 Hail Caesar!

9EB-9004 Catfish Hodge
 Boogie Man-Gonna Get Ya

9EB-9000 Bill Mason
 Gettin' Off

JAY WALKING

9EB-9003 The Nineteenth Whole
 Smilin

9JWL-1020 The Continental Four
 Dreamworld

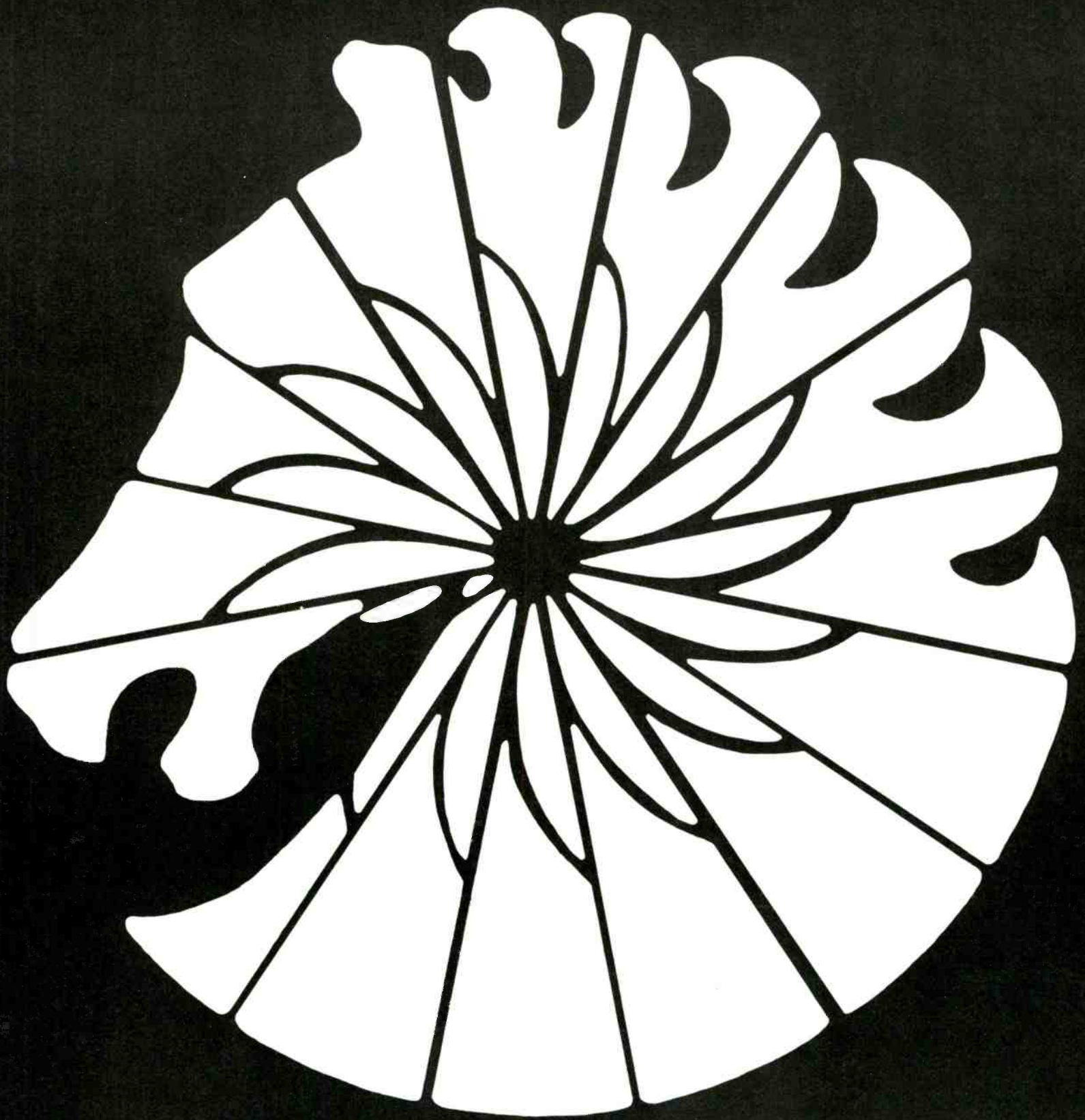
9JWL-1021 The Sensational Cymbals
 God Bless America

9JWL-001 Gloria Spencer
 Gloria's Views of Glory

RED COACH

9RCL-6000 Everyday People
 The Everyday People



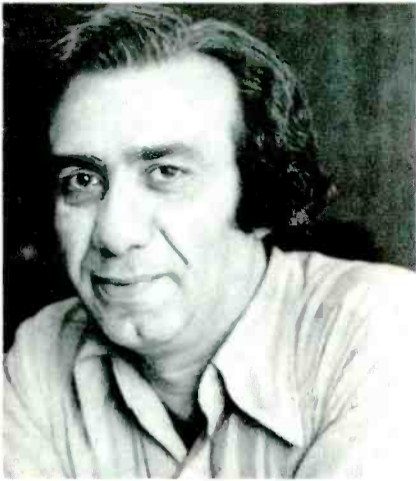


**Phonogram London
send their best wishes
to Marvin Schlachter
and Chess
for the label's
25th Anniversary**



Phonogram Limited, Stanhope House, Stanhope Place, London W2 2HH

The Eastbound/Westbound Story



Armen Boladian
President
Eastbound/Westbound
Records

As a distributor, Armen Boladian saw far too many unnecessary records being released each week. Three years ago, when he formed Westbound Records in Detroit, he was determined to limit the amount of releases. His judicious policy has given Westbound a remarkably high percentage of hits.

The Detroit Emeralds, Denise LaSalle, Funkadelic, the Ohio Players and Teegarden & Van Winkle, among others, have kept Westbound on the LP and singles charts consistently and made it one of the most dynamic young labels in the music business. To accommodate his burgeoning artist roster, Boladian started Eastbound Records in December 1972. Both labels are distributed by Janus Records. Westbound was formed by Boladian

in mid-1969 as a step toward diversification of his distributorship. He'd been very successful promoting records for other labels and now it was time to build something of his own.

"The manufacturing aspect of the record business had always fascinated me," he said. "I wanted to be where the music was being created and work on a record right from the beginning."

The new label took its name from a highway sign Armen saw on the Edsel Ford Expressway. Their very first record was "More Love" by Emmanuel Lasky, which became a big local hit, selling nearly 14 thousand copies in the Detroit area.

After several more local hits, Armen arranged for national distribution in December 1969 with Janus Records, which had been formed earlier that year by the GRT Tape Corporation and Pye Records of England. Armen had known Marvin Schlachter, who headed the new label, when Marvin was originally with Scepter Records and Armen was distributing.

Initial Successes

"I Bet You" by Funkadelic, which had already broken out in Detroit, and "If I Lose Your Love" by the Detroit Emeralds were among the first Westbound singles distributed by Janus. A major publicity and promotion campaign was launched for the first Funkadelic album, released early in 1970, which broadened the outrageous group's market from soul to underground.

The Detroit Emeralds began a hit streak that's still going strong with such tunes as "Do Me Right," "Wear This Ring," "You Want It You Got It," "Baby Let Me Take You," "Feel The Need" and many others. Several European tours have built a large overseas following for the Emeralds, who are

currently #4 in England with "Feel The Need."

Funkadelic, now clicking with "Loose Booty," which is the flip side of their previous hit, "Joyful Process," have placed many records on the charts over the past few years. Among them are "You And Your Folks," "Can You Get To That" and "Music For My Mother." Funkadelic, like the Emeralds, Ohio Players and Denise LaSalle, have been on the national charts with every Westbound album they've released.

Teegarden & Van Winkle had a monster record with "God, Love And Rock & Roll." The Ohio Players scored with both singles and LPs titled "Pain" and "Pleasure." And the multi-talented singer/writer/producer Denise LaSalle gave Westbound its first million-seller with "Trapped By A Thing Called Love."

Armen signed two leading gospel acts, Bill Moss & The Celestials and Sister Mattie Moss Clark. Frut, a popular Detroit band, has released two critically-praised albums. Folksinger Jonathan Round is preparing his second LP.

Eastbound Records was formed recently and has already released hit singles with "Crazylegs" by Donald Austin currently on the charts, and albums by Bill Mason, Gary Chandler, Catfish Hodge, the Nineteenth Whole and Ceasar Frasier.

Bridgeport, Music, the publishing arm of Westbound, has many important copyrights which are administered by Norman Kurtz. As the original foreign distribution arrangements under the Janus affiliation expire, Armen is negotiating new ones to be handled directly by Westbound.

Assisting Armen in what had long been a one-man operation are Bernie Mendelson, his right-hand man; Jim Bennett, who covers a wide variety of

responsibilities; and Bob Porter, head of jazz A & R, chief producer for Eastbound and liaison between Detroit and Chess/Janus in New York.

Other Acts

In addition to the artists already mentioned, the Westbound roster includes Damon Shawn, who recently had a hit with "Feel The Need;" a the Houston Outlaws. On Eastbound Records are Freddy Wilson, Jimi Delphs, the Unique Blend, Rob Lowe, Arthur Washington and two major artists just signed—singer Sparrow Wilson and saxophonist Houston Pearson, who'll both be featured in an exciting all-star live recording at the club Mozambique in Detroit.

Some observers have already tagged Westbound/Eastbound as a young Motown in the making. Every day brings its share of phone calls and letters from new artists eager to sign with the label. Armen is sure there'll be Northbound and Southbound Records some day in the distant future, but the moment he has all the talent feels he can accommodate.

"We hate to turn down new artists but our primary concern is taking care of everyone currently under contract," Boladian said. "We're elated about the growth that we've already undergone but in order to continue long-term success we have to take it one step at a time."

EASTBOUND/WESTBOUND RECORDS STAFF (LEFT TO RIGHT): ARMEN BOLADIAN, BOB PORTER, BERNIE MENDELSON AND JIM BENNETT



THE DETROIT EMERALDS



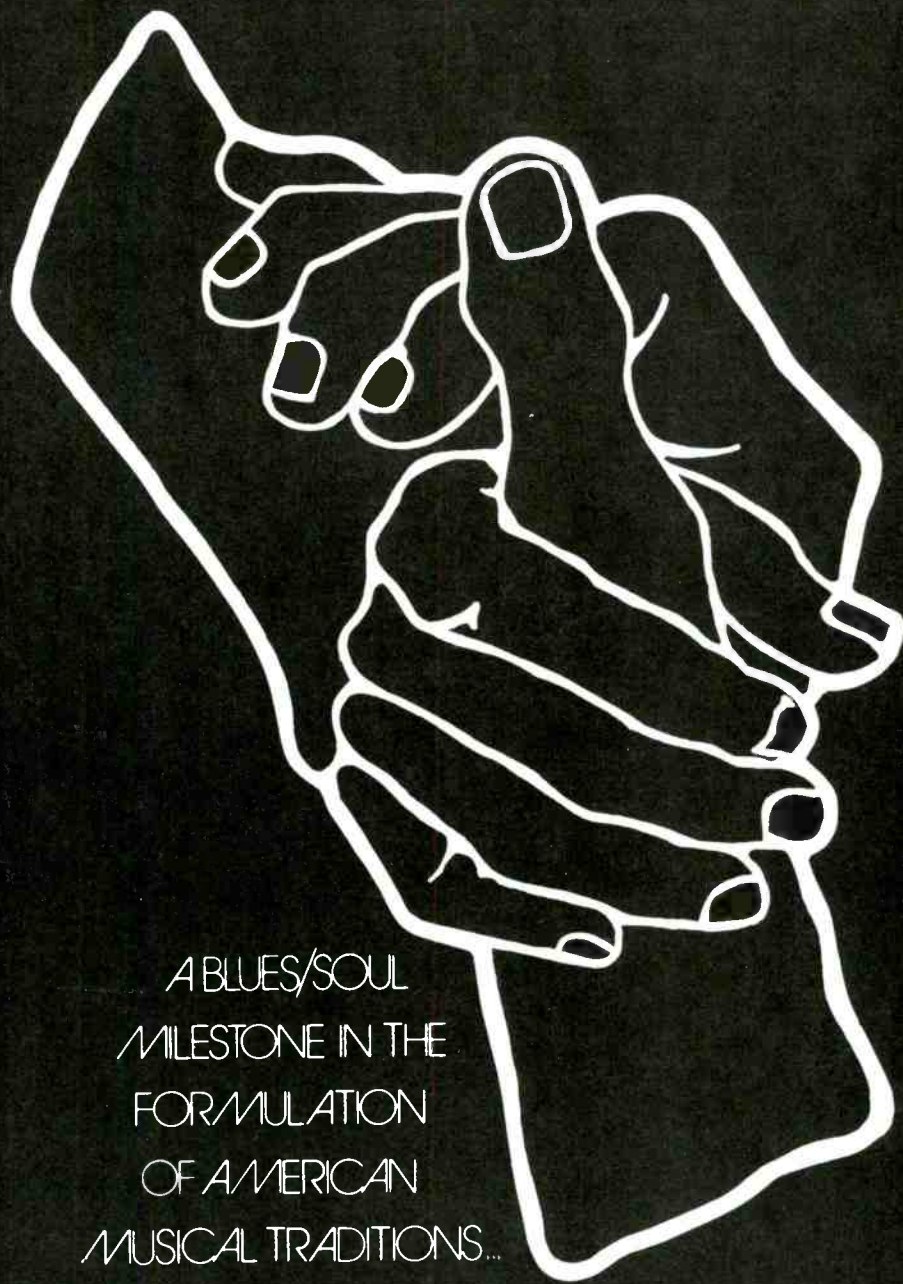
DENISE LA SALLE



FUNKADELIC

Congratulations:
CHESS/JANUS
RECORDS
25th Anniversary

Marvin Schlachter-President



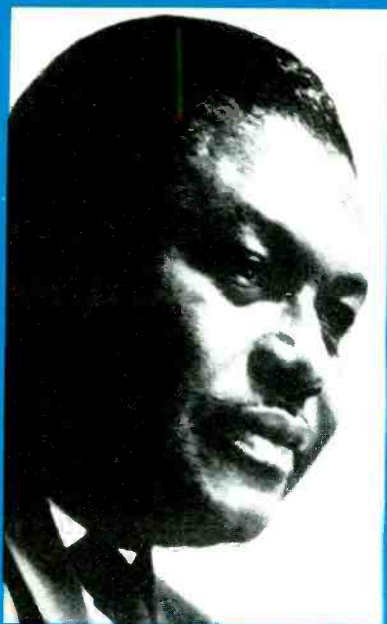
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The Gospel Side of Chess



REV. C. L. FRANKLIN



HARMONIZING FOUR



SALEM TRAVELERS



DRINKARD ENSEMBLE



G.LORIA C. SPENCER



GOSPEL SIX

Revitalization has been the key word as Chess/Janus Records during the past two years. Early in 1971, when Marvin Schlachter surveyed the company's resources, he found the once-illustrious gospel catalog in a sad state of neglect. But once Mancel Warrick was appointed head of gospel sales and promotion, the situation brightened considerably.

Warrick's rich background in spiritual music began in childhood, as the son of a Methodist minister. Mancel managed the famed Drinkard Singers, a family gospel group. He also worked with many gospel promoters and was assistant general manager of the renowned gospel label Hob Records.

When he took charge of the Chess/Janus gospel division in July 1971, Mancel pinpointed five main areas for concentrated attention. First, he had to build rapport with radio programmers. Next, he had to interest the label's distributor promotion men in gospel. Third, the one-stops and racks had to be made aware of the business they were missing by overlooking the gospel market.

The fourth step was to reassure the artists on the label that they'd be receiving the proper exposure through promotion and advertising. Then, Mancel was determined to go through the gospel catalog to find records that would appeal to all people, not just to the black audience.

Success Cited

"I feel that to some extent I've been successful in these areas," he says with characteristic modesty. Mancel has put Chess, Checker, westbound and Jay-Walking religious music and sermons into their rightful place in today's record market. Gospel records have been making a substantial contribution to the healthy sales picture at Chess/Janus lately.

In fact, company executives were so impressed with the potential of gospel records demonstrated by Mancel that he now has a wide range of freedom in carrying out his programs. Within a few weeks, Mancel will begin visiting each of 42 gospel distributors to update their stock, part of the vital liaison he maintains with them.

A full-scale gospel promotion and advertising campaign will be launched shortly, with in-store displays, extensive radio play and tv exposure in four key markets—Memphis, Buffalo, Dayton and Jacksonville. Details will be announced soon.

Rectifying some of the problem areas took considerable time and effort, but the results have been worth it. Distributors and retail outlets have awakened to the hidden bonanza in gospel records. Stores that Chess/Checker had never reached before were added. Artists saw that the company wasn't forgetting them, and the catalog became a source of steady revenue.

Stellar Catalog

Included in the company's catalog are such all-time gospel greats as the Violinaires, the Soul Stirrers and the Salem Travelers, often referred to as the gospel singer's gospel singers, Reverend C. L. Franklin, Aretha's father, has recorded 59 albums of his sermons on the Chess Sermon label and none of these records has ever been

returned. And his earlier material sells as well as his most recent sermons.

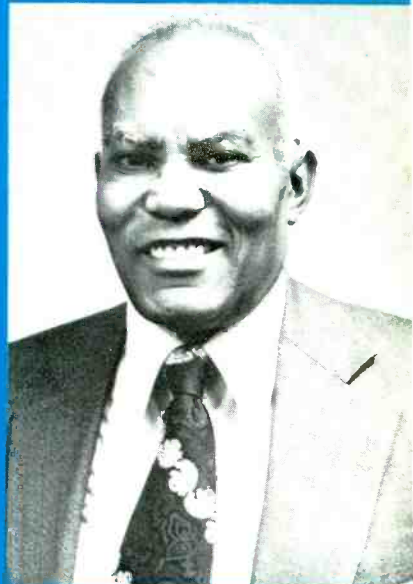
Mancel has signed and produced many outstanding artists himself, including the Drinkard Ensemble, the Gospel Six, the Gospel Highlights, the Hillsman Singers and the Harmonizing Four, who have been together 45 years with three original members, making them the longest-running gospel singing group. Mancel recommended the signing of 608-pound Gloria Spencer whose "Gloria's Views Of Glory" LP has been very popular.

In fact, many of the label's gospel records have been receiving across the board airplay. The Gospel Six appeared on a weekly tv show in Buffalo, N.Y. and reach a large audience. Three relatively new groups—the Jordan Singers, the East St. Louis Gospellettes and the Williams Singers—are on one of the most extensive national tours. The market shows no signs of diminishing.

Two recently repackaged LP's have done very well—"The Soul Of Aretha Franklin," her first album, and "The Last Request" by Ben Branch and the Operation Breadbasket Orchestra a Choir. Just minutes after Reverend Martin Luther King, Jr. had asked Branch to perform "Precious Lord" that evening, King was shot. The song is included in the album, which is dedicated to the memory of Reverend King.

A shortage of 8-track tapes has been prevalent throughout the gospel market in the past, but Mancel has been doing his best to make sure the most popular numbers are available in that configuration. He stays in touch with the GRT Tape Corporation to ensure that 8-track product is available in the major gospel markets.

Underlying everything he's done for the gospel division of Chess/Janus Records is Mancel Warrick's deep admiration for the artists and their music. He's helped bring them to a new level of respect and recognition they've always deserved.



Mancel Warrick
Dir. Gospel Sales & Promo
Chess/Janus Records

Our portfolio runneth over.

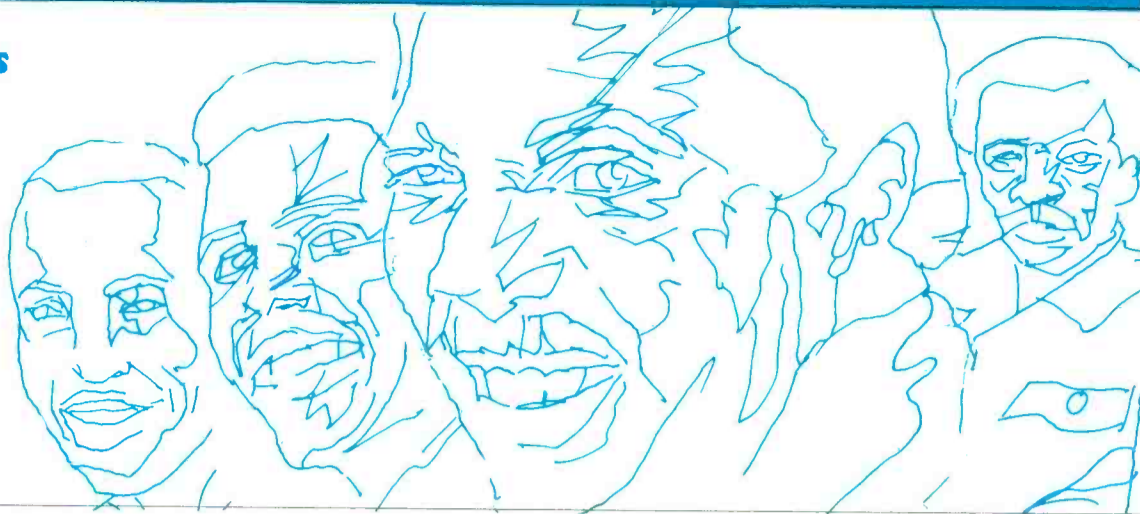
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The Jazz Side of Chess/Janus



When Marvin Schlachter reorganized Chess/Janus Records nearly two years ago the jazz division was revitalized with a two-part program. The decision was made to keep the label active by signing new artists and to utilize their extensive catalog in a new reissue program. The results soon became evident on the jazz charts, where Chess/Janus has had as many as three LP's, including the #1 jazz record several weeks ago.

Jack McDuff and Shirley Scott, two artists signed to Chess/Janus and produced by Vice President of A & R Esmond Edwards within the past year and a half, are leading the way. McDuff's "Heating System" LP on the Cadet label hit the #1 spot on the jazz charts, and Shirley Scott's "Lean On Me," also on Cadet, enjoyed a lengthy stay on the jazz listings.

"Cymande," debut LP on Janus from nine West Indians who live and record in London, swept the jazz charts along with their impressive showing on the pop and soul charts. Grady Tate, a leading drummer who's worked with the biggest names in jazz, charted with "She Is My Lady," his superb vocal album on Janus.

"Cool Cookin'" by guitarist Kenny Burrell on Chess, an informatively-annotated, specially priced two-record set, is also a best selling chart album. Other recent 2-LP reissues of material from the Chess, Cadet and Argo catalog are James Moody's "Everything You Wanted To Know About Sax (And Flute)" and Lou Donaldson's "Ha' Mercy."

Vintage Series

Four albums have also been issued in the Chess Jazz Vintage series—"Southside Jazz," "Chicago Boss Tenors," "The Late Great King Of The Baritone Sax" and "Shoutin', Swingin' & Making Love."

Armen Boladian's new Eastbound Records, which is distributed by Janus, accounts for several excellent jazz albums. Included among their releases have been "Outlook" by trumpeter Gary Chandler; "Gettin' Off" by organist Bill Mason; "Hail Ceasar!" by organist Ceasar Frasier; and "Smilin'" by The Nineteenth Whole, a trio formerly with guitarist Grant Green.

Cadet Records continues its winning ways with the recent release of "Check

This Out" by Jack McDuff, his second outing for the label; and "Inspiration," a 2-LP set of vintage Ahmad Jamal material, including his biggest hits. Coming soon are double record vintage sets by Sonny Stitt and Ray Bryant

and a recently-recorded album by Stitt produced by Esmond Edwards.

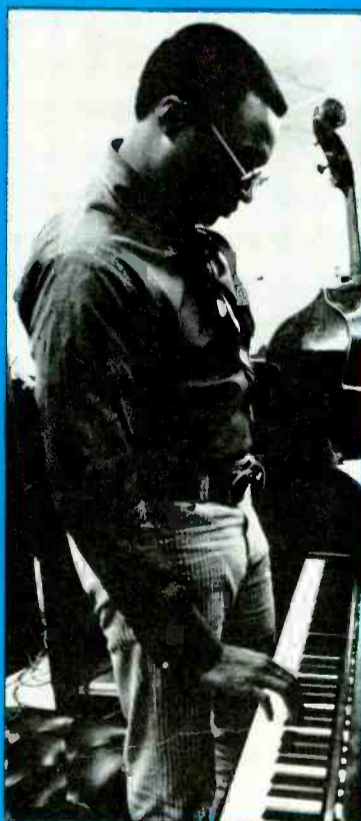
Jazz, which contributed to the early growth of the Chess labels, continues to add to the success of Chess/Janus Records.



ESMOND EDWARDS/CHESS A & R



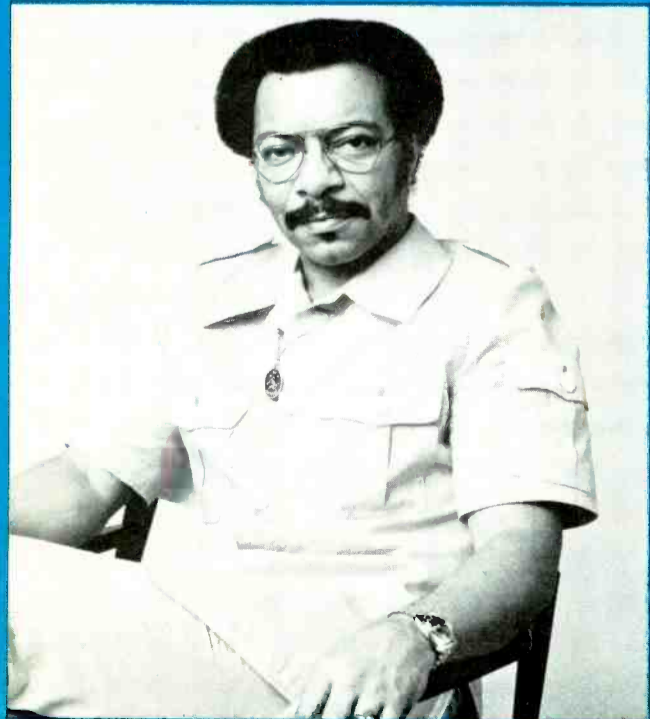
RAY BRYANT



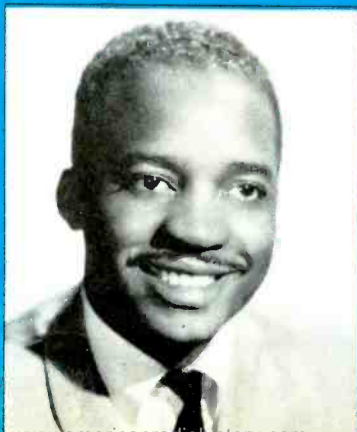
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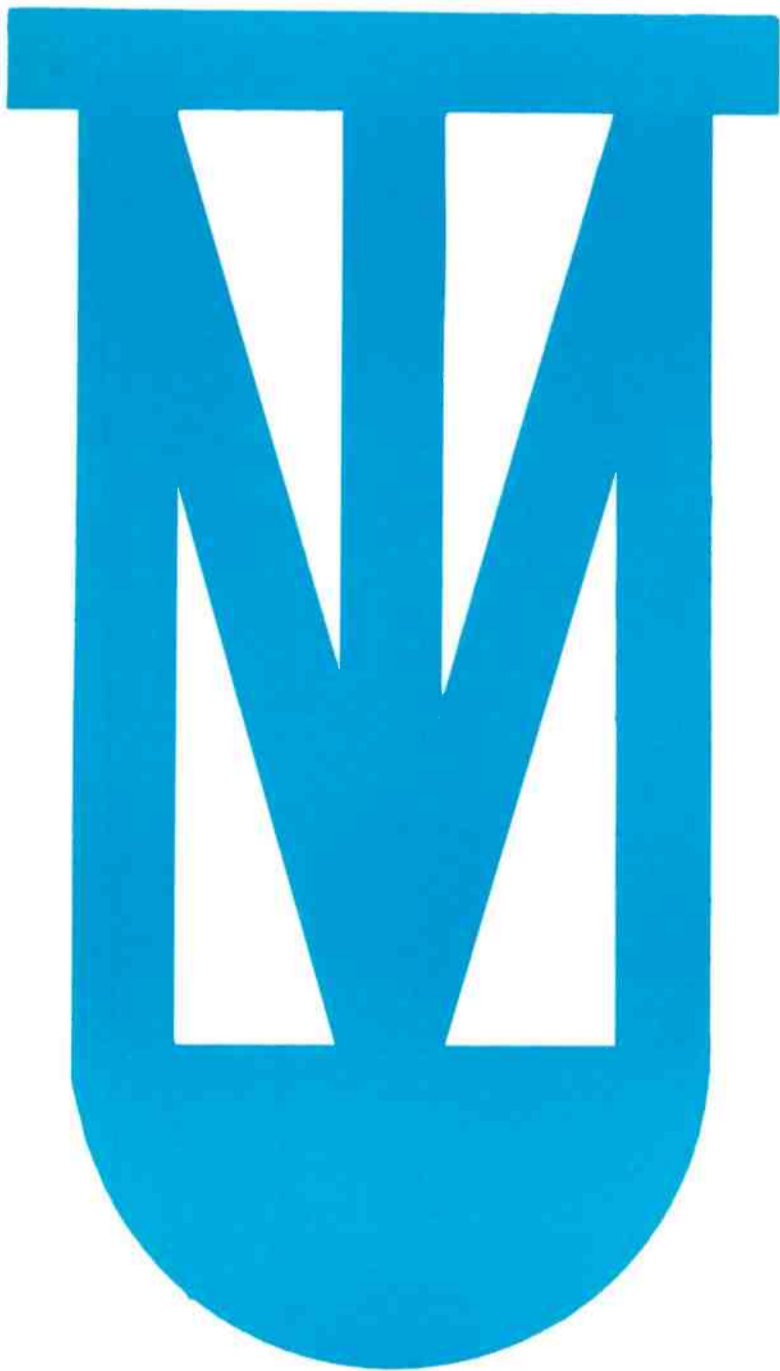


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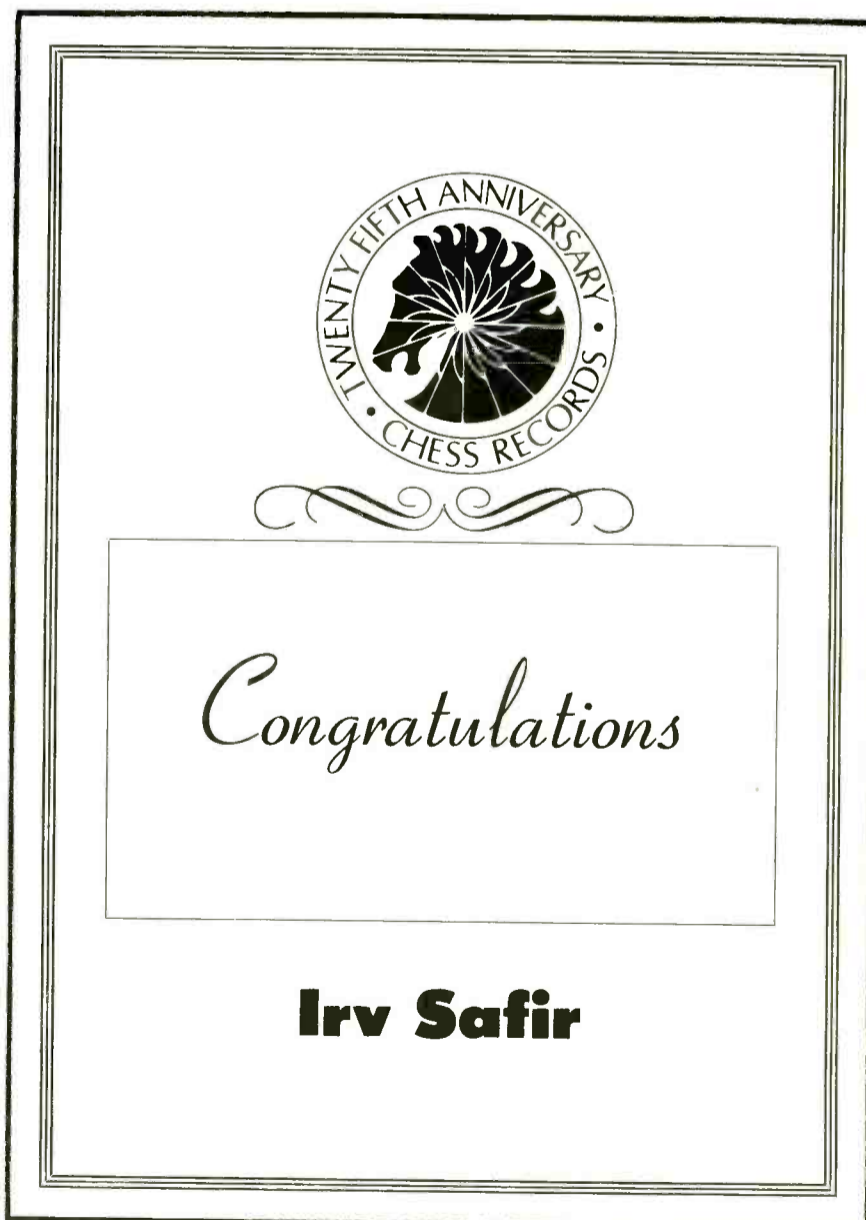
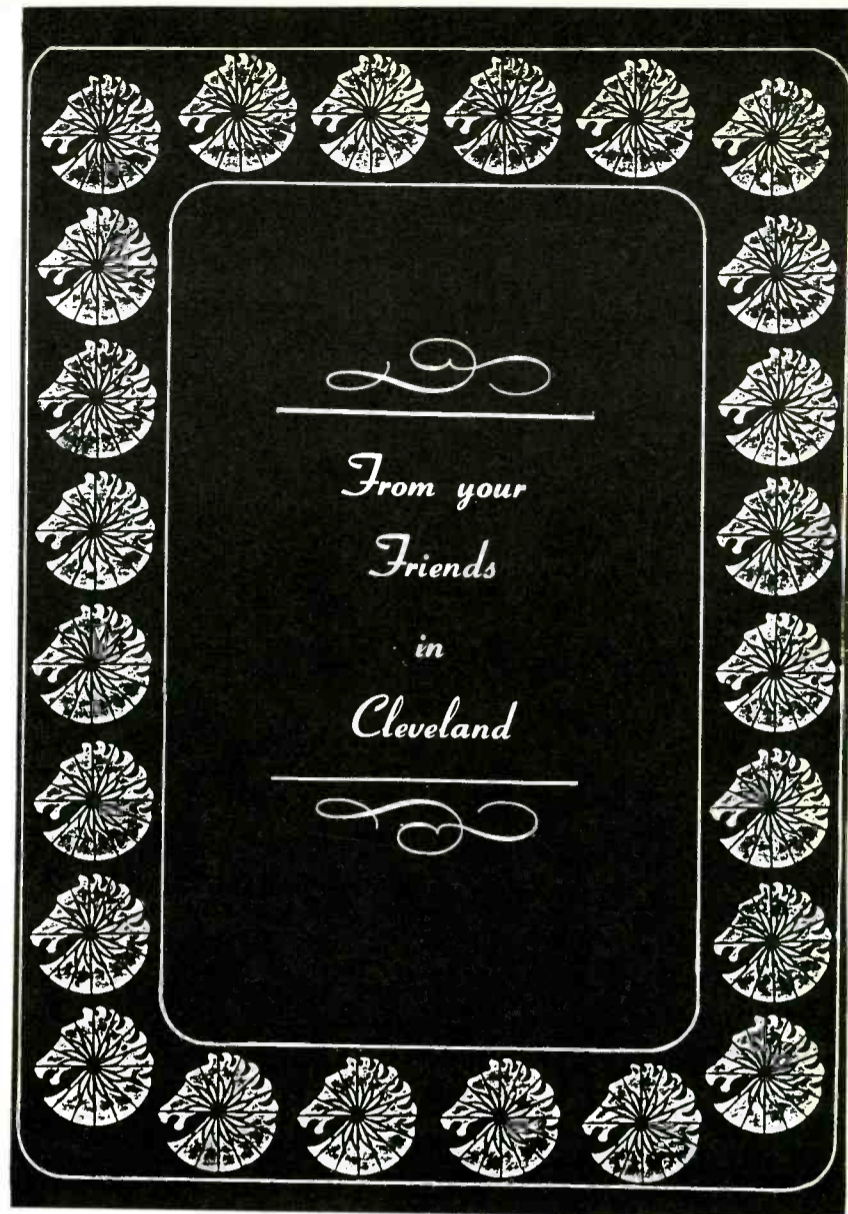
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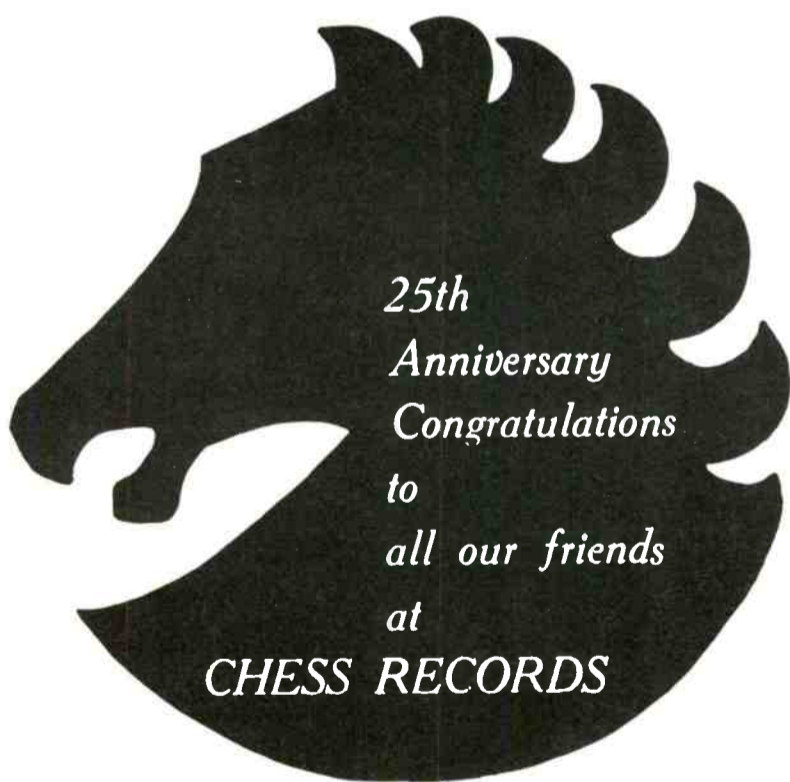
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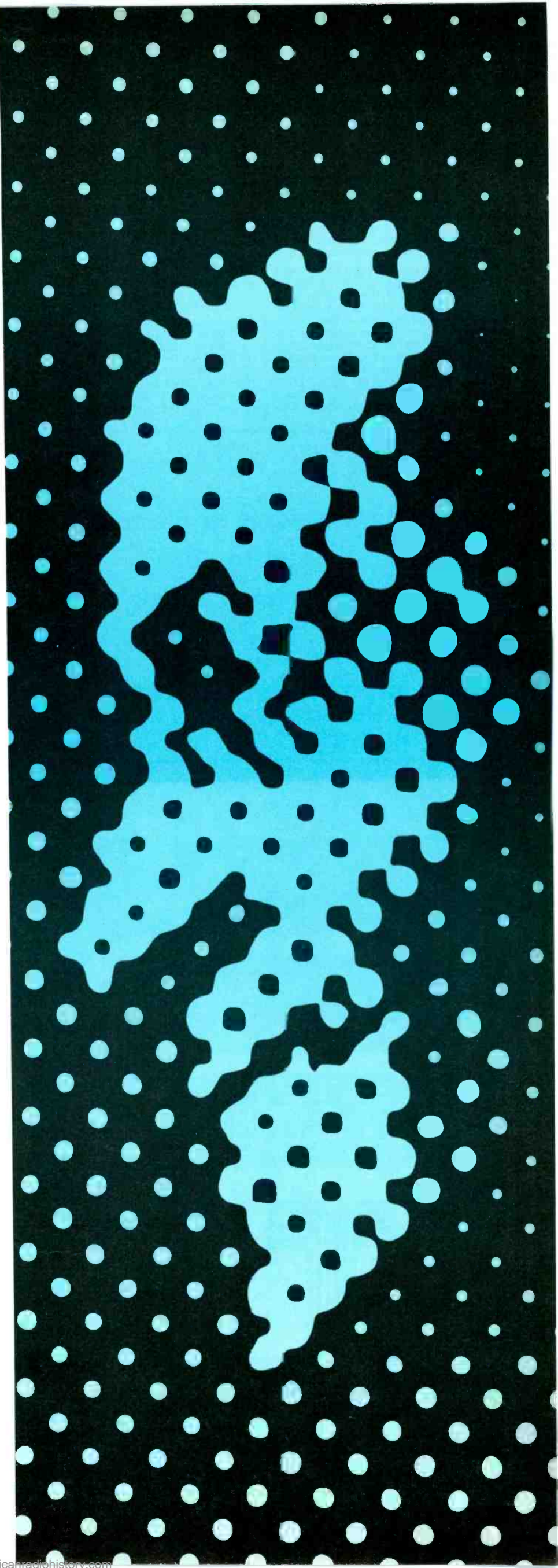
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History Of Chess

(Cont'd from C4)

"Wee Wee Hours," "Too Much Monkey Business" and "Ida Red," a country music take-off that Leonard retitled "Maybellene."

The Chess brothers recognized Berry's unique talent right away. "He had that something special, that—I don't know what you'd call it, but he had it," said Phil. "The big beat, cars and young love was a trend and we jumped on it," Leonard once admitted.

Berry's band was brought to Chicago to cut "Maybellene." Then Leonard took it to influential disc jockey Alan Freed in New York City. By the time he returned to Chicago the orders were piling up. The new music called rock & roll had found its most eloquent spokesman in the wavy-haired, duck-walking Berry, who began an unprecedented streak of hits that includes such classics as "Johnny B. Goode," "School Days," "Rock and Roll Mu-

sic," "Sweet Little Sixteen," "Reelin' and Rockin'," "Memphis" and many, many more.

The success of Berry, Bo Diddley, the jazz artists and such doo-wop vocal groups as the Moonglows and Falmingos enabled Chess Records to enlarge its staff during the late 50's from eight or ten employees to three times that number. They also moved to better equipped studios at 2120 Michigan Avenue, and address used as a song title by the Rolling Stones, one of many rock groups that had been influenced by early Chess recordings and wanted to cut in the same studio.

To GRT In '69

The pace slowed down in the 1960's. In 1969, the GRT Tape Corporation purchased Chess as part of their new GRT Record Group. Leonard's son Marshal took over and tried a few ideas that may have been too radical at the later company headquarters was moved to New York, leaving only the 320 East

21st Street studios, acquired six years ago, on Chicago's South Side.

Only a few of the original Chess staffers came to New York, and none remained by 1971 when Marvin Schlachter took over a totally reorganized Chess/Janus Records. Under his direction the Chess name recaptured, and in many ways surpassed, its original fame as a great record company.

In 1971 Howlin' Wolf had his first chart album at age sixty-one with "The London Howlin' Wolf Sessions." Chuck Berry's first RIAA-certified gold record

was "My Ding-A-Ling," which topped the charts late last year. "The London Chuck Berry Sessions," also a gold disc, was his first chart LP since 1965.

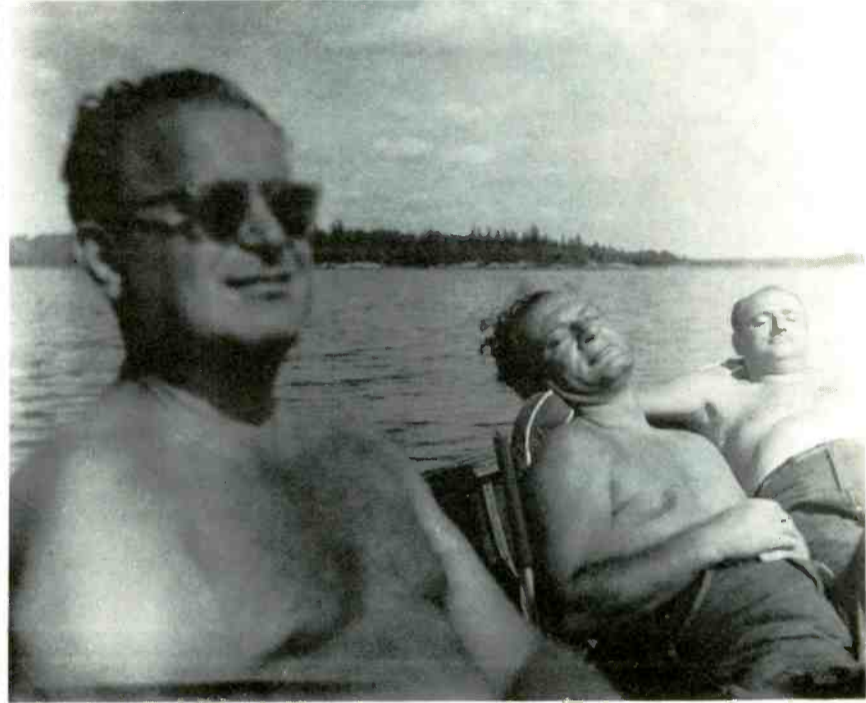
Outstanding recordings from the extensive Chess catalog are being reissued in an intelligently planned series that has met widespread approval from critics and record buyers. The Dell continues to cut hits on the Cadet label. Terry Callier is already being hailed as a major new singer/songwriter, and Etta James is back in the recording studio again.

Congratulations to Marvin
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all the gang at Chess

Joe and Irv Cohen

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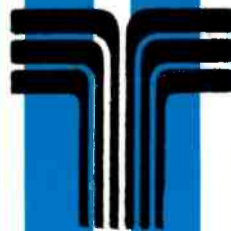
RELAXING FROM THE HECTIC PACE of day to day music activities are (left to right) Harry Goodman of Arc Music, the late Leonard Chess and Waxie Maxie Rosenbloom, the retailer who maintained a close personal relationship with Leonard and Phil Chess.

GOOD LUCK CHESS



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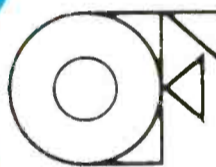
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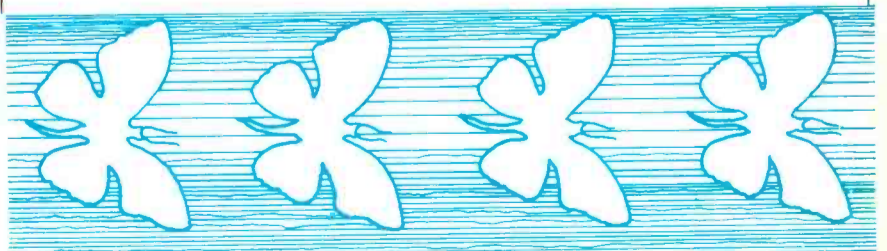
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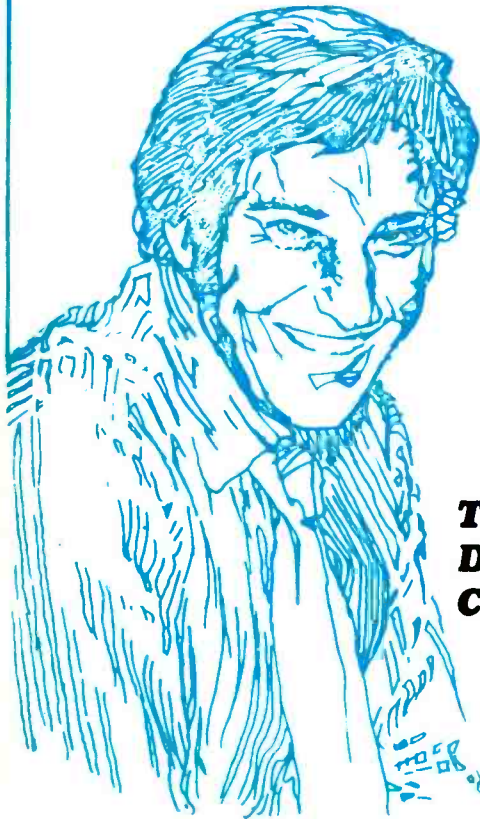
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Roots Of Tomorrow

(Cont'd from page C5)

tion people. We took a look at the production deals we had and wherever we felt we should, we cancelled them. We just stopped everything short and that in itself is a drastic step. We literally said, okay, for the time being we're not going to do anything but sell the catalog that we have.

Q — I imagine, however, that you must have learned a lot about your catalog during this period when you didn't have that much fresh product and you really had to dig deep into it.

A — Well, we had a problem with the catalog. In the transfer from Chicago to Mid-South many parts were lost and there was a good deal of confusion that took time to straighten out.

Q — What were your key concepts in the building process?

A — Well, the most important thing was getting the industry to believe that GRT as a corporation was not going to go under, because if they didn't believe that everything else was meaningless.

Secondly, getting the people in the industry, by that I mean trade press, distributors, radio people, everyone that was involved and who knew Chess and knew the heritage, to believe that some of the approaches that we were going to take would breathe new life into Chess. We determined that we had to make the label and the company believable within the industry once again.

What we also did was put together what we felt at the time was as strong a release as we could in as short a time as possible.

Q — Can you pinpoint your timing?

A — I wasn't really until the middle of April of 1971 that we were able to start integrating the companies, getting all

our people over here and then integrating the staff. At the same time we were cleaning house we were going through the production schedule and the artist roster and whatever we had, we were going to come out with a release at the end of June or the first week in July. We revised our sales policy. We introduce and set up a sales meeting here in New York to which we invited all of our distributors, all of our promotional people and all the trade press. We used that first release to introduce Chess, its new image and its new staff. We had built a really super team out of the strongest people from all of the companies in the original GRT Records Group. Stan Hoffman is from Dome, Howard Silvers from GRT, Al Riley from Janus and Esmond Edwards from Chess.

Q — What else do you think made the company's image more positive?

A — Obviously, product influences a company's image. You can do everything you want in the world to maintain a certain kind of image, but if you're not producing and you're not delivering the kind of product that sells, everything else that you try and do is meaningless.

Q — What do you feel is some of the outstanding product that was released?

A — Well, the key piece of product at that time was the Howlin' Wolf London Session album. I did not institute that particular concept, but what happened was that after it was recorded, there were all kinds of legal hassles and problems with the producer and in getting releases. While I was still at Janus and became aware of the problems surrounding this LP, we started to work on it to achieve all of the necessary re-

(Cont'd on page C34)



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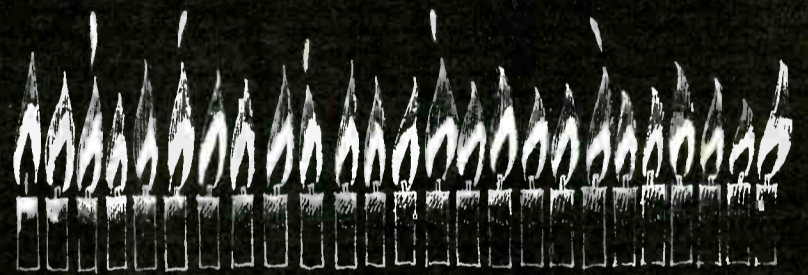
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Roots Of Tomorrow

(Cont'd from page C-32)

leases and get out from under some of the law suits that were pending because of this album. When I came in I was able to free all of that up and get that album released along with a Dells LP, Ramsey Lewis and several other LP's and singles. But the one key album was Howlin' Wolf's. It was a viable, commercial LP and we sold more albums on that than all of the other Howlin' Wolf LP's combined.

But I think that the concept itself was kind of great because we followed it through. We had a Muddy Waters London Session, which won a Grammy. We had a Chuck Berry London Session album, which was his first gold album and out of which came his first gold single.

Every London Session album strengthened the new image of Chess.

Q — Was there any rebuilding done?

A — Oh, absolutely. The whole structure of the company from getting new facets in the John to stationery, to everything. I mean, there was a total revitalization of the company.

Q — What international changes did you make?

A — It wasn't easy to make immediate changes per se because, obviously, there were existing contractual agreements. One had to honor whatever agreements existed. There were separate contracts for Janus and for Chess. Sometimes they were the same licensees, but in every way we tried to revise them and update them. We consolidated them if they were with the same companies, taking into consideration what was happening and what was going on and the problems that existed at the time.

Q — Did any of the problems that existed here exist internationally also?

A — The Chess image was tarnished internationally also. There was no viable product coming from Chess so consequently there was no new viable product flowing to our licensees. The prime example was what happened in England.

We had a situation where our prior licensee couldn't care less whether or not he renewed the Chess license. I don't mean it quite that way, but it would be almost comparable to a situation where he would have just taken the license as a favor. We gave our line to Phonogram and in one short year they have done a tremendous job. The Chess label has enjoyed great success in the U.K. including the Chuck Berry single holding the top position on the charts for six weeks.

Q — Who are some of your big international artists?

A — Well, you see, blues in Europe has always been very important. It is also a very important aspect of our catalog. Blues and jazz in France is very big. Today, the old rock and roll catalog in England is very big, because of the nostalgia craze that's going on there. As a whole, the Chess catalog has always been a very important one, except that one has to work it, one has to continually update it and revitalize it and keep new product flowing so that there is a continued interest in the label.

So once we started delivering what we felt was a meaningful product, the interest in the catalog and the value of the catalog on an international level also increased tremendously.

(Cont'd on page C-38)

Aloha!



*To Marv—Howard—Bob &
The Chess Organization.*

*From your distributor in the Pacific
For over 20 years.*

Ken Kaizawa—Paul Fujii

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To Marv Schlachter:

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In Memory of Leonard Chess:

There are no words to describe my indebtedness to Leonard, the man who started me in the record business. He was the first manufacturer to give me his line for distribution. I will always cherish his friendship and the closeness I've had with him and his family for the past 25 years.



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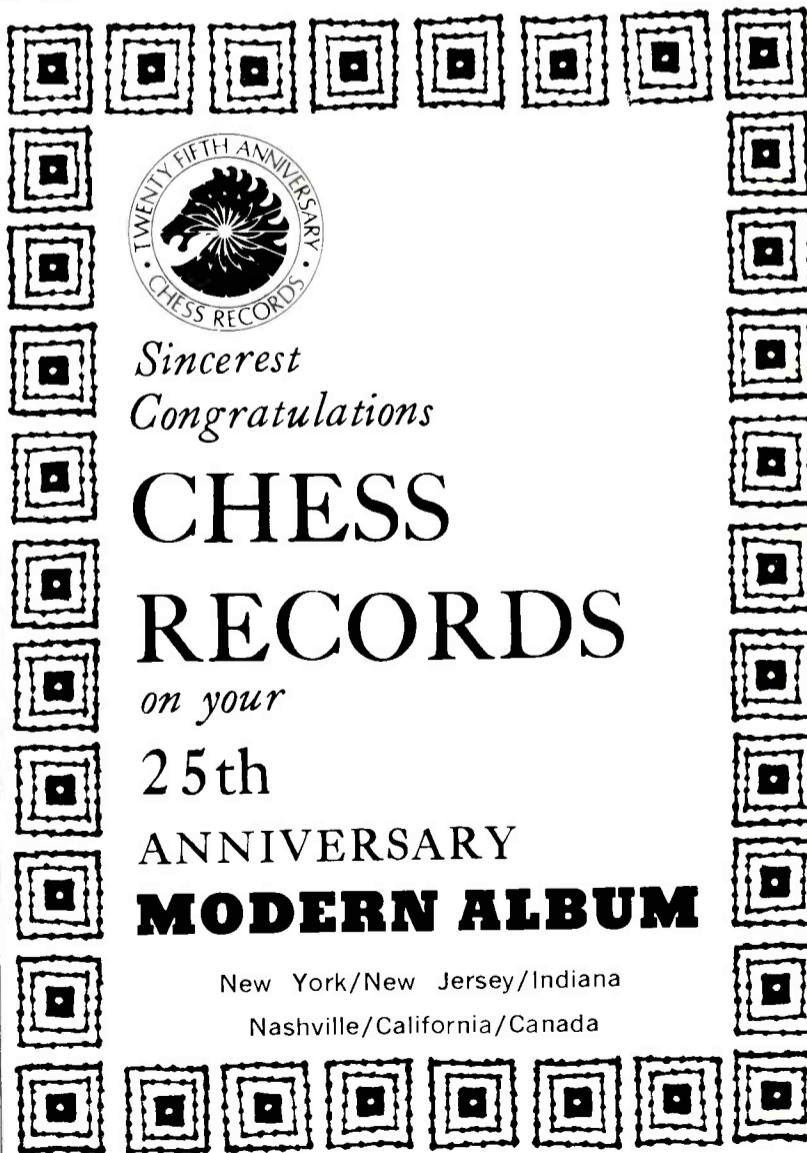
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A NEW ERA for the Chess/Janus family begins in this first convention of the company under its new management on June 29, 1971 in New York. Shown (left to right) are Stan Hoffman, executive vice president; Alan Bayley, president of GRT Corporation, which purchased the Chess label in 1969; Esmond Edwards, A&I chief, and Marvin Schlachter, president of Chess/Janus.

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(con't from page C-34)

Q — How do you evaluate your position now?

A — I really believe and really feel that we've achieved only a certain portion of what I think can and will happen here. We've solved the immediate problems that existed in '71 when there was this big financial crush and the problems that come from that.

We've integrated the various labels. We have a staff now that, we think is super. We are now concerned with growth in the future. You know, we've achieved the turn around situation from a huge loss in '71 to where we will show a profit this year.

Q—What is your goal for Chess in the future?

A — My concern right now is obviously growth. Growth in an area of the business that at this point we consider ourselves very strong in and that is in black music.

But we are not ignoring other aspects. We're going to take these things step by step. We will grow in contemporary music.

The job Don Graham has done as Director of Special Projects on the West Coast has helped to establish Chess/Janus as a viable presence on the California scene.

We have recently appointed Gabriel Mekler to head up our expanded A&R activities on the West Coast. Mekler represents an entirely new creative plateau for us. He produced some of the great contemporary artists: Three Dog Night, Steppenwolf, Janis Joplin, and David Clayton Thomas among others. In addition to producing artists already on the label, Mekler will be important in developing talent for Chess/Janus.

Another tremendously exciting more forward for Chess/Janus in the pop field is our recent long-term production

agreement with John Schroeder. During the year I've worked with John, I've been extremely impressed with his ability to create meaningful records. Cymande is a Schroeder production.

John Schroeder is one of England's leading producers. He has had hits with his own Sounds Orchestral, Status Quo and by Jefferson. He's represented on the U.S. charts right now by Cymande's hit single "The Message" and the groups debut LP. The records we've just gotten in from him are equally exciting and we expect him to greatly enhance the company's future.

We are tremendously excited by the potential represented by the talents of Harvey Mandell. The two albums he has recorded for Janus so far "Baby Batter" and "The Snake" have had very strong and continuing sales impact.

There is no doubt that Armen Boladian's Westbound will continue to be one of the great sources of sales growth and talent development for us. Armen's Detroit-based Westbound label has earned the title of "young Motown." Funkadelic, The Ohio Players, Denise LaSalle and the Detroit Emeralds have all become important acts under Armen's creative guidance.

Q — Will you be making outside acquisitions?

A— We are concerned with growth and growth can be achieved either internally by developing new artists as we try to do now and conceivably by acquisition. I'm confident that as a label, Chess, will become an increasingly more important part of the industry and that talent looking for strength in independent manufacturer will be best for them. They will come to us.

Q — Independent distribution offers the best alternative to you on the wholesale level?

A — I would say at the present moment, in the position we're in, absolutely. I feel that independent distribution obviously is now going through some changes and there's going to be some attrition. However, those remaining are going to be very strong. Quite honestly, as one of the stronger independent manufacturers, I feel that we're in an

excellent position with the various independent distributors that we're now with. They go out there and merchandise our product because they need us as much as we need them. We both understand that we are dependent upon each other's performance to grow. This team effort is best for us.



THANKS A MILLION: An RIAA plaque certifying a million-selling single for Denise LaSalle's "Trapped By a Thing Called Love" on the Westbound label, distributed by Janus Records, is displayed by Armen Boladian, president of Westbound (left) and Marvin Schlachter, president of Chess/Janus.

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for the next 25 years.*

Mel Albert

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WAXIE MAXIE

(WAXIE MAXIE (ROSENBLUM), who owns a chain of Waxie Maxie record retail shops, and has had business relationships going back to the origins of the Chess label. He was also a close personal friend of Leonard and Phil Chess.)

Just about 25 years ago, during my first association with Leonard, I had a small retail shop, a Rhythm & Blues shop. Leonard and Phil had been in the junk business, the club business and even drove a milk wagon. After Leonard's involvement with the Aristocrat label—later to become Chess and Checker—he came through Washington, where I used to sponsor soul shows; I had soul shows in my store windows for 20 years. I used to help program radio stations, and would plug his records for him. Leonard would spend the night in my house, since he didn't have much money then and couldn't afford a hotel room. Things, however, started happening for him. In the early days he recorded some local talent, mainly blues artists. I have attended all of the Chess families social functions over the past 25 years, weddings, Bar Mitzvahs, his parents' parties. I was part of the family. I'm uncle to all their kids.

I remember when Leonard bought a radio station, later to be called WVON. He called me up the day he signed the check to say, "I just want you to know I just signed my name to the biggest check I ever wrote."

Leonard acted like he was a tough man, but he probably was the softest touch in the business. I never tested him, but I know if I had, I could have gotten anything I wanted out of him.

JIM SCHWARTZ

(Handles the Chess label through his Schwartz Bros. distribution operation. A major industry wholesaler, he has also developed a strong retail operation, the Harmony Hut chain.)

I think the Chess-Checker situation under Marv is a typical representation of an independent manufacturer who has just been tremendous for the business, with the right kind of product and programs and the strong kind of relationship they have established with independent distributors. I feel they have made a tremendous gain in the industry. If more companies adopted their way of doing business, being totally involved in product and relationships with their customers, I think the industry would be a lot better off. The company was really very rocky when Marv walked in. His staff, including Stan Hoffman, have been able to create an excitement on their end that has helped put a lot of product across. They've done a fantastic job.

STAN LEWIS

(STAN LEWIS, whose association with Chess Records and its principals, Leonard and Phil Chess, go back to the origins of the label 25 years ago. Lewis owns a recording-retail-distributing organization which operates out of Shreveport, La.)

I met Leonard and Phil Chess 25 years ago, just when I started out in business with a mail-order, retail oper-

ation. I was a real poor boy then, and remember that everytime they finished one of their road trips to the soul selling new product, they would visit me and give me their leftovers. After while, they were selling me direct an inviting me to Chicago. On one of my first visits, I stayed at Leonard's house during a convention, where Leonard introduced me to several manufacturers: some of the major independents of today. I have been distributing some of these labels since the release of the first records.

I became deep personal friends with Leonard and Phil, having been invited to all of both families weddings, Bar Mitzvahs and special parties. When my first son was born, I named him Leonard Joseph, after Len. My daughter, Susan, was named after Leonard's daughter. Of course, Leonard was a part of the christening of both my children.

DAVE CLARK

(DAVE CLARK, now on the Stax promotion team who was involved in the Chess operation from its earliest days. He has been in the record business for 30 years.)

I started with the label when it first began. It was called the Aristocrat label. When Phil Chess bought out Mrs. Abrams, we kept the Aristocrat name and later re-named it the Chess and Checker label. At the time, we had no distributors and sold the records from the back-end of a car. I was the first promotion man to go on the road for Chess; in fact, I was the first black promotion man in the business.

I can remember well: Leonard (Chess) scraped up enough money to buy an automobile, but we didn't have enough money to buy a license. So I headed south with no license. I got as far as Indianapolis, Indiana. Right outside of Indianapolis a patrolman stopped me, and put me in jail. So, I had to stay in jail two days until Leonard could raise enough money to buy a license, and get me out.

Another time, we had a record by Andrew Tibbs, one of our first records that really sold. It had "Union Man Blues" on one side, and on the other side was "Bilbo's Dead." There was one verse that related to ex-Senator Bilbo: "Bilbo is dead so I believe I'll go back home." I got down into Jackson, Mississippi, and some how or another, the police found out I had that record. I had gotten it on the jukeboxes around there. They seized the records, and burned them. They gave me eight hours to get out of Mississippi. In about four hours, I was up in Memphis.

While I had an association with Chess Records for five years, my relationship with Leonard Chess extended down through the years. He was one of the hardest working men I had ever seen in the record business; in fact, he worked too hard. He never let up.

AMOS HEILICHER

I wish Chess the best of luck. We independent distributors pledge ourselves to the continuing success of independent manufacturers, and hope that they can grow in stature and volume as per the ability that the Chess staff presently possesses. Our association with Chess is an excellent one.



MORE BLUES HISTORY is about to take place as Muddy Waters is showing during a more recent recording session with Marshall Chess, son of Chess founder Leonard Chess. Muddy has recorded 11 albums for Chess to date. Marshall now runs the Rolling Stone label for the hot rock group.

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Chess In Pictures



GOLDEN MOMENT: Marvin Schlachter, Chuck Berry and Esmond Edwards are elated at an outstanding occasion—Berry's first RIAA-certified gold record for the single smash "My Ding-A-Ling," which Edwards produced. Before Berry's success, the prevailing opinion was that while artists from the 1950's could make a major impact in concerts, they didn't have a chance in today's record market. "Ding-A-Ling," from the "Chuck Berry London Sessions," which also went gold, was backed by an intensive promotion from Chess/Janus and it was #1 for several weeks, despite the refusal of some radio stations to play it.



A GREAT NAME in the blues field, Howlin' Wolf (seated, second from left) commits more probing blues sounds to the Chess catalog, as Phil Chess (standing) oversees the recording session. Howlin' has cut six albums for the label, including the now historic "London Sessions" set.

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AT A CHESS SALES MEETING, the late Leonard Chess is shown with Stan Lewis. Stan has often expressed a great debt to the late Leonard Chess that dates back to the formation of Chess and Stan's own retail operation based in Shreveport, La. The close relationship between the two music men down through the years is best expressed in the fact that Stan named his son after Leonard and his daughter after Leonard's daughter.

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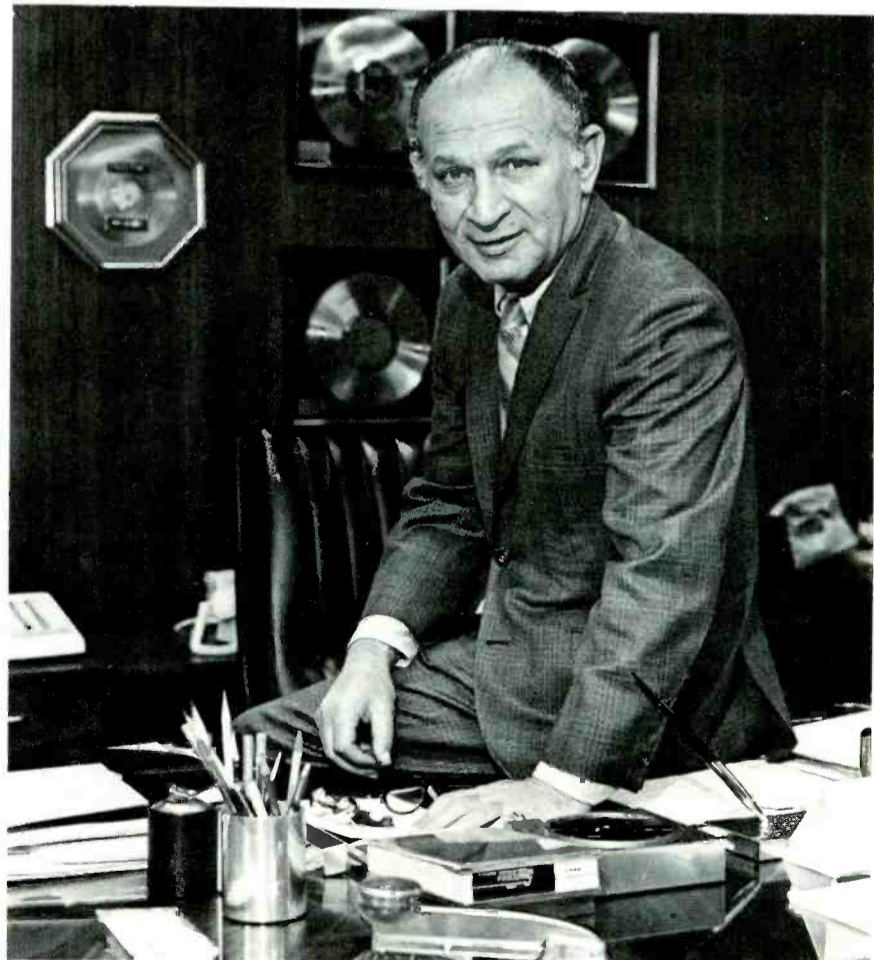
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Chess In Pictures



FIRST JANUS GOLD: In September 1970, Marvin Schlachter (center) presented the first gold Janus Record to British group Mungo Jerry for their huge smash "In The Summertime." The record originally broke in England, and only fast action by Schlachter and his staff prevented the young Janus Records, which had exclusive U.S. distribution of the original version via Pye Records, from being headed off at the pass by several covers. It proved that the new Janus label could compete effectively with the established record companies.



Leonard Chess, whose creative and administrative energy and talent gave the recording industry one of its great (and highly influential) catalogs, is shown in a photo portrait taken shortly before his death on Oct. 16, 1969. Leonard was a true industry giant, for he helped achieve tremendous recognition for a musical area in the business—blues, jazz and gospel—that has brought America closer to its musical heritage. Many famous performers on recordings today owe a creative debt to the music Leonard Chess first presented to the world of recordings. Leonard Chess' genius is a continued source of pride to the present management of the label he founded 25 years ago.

GRT of Canada Breaks New Ground and Develops New Market For Chess Product

"Why try it. Historically there's just never been a market for R and B or Blues product in Canada, so why bother, you'll take a bath."

Up to a year or two ago, that quote was valid, and record companies who tried to capture the predominantly white youth market in Canada did take a beating. Yes, there were the true 'blues' fans, but certainly not enough to even warrant taking a major blues artist on a successful tour.

The growing impact of Chess, the contemporization of its approach, both in musical concept and packaging, coupled with the strong marketing and promotion of Chess product by GRT of Canada, have helped to change all of that. "The Blues" and "The Blues Artists" are being recognized as being a relevant part of the contemporary music scene in Canada. And, since sales is the name of the game you might make a note of the fact that Chuck Berry's single 'Ding-A-Ling' has, in fact, equalled two gold records, and the Chuck Berry London Session LP is quickly reaching the gold mark as well. It's not unusual either to see Muddy Waters fill the Colonial Tavern in Toronto or see Howlin' Wolf and Bo Diddley and others doing a SRO tour across Canada. It's no longer strange to hear the blues on radio, or see young people browsing through record stores blues sections . . . and buying. GRT of Canada has brought the Chess blues product to the fore in many ways . . . by utilizing the progressive FM stations, by servicing and properly buying time on AM radio, by placing imaginative ads in youth-oriented print media, by coordinating concerts and club dates with promoters and managers, by developing unique visual aides and setting up interesting in-store displays, and by believing in the product. Chess and GRT of Canada have helped bring the blues from Chicago and points south to Canada and because they've been successful, GRT of Canada has

benefited by attracting new labels for distribution, i.e. Metromedia, GSF, 20th Century and others. This success story has also brought many Canadian artists to GRT of Canada including two excellent blues bands, Mainline and The Downchild Blues Band. All of these growth factors have now enabled GRT of Canada to expand and establish its own Quebec branch rather than to work with a distributor. This branch will be headed up by Ken Dion with the main office being in Montreal.

If all of this reads like somebody's doing a job and a damn good one, they are . . . and as corny as it may sound, both Chess Records and GRT of Canada are glad that everybody's singin' the blues.



BLUES DUES: Revitalizing the careers of the great artists on Chess was one of Marvin Schlachter's primary objectives as head of Chess/Janus Records. Both Muddy Waters, shown here (left) on opening night of his most important New York club date at the Maisonette of the St. Regis Hotel, and Howlin' Wolf are selling more records now than ever before in their long and distinguished careers. Through their "London Sessions" and "AKA" albums, Wolf and Muddy are reaching a new generation of record buyers.

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NEW YORK: William Lockwood (From page 32)

on the basis of his Apple album and upon seeing him at the McCarter Theatre where he substituted for **Eric Anderson** as the opener for **Lauro Nyro** on 24-hour notice. Within a month of that date we engaged him."

There are numerous other evidences of the Lockwood sagacity at spotting talent in its embryo stage. **Gordon Lightfoot**, **Seals & Crofts**, **Kris Kristofferson** and even **Randy Newman** were all booked for the Great Performer Series months in advance of the peaking of their careers. However, everyone can be forgiven an error or two. "It's often simply a question of determining when a hype is actually legit. **Loggins and Messina** were certainly hyped beyond all measure—but with good reason. We booked them in mid-summer for an October date, because I just felt they had stardom all the way. It hasn't worked every time—we've had some losers too."

However, losers in this grouping have been minimal since the series has enjoyed a better than 90% sell-out record so far this year.

HOLLYWOOD—BILL MONROE: THE FATHER OF BLUEGRASS

If one man can be said to have invented bluegrass music, that man is **Bill Monroe**. Inspired by a variety of sources, primarily blues, **Jimmie Rodgers**, and the rural fiddle music of his native Rosine, Kentucky, Monroe took a country music that had been stagnant for years and infused it with a life that has remained vital since he cut his first record in 1936.

Country music has always relied on the acoustic sounds of guitar, banjo, and fiddle, but Monroe introduced another instrument to that core—the mandolin. He knew of but four other mandolin-players at the time he started out, so he had no one to copy from. His distinctive style, traces of which now appear inevitably whenever the mandolin plays country music, developed first from traditional fiddle tunes, many learned from his mother, an accomplished musician herself, and was tempered later by jazz strains which Monroe added to give his sound more variety.

With the high-pitched, fast-paced mandolin played against the sharp, tinkling notes of the new banjo style evolving simultaneously (and largely from the fingers of Monroe band alumnus **Earl Scruggs**), the name which Monroe chose for his band in appreciation of his home state came to designate an entire musical genre—bluegrass. The true roots of bluegrass are perhaps buried in history, but Monroe states, categorically, that it was he who invented bluegrass, in 1939. Though he had recorded previously with his brothers, Charlie and Birch, the first recording he calls true bluegrass was in 1941 on the Victor Bluebird label. After a stint with Columbia, he signed with Decca, where he has stayed for 22 years.

In the midst of dazzling changes both in music and in the music industry, Monroe remains a purist, consciously faithful to his roots. Outside of new material and a few new subtleties, his music has changed very little since the 30's, and he wants it that way. Electric guitars and rock-flavored songs are fine for those who like them, he says, but they aren't bluegrass. Even the dobro, considered by most an authentic bluegrass instrument, is, for Monroe, borderline but ultimately acceptable.

Musicians who have started out in Monroe's band include **Lester Flatt**, **Earl Scruggs**, **Carter Stanley**, and **Sonny Osborne**. His present band, now two years old, features **Joe Stewart** on guitar, **Monroe Fields** on string bass, **Jack Hicks** on banjo, and **Kenny Baker** on fiddle. Heartened by a growing appreciation of bluegrass on the part of young people, he is working on a new album of pure bluegrass as well as a collaboration with his son, James. At the age of 61, **Bill Monroe** has heard all kinds of music and seen his colleagues try all kinds of stylistic experiments. Concert-goers who hear Monroe for the first time and those who revisit an old friend alike understand why Monroe still plays bluegrass; it's a rare brand of popular music that sounds fresh even after 40 years. **Paul Bernstein**

PASSING REMARKS—The Beatles' four record-two LP pack was finally released this week and it'll be quite interesting to see them charted. Each album contains two records—one set of their earlier material, and one set from their Sgt. Pepper-present songs. What will happen if they both become #1 albums at the same time? Meanwhile, **John Lennon & George Harrison** were sitting in on tracks from the forthcoming **Ringo Starr** album. This reporter predicted that **The Beatles** will get back together and record a new album. It's gonna take some time, but I can feel it in the air.

Interesting little tid-bit in Rolling Stone where **Poco** leader **Richie Furay** talks about reunion of **Buffalo Springfield** group. Furay said that it's now totally up to **Neil Young** because all of the original members of Springfield have consented. Now that would really be incredible!!

Two great new renditions of the **Huey Piano Smith** classic "Don't You Just Know It" by **Tank** on Bang Records, and by **The Tams** on ABC. The song is definitely a hit, but let's see with which group . . . **Robert Stigwood's** newly formed RSO Records just got awarded a gold record for **Derek & The Dominos'** "Live" album. That's the first of many goldies for RSO.

Terry Knight's much talked about but as yet unidentified rock group known only as **Faith**—will have their debut album released in America on April 16 by Brown Bag Records. On that day, all the talking will stop and the listening will start.

According to the first annual Gibson & Stromberg rock calendar, here are some of the celebrities who will be celebrating birthdays in April: **Ronnie Lane**, (**Faces**); **Marvin Gaye**, **Leon Russell**, **Doris Day**, **Percy Faith**, **Tiny Tim**, **Sheb Wooley**, **Jimmy Osmond**, **Duane Eddy**, **Pete Ham**, (**Badfinger**); **Roy Orbison** and **Lonnie Donegan**. Sorry we don't have the space to get to everyone, but Happy Birthday all!

Rolling Stones rumored to be releasing "You Can't Always Get What You Want" as their next London single which only goes to prove that if you're as huge as the Stones,—you can always get what you want! . . . Other singles to watch are "Daniel", **Elton John**; "Steamroller Blues," **Elvis Presley**; "No More Mr. Nice Guy," **Alice Cooper**; "Stuck In The Middle With You," **Steelers Wheel**; "Let Your Yeah Be Yeah," **Brownsville Station**; "Hearts Of Stone," **Blue Ridge Rangers**; and "Frankenstein" by **Edgar Winter**. **k. k.**

Iggy and The Stooges

FORD AUDITORIUM, DETROIT — It has long since been an accepted fact that Detroit is the home, and happy breeding ground, of the contemporary musical phenomenon known as "high energy rock 'n roll." To the 3,500 who filled the Ford Auditorium to capacity it was Iggy and The Stooges, Detroit bred rock and rollers, who started the trend over four years ago. To see the group in concert complete with their own imitable theatric sense and performance, it would be hard to disagree.

Led by their fearless Iggy Pop, the Stooges dynamically blasted their "Stooge Music" much to the delight of the equally high energy gathering. The Columbia recording artists truly demonstrated a definite flair to entertain and captivate an audience and keep them dancing all the while. In the course of their one hour set (with no encore despite a full five minute standing, rousing ovation) Iggy and The Stooges perfectly delivered material from their new album, "Raw Power" and made it known that they were truly back on the pop scene.

Worthy of mention was the audience in attendance. Glitter and Flash personified. It was as if the crowd had been saving this grace for Iggy who has been absent from the American concert scene for well over two years. His appreciation was shown in typical Iggy Pop style as he doused the first few rows with beer, entered the audience to kiss a woman, pull another's hair and still embrace yet another. But it was all part of the performance and in all the world there is but one Iggy Pop.

As their tour picks up steam and as further audiences are introduced (or re-introduced) to this band, look for Iggy and The Stooges to become a major force in contemporary rock. The world of rock seems finally ready to accept this outrageous conglomerate with open arms.

a.g.

Charles Lloyd Linda Lewis

TROUBADOUR, L.A. — Ideally, jazz musicians court the listener with 16 or so bars of a simple melody before seducing them into unfamiliar, if not virgin territory. Charles Lloyd and his sax ran you ragged in his opening numbers with a musical maze of distractingly squeaky and strident octave jumps and changing tempi that even his percussion had trouble following.

Fortunately, he quickly settled down with his flute, which he was obviously more comfortable with, and renewed the romance with cuts from his latest A&M album release, "Waves". The title tune itself was remarkably satisfying, catching just the right amounts of tension and tranquility before slipping into the variation. But it was composer Lloyd's TM (Transcendental Meditation), an exceptionally smooth, not easy-to-forget mood piece, with vocal back-up by Columbia's Pam Pollard, that clinched the evening's knot.

Show commenced with Warner/Reprise's Linda Lewis who came across extremely well. Though her voice is a cross between Miriam Makeba and Butterfly McQueen, her delivery and her style suited her material which was predominantly down-beat and sometimes sad. The act was highlighted by her own composition "Good Times". And it was, too.

b.m.

Theatre Review

Sondheim: A Musical Tribute

SHUBERT THEATRE, NYC — A very special evening in the theater proved to be a star-spangled once in a lifetime show. Happily, Warner Brothers plans a package of high-lights from the three-hour-long evening of Sondheim words and music.

The cast was certainly notable: Jack Cassidy, Dorothy Collins, Alice Playten, Angela Lansbury, Chita Rivera, Glynis Johns, Nancy Walker and Larry Kert among others. Hosts for various parts of the show included Leonard Bernstein and Harold Prince. And how could you improve on the music?—songs from "Company," "West Side Story," "A Funny Thing Happened On The Way To The Forum," "Follies," "Gypsy" and even a never-produced Sondheim show titled "Saturday Night."

Although showstoppers like Ms. Lansbury's "A Parade In Town" and Dorothy Collins' "Losing My Mind" were the obvious hits of the evening, it was clear that the presentation of songs cut-out of his shows for various reasons were the serendipitous pleasures which the audience really felt most fortunate to hear.

Steven Sondheim himself appeared in a tearful thank-you finale, as cast members gathered around the piano. Proceeds of the concert and the record will aid The American Musical and Dramatic Academy as well as the National Hemophilia Foundation.

The top seats went for \$100. Everyone got their money's worth.

r.a.

Rory Gallagher

COLONIAL TAVERN, TORONTO — Paddy's Day (March 17) was an ideal setting for Polydor's Rory Gallagher and his second day at the Colonial Tavern. The young Irish blues maker has pulled capacity houses and something rare for Toronto clubs, standing room only and forced encores. Watching Gallagher, the ex-member of Taste, who got his first inspiration from Lonnie Donegan, was almost like watching a new trend unfold. Both he and his group, Gerry McAvooy, bass; Rod De'Ath, drums; and Lou Martin, keyboards, display musician theatrics but they do it with finesse. The Gallagher group's audience was made up of the under twenty-five and not necessarily the college or university type—a good indication of Toronto's broadening tastes. His piercing guitar licks is almost a put-on or facade which draws you into his acoustic guitar excellence and mouth harp peppering, the real, reaching Gallagher. Then he lets you off the hook—not too gently, with his electrified blues offering—obvious crowd pleasers.

Gallagher's visit to Toronto was given a professional promotion boost from Polydor's artist promotions gal, Lori Bruner, who mustered a good house of local college, university and daily press people. Because of his Toronto appearance his latest album release, "Blue Print" is now experiencing solid sales in Eastern Canada. Just prior to his Toronto trip he stopped off in Montreal for a press conference and capped his Canadian tour with two dates in Newfoundland before moving on to his U.S. engagements. He will play the Whisky in Los Angeles, April 10.



Cash Box Country Roundup

Porter Wagoner and Dolly Parton say, "We Found It" . . . Martha Sharp is working on a new release to be on the Monument label. The LP contains all original material by Martha and was produced by Fred Foster . . . Temptations drummer, Mel Brown, is currently on a four week tour of Europe with the group. Upon his return, Brown will be coming to Nashville to make his home . . . Ken Casher, program director of KRBB-FM is desperately in need of country records to play for the friends and neighbors. Address is Box 666, Sallisaw, Oklahoma . . . Liz Anderson says "Seven years is enough," and has called a halt to seven years of recording and working on the road. Feeling that travel involved in road performances has taken away the time she needs for her songwriting. She feels that she must get back to the pen and ink, and words and music. Liz Anderson, singer/songwriter will now become Liz Anderson, songwriter. She intends, however, to work benefit shows and sing on her demo sessions.

The Imperials are currently fulfilling an engagement with ace performer Jimmy Dean in Las Vegas . . . Former Stamps member Kenny Hicks, now a personal aide to Elvis Presley, is sporting a new car courtesy of his boss. When Elvis found out someone wrecked Kenny's car he bought him a new red and black Cadillac with white interior . . . Dianne Schlotter is the new girl Friday at the Sumar Talent Agency . . . The new pianist for the Stamps is Morris Willis, of Marietta, Georgia. When Morris is not on the road playing piano for the Stamps, he will be running their music publishing companies.

J. D. Sumner and The Stamps will kick off the Easter Parade in style, as they join Elvis on a tour of major West Coast cities beginning Easter Sunday. Then Elvis and The Stamps will journey to Lake Tahoe for an engagement there . . . Dot Record's Diana Trask, who recently appeared in her native Australia, reports she had turn-away crowds every night in Sydney. In May she is set to team up with Roy Clark for an appearance at The Frontier Room in Las Vegas . . . Donna Fargo, frequently tagged "The Happiest Girl In The Whole U.S.A." likes to write happy songs. "But sad songs have their place, too," the Grammy winner insists, "I don't think you can really be happy unless you've been sad." The Dot recording artist claims she wrote "Happiest Girl" in one night, although she had been thinking about the idea for several months. "And then one night when I didn't have a show to do, I just picked up my guitar and wrote the song. As soon as I had finished it I had the feeling that it would be a hit."

Recording artists Wayne Kemp and

O. B. McClinton have just recorded a series of Air Force Radio Shows at Music City Records in Nashville. O. B. McClinton's forthcoming Enterprise album is to be titled "O. B. From Senatobia," after his hometown in Mississippi . . . RCA Records country superstar Charley Pride has acquired some more top honors and special distinctions. This is the second year in a row that he's won two of the top awards offered by the entire music industry. One is NARAS' Grammy award and the other is NARM's "Best Selling Male Country Artist" award. Additional special honors—this time from the fan and consumer level—came to him during the weekend of March 10 and 11. Listeners to Atlanta country music radio station WPLO named him "Artist Of The Year." Then Governor Jimmy Carter of Georgia proclaimed Saturday, March 10, as Charley Pride Day in Georgia. Don Keirns, from Jack D. Johnson Talent, Inc. flew down to Atlanta to accept for Charley the Governor's Proclamation and the WPLO Trophy. Bobby Goldsboro, on stage at the WPLO Shower Of Stars Saturday night, made the presentation. Pride was unable to accept in person because he was out of the country.

Commander Cody & his Lost Planet Airmen are not only cutting material for their next album "Country Casanova," but sitting in on sessions with other groups when time allows. Cody himself (George Frayne) has been recording in Hollywood with Poco at the RCA Studios. Most of the group has recorded with Link Wray at Wally Heider's in San Francisco, Tommy Kaye producing, and Bob Black cut several tracks with John Kay and Steppenwolf, in Hollywood. Cover of the new album will be a picture of Cody as Casanova with Jim Marshall doing the photo work for the album . . . Naomi Martin has signed an exclusive writer contract with Cedarwood Publishing Co., Inc. Naomi, who has been writing for six years, has already penned such hits as "Child Of Poverty" by Paul Martin, "Circle Of Friends" recorded by Leona Williams and Ray Pillow, "In A Small Town" by D. Mullins, and "Ballard Of Louise" which was one of the most played cuts on Jeannie C. Riley's "Harper Valley P.T.A." album.

Tanya Tucker, Columbia Recording artist, has had so much success on her Texas tour that she is being rescheduled for a 27 day tour of military installations in June . . . Charlie Harris, Mega recording artist has just returned from a five day tour of his home state, Texas and is in the process of gathering material for his next single . . . Kirk McGee is reported to be doing much better since his heart operation and is now able to be at home and walk some as long as he doesn't tire himself . . . Hank Levine,

noted arranger/conductor, has been commissioned by Joe Allison, Capitol Record's chief in Nashville, to do the string arrangements on Al Marino's forthcoming album. During the past year, he has been responsible for the arrangements and musical direction of the Eddie Arnold Special, "Sound America," the John Davidson Special, "From John Davidson With Love," and the highly acclaimed Tennessee Ernie Ford Christmas Special" on NBC. Recently, he composed and directed the background music for Sesame Street. This is the first time this has ever been done in Nashville.

Kenny Vernon says his wife bought her first pair of high heels in years. He asked her why and she said, "I'm getting tired of you kissing me on my forehead" . . . United Artist's Record's country standard bearer, Del Reeves, will hop to England for a week of personal appearances and television guest shots beginning April 17th. Tour is the second in a six month period for Reeves who made considerable impact in Great Britain in mid-1972 . . . Metromedia's Bobby G. Rice is working on his first album which is set for a rush release . . . Jeannie Seely selected by Diamond Rio Motor Company to tie in photo wise and ad wise with the company's campaign in connection with the Indianapolis 500 auto races . . . MCA and Yazoo City, Mississippi funnyman Jerry Clower famed for coonhunting expertise, switches vocations long enough to head up the 25th Annual Rattlesnake Rundup in Sweetwater, Texas . . . Blake Emmons on West Coast doing movie bit part in Red Steagall's movie "I Am A Country Song."

The Kendalls, Royce and Jeannie, set to take their Pappa/Daughter duo to Germany for a 10 day tour of military installations . . . Melba Montgomery has moved from Florence, Alabama to Music City to be "where the action is" . . . Tom T. Hall has been invited by his good friend, Coach Darrell Royal to participate in the Gene Littler Houston Open Pro-Am Golf Tournament, May 2, in Houston, Texas. Not only has Tom T. been selected Songwriter Of The Year 1972 by fellow members of the Nashville Songwriter's Association, but is also recipient of a shiny gold Grammy award. In Tom T.'s absence, the Grammy was accepted by his wife, Dixie. As a thoughtful surprise, she placed it beneath his pillow where it was subsequently cracked!

Johnny Rodriguez just spent approximately 8 weeks of one night stands, including a lengthy promotional tour for a large Texas beer company. His wish to share his new affluence with his family is evidenced by his plans to present his mother with a new car . . . Kenny O'Dell outdid himself at the Soundshop

Studios recently when he wrote the material, sang it, produced it, and played on the session for his new Capricorn Records release. Charlie Rich's last two releases were written by the talented O'Dell . . . Jerry Golf and the Singing Golfs are set for a seven day tour through the New England states beginning April 26th thru May 3rd . . . The Chuck Wagon Gang and Jimmy Davis only plan to be on the road for one ten day tour this year, and Herman Harper, of the Don Light Talent Agency, holds their engagement book. He has set tentative schedules from late June to early July in Florida, North Carolina, Tennessee, Kentucky, Virginia, and Pennsylvania . . . Stan Hitchcock has signed a recording contract with Cinnamon Records with Tommy Allsup producing and recordings . . . MCA's George Morgan who's latest single "Making Heartaches" rates high on the turntables these days, has a tour of engagements between now and July 1 which covers thirteen different states . . . TV Land magazine will begin carrying a column devoted to fanclubs in its May issue. The reporter will be Lynne Abrahamson who has mailed questionnaires out to numerous club presidents. Loudilla, Loretta & Kay Johnson presidents of both the International Fan Club Organization and the Loretta Lynn International Fan Club urge participation by all club presidents.

Plans are in the works for extensively exploiting Roy Clark's capabilities as an instrumentalist. An entire album of instrumentals, entitled "Superpicker" is being scheduled for immediate release, and follow-up packages will be produced on a regular basis, according to Jim Foglesong, Dot's vice president of A&R administration in Nashville . . . MGR artist has accepted an April 8 appearance in L.A. His name is Mel Tillis and he will appear on the National Easter Seal TV Special. Mel's band will accompany him. Dinah Shore, Bert Reynolds, and Robert Young are set to appear on the same segment of the show . . . Jamey Ryan who is currently touring Europe on personal appearances has signed a recording contract with Atlantic Records with her first release set for immediate shipment.

Columbia Record's Barbara Fairchild is set for two concerts in California's Disneyland April 15 and is then off for her 4th tour of military bases in Hawaii . . . Debbie Pierce, daughter of Webb Pierce did her first Grand Ole Opry solo stint recently singing "Rocky Top." 18 year old Debbie is a regular feature on The Webb Pierce Show and is paired with her father on the current MCA single, "Foreign Girl" . . .



COUNTRYSIDE DRESSES UP NEW YORK—Skip Van Leeuwen marketing co-ordinator of the new country label, Countryside Records, made a special trip to New York to visit the city's equally new country music station, WHN. Pictured here presenting Music Director, Bob Russo (center), with a denim Countryside workshirt are Elektra's New York promotion man Barry Goldberg (left) and Skip (right).

Jennings To Owens-Fair

NASHVILLE — The firm of Owens-Fair and Associates has added Waylon Jennings to its list of talent represented in the field of public relations. Jennings has recently been picking up recognition out of his traditional country music role and expanding into the FM underground circuit. His latest LP is "Lonesome, On'y and Mean."

Among the names that Owens-Fair presently represents are: Tanya Tucker; Pete Drake Productions and Window Music; Larry Butler Productions; Arranger/composer, Hank Levine; Kustom Electronics; Writer/producer Gary Baxton; and Waylon Jennings.

Cody Summer To Include Rodeos, Fairs

NEW YORK — Commander Cody & His Lost Planet Airmen will play fairs, rodeos, and "more country type engagements" this summer, according to manager Joe Kerr of San Francisco.

"Now that we are known as a country band," says Kerr, "we want to get more involved in that bag. APA is booking our dates, and will have us into various fairs across the country this season."

Kerr admitted he'd like to see the group playing rodeos as well, "Because those are our audiences. We'd also like to do more night club dates, but primarily in those places which cater to country music."



Country Music Report

CMA Fights Tape Piracy Through Public Information

ASHVILLE — Continuing its all out effort against tape piracy, The Anti-Piracy Committee, of the Country Music Association, met to outline future steps the CMA will take to eliminate the menace of piracy. Tape pirating cost the music industry in excess of \$100 million last year.

The Anti-Piracy Committee, chaired by Hutch Carlock of Music City Record Distributors, hosted a press conference following the meeting.

Committee members attending, in addition to Mr. Carlock, were: CMA's legal counsel Richard Frank; Bud Brown of Hickory Records and Accufone Publishers; artists, Leroy Van Dyke and Tex Ritter; Joe Talbot, president, Precision Record Pressing; and Hugh West, One-Stop Record House in Atlanta.

Ray Paradines of Overdrive Magazine, the largest magazine in the world for truckers, also attended the conference with the hope of enlisting the support of truckers across the country in this fight against "organized crime."

The Federal Copyright Act of 1972 makes it illegal to duplicate phonograph records and tapes manufactured after February 15, 1972 if those records and tapes bear the letter (p) or "phonograms." Several states have joined in an all out effort to eliminate this problem by instituting state laws, making it illegal to dupli-

cate records and/or tapes. Joining the State of Tennessee in this fight against piracy are: Arizona, Arkansas, California, Florida, Louisiana, New York, Pennsylvania, Texas, Virginia, and Utah.

CMA has encouraged the fair managers to be on the look-out for illegal tapes at their fairs. All CMA members are encouraged along with artists, record company personnel, publishers, and other travelling people to spot check truck stops, grocery stores, etc., and to report all suspicions directly to the FBI or the offices of CMA for further investigation. CMA's effort also includes educating the public on how to recognize an illegal tape and what to do when a tape is spotted.

1. The legitimate item almost always has a four color picture of the artists, like the album. Bootlegs often don't.

2. A bootleg item may often contain the same design as the legitimate item, but may have a different title.

3. A bootleg item may carry some statement of intent to pay royalties, which the legitimate item doesn't.

4. If the item does not carry a recognizable record company name, it is certainly a bootleg, though just because it does have a record company's name doesn't necessarily mean it isn't a bootleg.

KLAC Jamboree

HOLLYWOOD — It will be like "the good ole days" May 18th at the Hollywood Palladium when KLAC will sponsor a reunion of Cliffie Stone's "Hometown Jamboree."

Cliffie Stone's "Hometown Jamboree" was a mainstay on Los Angeles television from 1949 to 1960, and it was the springboard for such stars as Ernie Ford, Molly Bee, Tommy Sands, Jimmy Bryant, Polly Bergen, Merle Travis, Billy Strange and many more.

Ernie Ford, Dallas Frazier, Billy Strange and Merle Travis are all confirmed for the show which will benefit the John Edwards Memorial Foundation at U.C.L.A.

Cliffie Stone's "Hometown Jamboree Reunion" will be presented at the Hollywood Palladium on Friday, May 18th. The entire show will be broadcast live on KLAC Radio, the Metromedia Country station in Los Angeles.

'It's A Boy' For Allisons

NASHVILLE — The "It's A Boy" referred to on the billboard on one of Music City's busiest streets was the unique way of announcing the birth of a son to Rita and Joe Allison. The 9 lb, 1 1/2 ounce baby boy is the second son for Capitol Record's Executive Director Joe Allison, and has been named Brian James Allison.

Fike Exits Hill-Range

NASHVILLE — After a 9 year tenure Lamar Fike has exited his post as Nashville manager for New York based Hill & Range Songs, Inc. Fike, well known in Publishing, has formed his own publishing companies, Surety Songs, Inc. (BMI) and Second Floor Music (ASCAP) with offices in the Capitol Record's Building in Nashville.

Country Artist of the Week: LYNN ANDERSON



EVERYTHING'S ROSES—Joining Columbia Record's roster of country artists in mid-1970, California born and raised Lynn Anderson's "Rose Garden" topped the pop, country, and MOR singles and album charts in less than a year. Both earned Lynn Gold records signifying one million dollars in sales and the album was classified "platinum" for selling over a million actual units. "Rose Garden" garnered 13 Gold records from various foreign countries.

Among the Country Music's Association's Top Five vocalists since 1967, Lynn's honors have included being named "Top Female Vocalist" by NARAS (Grammy), Academy of Country & Western Music, Country Music Association, Cash Box, Billboard, Record World, and Juke Box Operators of America.

She has appeared on numerous television shows, including the "Tonight Show", "Kraft Music Hall", "Ed Sullivan", "Johnny Cash", "Merv Griffin", "Hee Haw", "Mike Douglas", "Dean Martin", and has also recorded for commercials for Pepsi Cola and Coca Cola, and in addition appeared on the Glenn Ford and Tennessee Ernie Ford Specials plus many others.

With one of her songs being chosen as the national theme song, Lynn was voted Music Ambassador for the Christmas Seals Campaign and can be seen with her 21 month old daughter, Lisa, on a recent Christmas Seals poster.

Other activities include serving as Tennessee State Chairman (for the second time) for the Cerebral Palsy Foundation, an invitation extended to Lynn by the White House to the Celebrity Breakfast as the President's guest, and singing the national anthem for the President at a national political event. Lynn and the group that accompanies her, "The Country Store," appear at various state fairs and rodeos throughout the country. If any spare time is available, Lynn enjoys playing guitar and devoting time to raising and training quarter horses.

All of Lynn's recordings are produced by talented songwriter/producer Glenn Sutton, who is Lynn's husband.

Personal management is by Frank Campana with booking by The Neal Agency.

Phonogram Declares April Dave Dudley Month

CHICAGO — Phonogram, Inc. is declaring April Dave Dudley month, highlighted by the release of his new album, "Keep On Truckin'." The LP is also available on 8-track and musicassette. Also included in the month-long promotion are two of Dudley's catalog albums, "Truck Drivin' Son-Of-A-Gun" and "Original Traveling Man."

The key part of the promotion is a 50,000-watt radio campaign over eight country music stations that blanket the 48 continental states, Canada and part of Alaska. There will also be print advertising tie-ins covering nationwide chain stores.

Miller Daughter Inks BMI Pact

NASHVILLE — Following in the established BMI tradition of parent and child affiliation, Pam Miller, daughter of Eddie Miller, signs with performing rights organization. Other famous BMI family duos include Hank Sr. and Jr. Williams, Marty Sr. and Jr. Robbins and Buck Owens and Buddy Allen.

Ernie Ford To Headline Jamboree

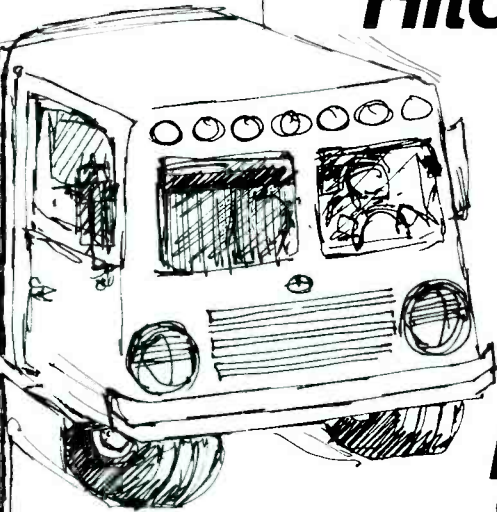
HOLLYWOOD — Tennessee Ernie Ford will be among the stars at the Hollywood Palladium May 18th for Cliffie Stone's "Hometown Jamboree Reunion."

The May 18th show at the Hollywood Palladium will benefit the John Edwards Memorial Foundation at U.C.L.A.



TOP RCA RECORDS EXECUTIVES IN NASHVILLE—RCA Records executives from throughout the country recently gathered in Nashville for a Country Music planning meeting. Shown at initial conclave are (from left) standing: Frank Mancini, Larry Schnapf, John Olsen, Herb Helman, Ed Welker and Mort Hoffman, all New York; Grelun Landon, Hollywood; Arthur Martinez, Sim Myers, Len Adelman, Bil Keane, Tom Cossie and Bernie Burman, all New York; Larry Douglas, Hollywood; Joan Deary and Ed Scanlon, New York; Don Burkimer, Hollywood, and John Pudwell, New York. Seated is RCA's Nashville producing staff (from left): Ray Dea, Ronnie Light, Jerry Bradley (also Director of Nashville Operations), Bob Ferguson and Ray Pennington. Kneeling, from left, are Elroy Kahanek, Director of Country Music Promotion; Wally Cochran, Country Music Sales Manager.

Stan Hitchcock



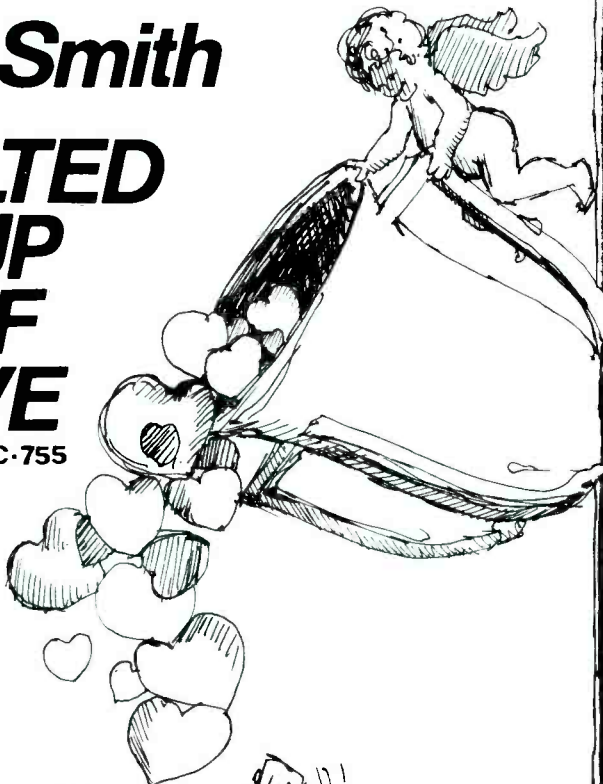
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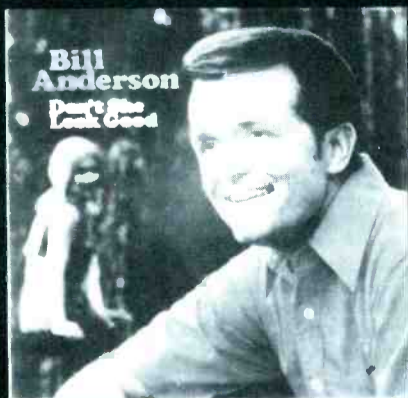
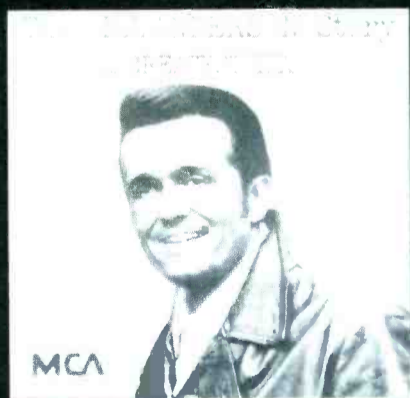
- | | | | |
|----|--|----|--|
| 1 | GOOD THINGS
David Houston (Epic 10939)
(Algee—BMI) | 2 | 40 BABY'S GONE
Conway Twitty (MCA 40027)
(Twitty Bird—BMI) |
| 2 | SUPER KIND OF WOMAN
Freddie Hart (Capitol P-3524)
(Blue Book—BMI) | 5 | 41 KEEP ON TRUCKIN'
Dave Dudley (Mercury 73367)
(Newkeys—BMI) |
| 3 | A SHOULDER TO CRY ON
Charley Pride (RCA 0884)
(Blue Book—BMI) | 6 | 42 CRYING OVER YOU
Dickie Lee (RCA 0892)
(Milene—ASCAP) |
| 4 | KEEP ME IN MIND
Lynn Anderson (Columbia 4-45768)
(Flagship—BMI) | 4 | 43 WHAT'S YOUR MOM'S NAME
Tanya Tucker (Columbia 45799)
(Altam—BMI) |
| 5 | THE TEDDY BEAR SONG
Barbara Fairchild (Columbia 45743)
(Duchess—BMI) | 3 | 44 I LET ANOTHER GOOD ONE GET AWAY
Dorsey Burnette (Capitol 3529)
(Mandina/Brother Karl's—BMI) |
| 6 | NEITHER ONE OF US
Bob Luman (Epic 10943)
(Keca—ASCAP) | 9 | 45 LET'S BUILD A WORLD TOGETHER
George Jones & Tammy Wynette
(Epic 0963) (Algee—BMI) |
| 7 | SUPERMAN
Donna Fargo (Dot 1744)
(Prima-Donna—BMI) | 10 | 46 YOU ALWAYS COME BACK
Johnny Rodriguez (Mercury 73368)
(Hall Note—BMI) |
| 8 | YOU LAY SO EASY ON MY MIND
Bobby Rice (Metromedia MC 902A)
(Americus—ASCAP) | 1 | 47 MY MIND HANGS ON TO YOU
Billy Walker (MGM 14488)
(House Of Bryant—BMI) |
| 9 | TAKE TIME TO LOVE HER
Nat Stucky (RCA 0879)
(Jack & Bill—ASCAP) | 11 | 48 DAISY A DAY
Jud Strunk (MGM 14463)
(Seven High Music—ASCAP) |
| 10 | I LOVE YOU MORE AND MORE EVERY DAY
Sonny James (Columbia 45770)
(Don Robertson—ASCAP) | 13 | 49 YOU GOT ME (RIGHT WHERE YOU WANT ME)
Connie Smith (Columbia 45816)
(Al Gallico—BMI) |
| 11 | BEHIND CLOSED DOORS
Charlie Rich (Epic 10950)
(House Of Gold—BMI) | 14 | 50 CHEATING GAME
Susan Raye (Capitol 3569)
(Blue Book—BMI) |
| 12 | DUELING BANJOS
Deliverance (Soundtrack/Warner Bros. 7659)
(Warner Tamerlane—BMI) | 8 | 51 SATIN SHEETS
Jeannie Pruett (MCA 40015)
(Champion—BMI) |
| 13 | YOU CAN HAVE HER
Waylon Jennings (RCA 0886)
(Big Billy/Harvard—BMI) | 16 | 52 I KNEW JESUS
Glen Campbell (Capitol 6633)
(Encino—ASCAP) |
| 14 | SHE FIGHTS THAT LOVIN' FEELING
Faron Young (Mercury 73359)
(Ramblin' Rose—ASCAP) | 15 | 53 BRUSH ARBOR MEETING
Brush Arbor (Capitol 3538)
(House Of Hits—BMI) |
| 15 | DANNY'S SONG
Ann Murray (Capitol 3481) | 7 | 54 DAISY MAY
Terri Lane (Monument 7-8565)
(Cape May/Banalu—BMI) |
| 16 | NOBODY WINS
Brenda Lee (MCA 4003)
(Resaca—BMI) | 17 | 55 SWEET COUNTRY WOMAN
Johnny Duncan (Columbia 45818)
(Chappel & Co.—ASCAP) |
| 17 | COME LIVE WITH ME
Roy Clark (Dot 17449)
(House Of Bryant—BMI) | 18 | 56 CHAINED
Johnny Russell (RCA 0908)
(Hall/Clement—BMI) |
| 18 | IF YOU CAN LIVE WITH IT
Bill Anderson (MCA 40004)
(Stallion—BMI) | 20 | 57 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE
John Carver (ABC 11357)
(Warner/Tamerlane—BMI) |
| 19 | TILL I GET IT RIGHT
Tammy Wynette (Epic 10940)
(Tree—BMI) | 12 | 58 WORKIN' ON A FEELIN'
Tommy Cash (Epic 10964)
(Tree—BMI) |
| 20 | SOMETHING ABOUT YOU I LOVE
Johnny Paycheck (Epic 10947)
(Jack & Bill—ASCAP) | 21 | 59 WHY ME
Kris Kristofferson (Monument 78571)
(Resaco—BMI) |
| 21 | EMPTIEST ARMS IN THE WORLD
Merle Haggard (Capitol 3552)
(Shade Tree—BMI) | 23 | 60 MY WHOLE WORLD IS FALLING DOWN
O. B. McClinton (Enterprise 9062)
(East/Memphis—BMI) |
| 22 | WHAT MY WOMAN CAN'T DO
George Jones (Epic 10959)
(Altam/Algee—BMI) | 34 | 61 HONKY TONK WINE
Wayne Kemp (MCA 40019)
(Tree—BMI) |
| 23 | NO MORE HANGING ON
Jerry Lee Lewis (Mercury)
(Passkey—BMI) | 26 | 62 WHEN LOVE HAS GONE AWAY
Jeannie C. Riley (MGM 14495)
(Dunmar—BMI) |
| 24 | WALK SOFTLY ON BRIDGES
Mel Street (Metromedia 906)
(Blue Crest/Hill & Range Song—BMI) | 28 | 63 KIDS SAY THE DARDEST THINGS
Tammy Wynette (Epic 5-10969)
(Algee—BMI) |
| 25 | MONDAY MORNING SECRETARY
The Statler Brothers (Mercury 73360)
(American Cowboy—BMI) | 19 | 64 GIVE A LITTLE, TAKE A LITTLE
Barbara Mandrell (Columbia 4-45819)
(Green Grass—BMI) |
| 26 | WE FOUND IT
Porter Wagoner/Dolly Parton (RCA 0893)
(Owepar—BMI) | 33 | 65 TRUE LOVE
Red Steagall (Capitol 3562)
(Chappell—ASCAP) |
| 27 | ORANGE BLOSSOM SPECIAL
Charlie McCoy (Monument 31329)
(Dist: Epic) (MCA Music—ASCAP) | 35 | 66 TOO MUCH MONKEY BUSINESS
Freddy Weller (Columbia 4-45827)
(ARC—BMI) |
| 28 | IF YOU'RE GOIN' GIRL
Don Gibson (Hickory 1661) | 32 | 67 JOHN'S BEEN SHUCKIN' MY CORN
Onie Wheeler (Royal American 76)
(Birmingham/Onies Music—BMI) |
| 29 | WALKIN' PIECE OF HEAVEN
Marty Robbins (Mariposa—BMI) | 50 | 68 DREAM ME HOME
Mac Davis (Columbia 45773)
(Screen Gems—BMI) |
| 30 | AFTER YOU
Hank Williams (MGM 14486)
(Chestmont—BMI) | 46 | 69 GO WITH ME
Don Gibson & Sue Thompson
(Hickory 1665) (Acuff/Rose—BMI) |
| 31 | THE LORD KNOWS I'M DRINKING
Cal Smith (Decca 33040)
(Stallion—BMI) | 27 | 70 LISTEN SPOT
Peggy Little (Epic 0968)
(Southtown—BMI) |
| 32 | MARGIE, WHO'S WATCHING THE BABY
Earl Richards (Ace of Hearts 0461)
(Bealin—ASCAP) | 41 | 71 DARLIN' RAISE THE SHADE
Norro Wilson (RCA 74-0909)
(Al Gallico/Algee—BMI) |
| 33 | AIN'T IT AMAZING GRACE
Buck Owens (Capitol 3563)
(Blue Book—BMI) | 34 | 72 THANK YOU FOR TOUCHING MY LIFE
Tony Douglas (Dot D0A 17443)
(Cochise—BMI) |
| 34 | SHELTER OF YOUR EYES
Don Williams (JMI) 12
(Jack—BMI) | 39 | 73 YOU'RE A BELIEVER
Stoney Edwards (Capitol 3550)
(Ironside—ASCAP) |
| 35 | DON'T BE ANGRY
Billy "Crash" Craddock (ABC 11349)
(Acuff/Rose—BMI) | 40 | 74 ROSES IN WINE
Hank Thompson (DOT 17447)
(Central Song Mandina—BMI) |
| 36 | I CAN SEE CLEARLY NOW
Lloyd Green (Monument 8562)
(Cayman—ASCAP) | 44 | 75 YOU PUT LOVE BACK IN MY HEART
Ricci Mareno—SESAC
Bobby Lee Trammell (Souncot 1145) |
| 37 | GOOD NEWS
Jodi Miller (Epic 10960)
(Algee—BMI) | 47 | |
| 38 | BRING IT ON HOME
Joe Stampley (Dot 1745)
(Al Gallico/Algee—BMI) | 45 | |
| 39 | SAY WHEN
Diane Trask (Dot 17448)
(Algee/Gallico—BMI) | 42 | |

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C&W Singles Reviews

Picks of the Week

JOHNNY CASH (Columbia 4-45786)

Children (2:48) (Lowery, BMI—J. South)

Johnny's heading straight for the top with this Joe South powerhouse tune concentrating on bringing up the young 'uns. Typically strong South lyrics coupled with John's always dynamic delivery add up to a monster smash. Flip: No info. available.

JOHNNY RODRIGUEZ (Mercury 73368)

You Always Come Back To Hurting Me (2:17) (Hallnote, BMI—J. Rodriguez, T. T. Hall)

Johnny continues his meteoric rise with this powerful ballad which will have no problem finding its way to the charts. The Tom T. Hall-Johnny Rodriguez composition is as intense as it is soft and mesmerizing and will delight listeners as a result. Flip: I Wonder Where You Are Tonight (3:01) (Red River, BMI—J. Bond)

PORTER WAGONER (RCA 74-0923)

Lightening The Load (2:41) (Owepar, BMI—P. Wagoner)

Porter is back with another high chart item in the form of this inspirational flavored ballad of love which should appeal to listeners after the first spin. Instant programming will make this one an instant success. Flip: Tomorrow Is Forever (2:47) (Owepar, BMI—D. Parton)

SANDY POSEY (Columbia 4-45828)

Don't (2:44) (Elvis Presley, BMI—J. Leiber, M. Stoller)

Sandy has come up with a solid winning chart item which will be as appealing to pop and MOR markets as it will be to the natural c&w audiences. The pretty ballad, gracefully sung and lushly orchestrated should once again bring this fine lady back to the forefront. Flip: No info. available.

SUE THOMPSON (Hickory P-1669)

How I Love Them Old Songs (2:10) (Acuff-Rose, BMI—M. Newbury)

Perky Sue loves them old songs and she perfectly delivers that message in delightful honky-tonk. Mickey Newbury wrote it and that in itself is reason enough to stop everything and listen but Sue simply steals the show. Will be bouncing up the charts as natural airplay and interest is generated. Flip: Just Two Young People (2:58) (Milene, ASCAP—T. Dell, R. Fagan)

TOM HOLBROOK (Countryside 45103)

Welfare Hero (3:40) (Tree, BMI—Ashdown, Stewart)

The shattered body and torn life of a returning war "hero" is the subject of this poignant song and Tom's sensitive performance makes it even more believable. It's a sure bet that the White House won't be requesting this performance. A brilliant study which deserves extensive airplay. Flip: no info. available.

FRANK MYERS (JMI 22)

Sea Cruise (2:36) (Ace/Lancer, BMI—Smith, Vincent)

This frequently recorded oldie is given a new, vibrant birth via Frank's exciting country rendition. One spin will convince programmers that this one it hitbound all over again. Flip: no info. available.

RON HARRIS (Country Showcase America CSA 131)

Beautiful Sunday (2:44) (Page Full Hits, ASCAP—L. Page)

Of late, pop hits have been being treated to excellent country cover versions and Ron's version of this Daniel Boone hit is another welcome addition. This lively countrified tune could very possibly become a programming and chart giant. Flip: Who Do I Know In Dallas (2:58) (Pamper, BMI—H. Cockran, W. Nelson)

ACE CANNON (Hi 2238)

Baby Don't Get Hooked On Me (2:55) (Screen Gems—Columbia/Song Painter, BMI—M. Davis)

This cover, predominately instrumental version of Mac Davis' smash single hit should raise a considerable amount of interest as Ace melodically carries this sweet tune with his very mellow sax. Could be a monster all over again. Flip: Ruff (2:29) (Jec, BMI—A Cannon).

Best Bets

BILLY SANDLIN (Mega 615-0107)

Let Me Down Easy (2:07) (Kaiser/Famous, ASCAP—Lobo) This Lobo pop composition receives a fine country reworking which should generate considerable country interest. With future material of this high quality, Billy looks to be a strong force in c&w circles. Flip: No info. available.

BETTY AMOS (Candy C-1018)

A Man With A Gentle Love (2:34) (Canary, BMI—B.A. Amos) Betty hits the mark with this solid song of love strongly reminiscent of the country classic "Gentle On My Mind." Should open eyes and ears of programmers who are keenly interested in genuine new talent, a bill Ms. Amos definitely fits. Flip: Won't Your Leaving Wait Til' The Morning (2:36) (Canary, BMI—B.A. Amos)

LINDA GAYLE HARRIS (Chimneyville 448)

You've Made A Woman out Of Me (2:31) (Malaco, BMI—N.L. Vosbury) Linda establishes herself as yet another powerful female country prospect with this fine country love ballad. With her vocal quality somewhat comparable to Brenda Lee and lyrics which easily please, Ms. Harris should have a chart winner and many a programmers pick. Flip: No info. available.

J. G. O'RAFFERTY (Countryside 45102)

Cause I Have You (2:40) (Central, BMI—W. Stewart, D. Sessions) Don't let the name fool you, J.G. is as country as they come, and this somewhat uptempo tune is proof positive. Highlighted by dominant background steel guitar and strong vocal quality, this one looks hitbound in a big way. Flip: No info. available.

Additions To Radio Playlists

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

WPLO—ATLANTA

Kids Say The Darndest Things—Tammy Wynette—Epic
Some of Shelly's Blues—Compton Bros.—Dot
The Fool I've Been Today—Jack Greene—MCA
Give A Little, Take A Little—Barbara Mandrell—Columbia
Too Much Monkey Business—Freddie Weller—Columbia
Children—Johnny Cash—Columbia
Southern Loving—Jim Ed Brown—RCA

WBAP—FORT WORTH

Lightening The Load—Porter Wagoner—RCA
Ride Me Down Easy—Bobby Bare—RCA
Blue Ridge Cabin Home—Flatt & Wiseman—RCA
You Made A Woman Out of Me—Linda Gayle—Chimneyville
Kids Say The Darndest Things—Tammy Wynette—Epic
Don't—Sandy Posey—Columbia
Too Much Monkey Business—Freddie Weller—Columbia
Silver Threads & Silver Needles—Anne Christine—CME
New York Calling Miami—Kent Fox—MCA
How Come You Struck The Match—Connie Cato—Capitol
For The Love Of A Woman Like That—Jack Lebock—Capitol
Give A Little, Take A Little—Barbara Mandrell—Columbia
Circle Me—Dee Mullins—Triune
Dropping Out of Sight—Bobby Bare—Rice
Things Are A Little Slow Around The House—Earl Richards—Ace of Hearts

KBUY—FORT WORTH

Fool—Elvis Presley—RCA
Just What I've Been Looking For—Dottie West—RCA
Ride Me Down Easy—Bobby Bare—RCA
You Got Me Right Where You Want Me—Connie Smith—Columbia
Give A Little, Take A Little—Barbara Mandrell—Columbia
Kids Say The Darndest Things—Tammy Wynette—Columbia
Just Thank Me—David Rogers—Atlantic
Send Me No Roses—Tommy Overstreet—Dot
I Fall To Pieces—Sherri Allen—Julie Golden Locket—Alice Stuart—Fantasy
New York Calling Miami—Kent Fox—MCA
Whiskey, Whiskey—Rita Coolidge—A&M

KENR—HOUSTON

Too Much Monkey Business—Freddie Weller—Columbia
Circle Me—Dee Mullins—Triune
Children—Johnny Cash—Columbia
Daisy May & Daisy May Not—Terri Lane—Monument

KCKN—KANSAS CITY

Children—Johnny Cash—Columbia
When A Man Loves A Woman—Tony Booth
Capitol
Things Are A Little Slow Around The House—Earl Richards—Ace of Hearts
Working Class Hero—Tommy Roe—Send Me No Roses—Tommy Overstreet—Dot
Too Much Monkey Business—Freddie Weller—Columbia
I Can't Trust Me In Your Arms—Jerry Lee Lewis—Sun
Just Thank Me—David Rogers—Atlantic

KIKK—PASADENA, TEXAS

Give A Little, Take A Little—Barbara Mandrell—Columbia
It's A Wide World—Joe Douglas—Swampfox
Leaning On Your Love—Virgil Warner—Capitol
Working Class Hero—Tommy Roe—That's A Whole Lot of Loving—Kenny Starr—MCA
Drinking Wine—Jerry Lee Lewis—Mercury
Send Me No Roses—Tommy Overstreet—Do

KLAC—L.A.

Daisy A Day—Jud Strunk—MGM
You're A Believer—Stoney Edwards—Capitol
My Whole World Is Falling Down—O. B. McClinton—Enterprise
Satin Sheets—Jeanne Pruett—MCA
Too Much Monkey Business—Freddie Weller—Columbia
Give A Little, Take A Little—Barbara Mandrell—Columbia
Fool—Elvis—RCA
New York Calling Miami—Kent Fox—MCA
There's A Honky Tonk Angel—Troy Seals—Atlantic
True Love—Red Stegall—Capitol

WEEP—PITTSBURGH

New York Calling Miami—Kent Fox—MCA
Too Much Monkey Business—Freddie Weller—Columbia
Yellow Ribbon—Johnny Carver—ABC
Southern Lovin'—James Ed Brown—RCA
My Daddy Plays The Guitar In The Folsom Prison Band—Linda Plowman—Columbia
Give A Little, Take A Little—Barbara Mandrell—Columbia

WJJD—CHICAGO

Yellow Ribbon—Johnny Carver—ABC
Chained—Johnny Russell—RCA
My Whole World Is Falling Down—O. B. McClinton—Enterprise
Give A Little, Take A Little—Barbara Mandrell—Columbia
Ride Me Down Easy—Bobby Bare—RCA

WONE—DAYTON

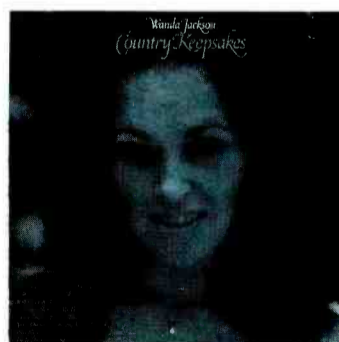
Baby's Gone—Conway Twitty—MCA
Ain't It Amazing Gracie—Buck Owens—

Country LP Reviews



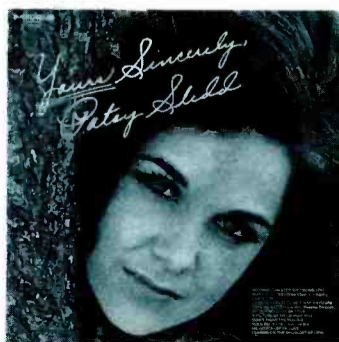
BRENDA—Brenda Lee—MCA 305

Little Miss Dynamite strikes again with this superlative country collection that should interest many others beyond the realm of country music. Naturally, the beautiful "Nobody Wins," Brenda's current single hit is included to open the album but that is but an introduction as to what follows. Also of great interest are excellent covers of "I Can See Clearly Now," "Rur To Me," and "Sweet Memories." Brenda is solidly on the right track again.



COUNTRY KEEPSAKES — Wanda Jackson — Capitol ST-11161

Another country lady with an overabundance of talent, Wanda delivers this delightful collection with sweet charm and finesse. She can spin a soft country ballad with the innocent charm that immediately signals success and deliver an uptempo tune with great natural ability and make both sound as if she were born to the material. Of the album's ten cuts, those deserving of special mention are "Tennessee Women's Prison," "Reuben James" and "Pass Me By." Although this collection is aptly titled, the addition of the word necessary up front might very well be appropriate.



YOURS SINCERELY — Patsy Sledg — Mega M31-1020

Here's a little lady with a big country voice that never fails to entertain. This album, Patsy's first for the label, is a delightful mixture of up country songs and mellow ballads and perfectly epitomizes this dynamic performer. Especially enticing are "Nothing Can Stop My Loving You," "Thunderclouds of Love" and "A Picture Of Me (Without You)." It's not saying too much to state that Patsy should become a major force in country music before long.

Owens Tournament Extends Cancer Aid

BAKERSFIELD — Preparations for the Third Annual Buck Owens Celebrity International are being launched this week, highlighted by a press conference April 3 at the Bakersfield Country Club.

The popular golf tournament has been held here for the past two years with proceeds going to the fight against cancer.

"In the past," according to Buck, this goal has been part of a national

effort, with a portion of the funds staying here in Kern County, California. However, this was not part of the original prospectus of the Buck Owens Health and Research Organization of Kern County. We have, at long last, realized a specific goal, one that has been uppermost in my mind for many years, namely a cancer research and treatment facility for Kern County. All our efforts will now be concentrated towards this goal."

Additions to Radio Playlists

Continued from p. 98

Capitol
You Always Come Back (To Hurting Me)—Johnny Rodriguez—Mercury
Latin Sheets—Jeannie Pruett—MCA
Song For Everyone—Roy Griff—Dot

SLR—AKRON
End Me No Roses—Tommy Overstreet—Dot
On't—Sandy Posey—Columbia
Side Me Down Easy—Bobby Bare—RCA
Kids Say The Darndest Things—Tammy Wynette—Epic
Southern Lovin'—James Ed Brown—RCA
Just What I've Been Looking For—Dottie West—RCA
Children—Johnny Cash—Columbia

WBE—CINCINNATI
On't—Sandy Posey—Columbia
Save Your Best—Joe South—Capitol
End Me No Roses—Tommy Overstreet—Dot
Our Love—US—MGM—South
Too Much Monkey Business—Freddie Weller—Columbia
Yellow Ribbon—Johnny Carver—ABC

WJL—ST. LOUIS
Lightening The Load—Porter Wagoner—RCA
My Mind Hangs On To You—Billy Walker—MGM
Bring It On Home To Your Woman—Joe Stampley—Dot

WIRE—INDIANAPOLIS
Things Are Kinda Slow At The House—Earl Richards—Ace Of Heart
Southern Lovin'—James Ed Brown—RCA
Drinkin' Wine Spo-Dee-O'Dee—Jerry Lee Lewis—Mercury
Give A Little, Take A Little—Barbara Mandrell—Columbia
End Me No Roses—Tommy Overstreet—Dot
Kids Say The Darndest Things—Tammy Wynette—Epic

Anderson To Appear On Brother's TV'er

NEW YORK — Country music superstar Bill Anderson will appear on Loyce Brothers' "Living Easy" television show early in April. The new series is seen in more than 25 cities, including New York, Los Angeles, Philadelphia, Chicago, Washington and Atlanta. Bill is to be seen with Loyce Brothers and cooking expert Monique Guillaume. Also on the show, Bill sings two of his latest songs.

Gospel Changes At Sumar Talent

NASHVILLE — Some of gospel music's leading groups have played musical chairs recently causing some significant changes in talent lineups.

The biggest change occurred when lead singer, Donnie Sumner, resigned his position with The Stamps to enter private business.

Sumner, who is noted for his unique arrangements and voice, is now working out last minute details on his new business ventures. He will be able now to devote more time to the recording end of the business through his Faze 7 Productions as well as other business commitments.

Replacing Sumner with The Stamps is Dave Rowland, former member of The Singing Goffs. Ed Enoch, business manager for the Stamps, said he would begin singing lead for the Stamps and Rowland would switch to baritone.

Another major change occurred when veteran lead singer Jim Hill resigned his position with the Statesmen to enter private business.

Hill was replaced by Gary Timms, who was a recent member of the Prophets Quartet.

Hill will be a manufacturer's representative for a shoe concern in Ohio, Kentucky and Illinois.

Timms had only been a member of the Prophets for a month when he left to join the Statesmen. Replacing Timms with the Prophets was Carl Sanders who had left the group only a month earlier. Timms was Sanders replacement.

In the meantime, Don Butler, present of Sumar Talent, the firm which books all the talent, is having a time trying to remember who is with which group.



EVERYBODY IN THE POOL—This year's annual Country Music festival at the Wembley Pool, outside London, will be attended by the cream of Nashville's Country Music entertainment crop. Three of the 15 Opry stars set to fly over via chartered jet Easter weekend are shown above promoting the giant Country Music bonanza: (l. to r.) Del Reeves, Jeannie Seely, Jack Greene, Tandy Rice of Top Billing booking agency, and Jim Ed Brown. Reeves and Brown will act as entertainer/hosts for the two days of Nashville music in England.

Top Country Albums

1	DELIVERANCE Soundtrack (Warner Bros. 2638)	1	23	FIRST SONGS OF FIRST LADY Tammy Wynette (Epic KEG 30358)	30
2	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis (Mercury SR 61366)	3	24	THIS TIME THE HURTIN'S ON ME Faron Young (Mercury SR 61376)	16
3	SONGS OF LOVE Charley Pride (RCA LSP 4837)	2	25	ENTERTAINER OF THE YEAR Loretta Lynn (MCA 300) (Dist. Decca)	31
4	ROY CLARK LIVE (Dot DOS 26005)	4	26	WHISKEY RIVER/THERE STANDS THE GLASS Johnny Russell (RCA 4817)	29
5	ANY OLD WIND THAT BLOWS Johnny Cash (Columbia KC 32091)	5	27	BRUSH ARBOR (Capitol 11158)	33
6	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band (United Artists 9801)	6	28	THE SESSION Jerry Lee Lewis (Mercury SRM 2-802)	35
7	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace (MCA 301)	8	29	EARL SCRUGGS LIVE AT KANSAS STATE (Columbia KC 31758)	24
8	SONNY JAMES SINGS THE GREATEST COUNTRY HITS OF 1972 (Columbia KC 32028)	9	30	INTRODUCING Johnny Rodriguez (Mercury SR 61378)	36
9	ALOHA FROM HAWAII Elvis Presley (RCA VIA 6089)	17	31	SOUL SONG Joe Stampley (Dot 26007)	41
10	THE STATLER BROTHERS SING COUNTRY SYMPHONIES IN E MAJOR (Mercury 61374)	11	32	AMERICA WHY I LOVE HER John Wayne (RCA 4528)	42
11	IN THE PALM OF YOUR HAND Buck Owens (Capitol ST 11136)	12	33	PICTURE OF YOU WITHOUT ME George Jones (Epic KE 31718)	20
12	I'VE FOUND SOMEONE OF MY OWN Cal Smith (Decca DL 7 5369)	7	34	A SWEETER LOVE Barbara Fairchild (Columbia 31720)	43
13	WE FOUND IT Porter Wagoner/Dolly Parton (RCA LSP 4841)	18	35	LOVE SURE FEELS GOOD Susan Raye (Capitol ST 3135)	25
14	SEPARATE WAYS Elvis Presley (RCA 2611)	14	36	MY MAN Tammy Wynette (Epic 31717)	26
15	KEEP ME IN MIND Lynn Anderson (Columbia 4-45768)	19	37	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty (MCA 303)	44
16	HOT "A" MIGHTY Jerry Reed (RCA LSP 4838)	10	38	DON'T SHE LOOK GOOD Bill Anderson (Decca DL 5383)	32
17	LOVE IS THE LOOK Connie Smith (RCA LSP 4840)	15	39	THIS IS BOBBY BARE (RCA VPS 6090)	40
18	LET'S BUILD A WORLD TOGETHER Geo. Jones & Tammy Wynette (Epic 32113)	21	40	MEL TILLIS ON STAGE (MGM SE 4889)	—
19	MY SECOND ALBUM Donna Fargo (Dot DOS 26006)	28	41	THE TOAST OF '45 Sammi Smith (Mega M 31-1021)	—
20	TWO SIDES OF CRASH Billy Craddock (ABC X 777)	22	42	MY TENNESSEE MOUNTAIN HOME Dolly Parton (RCA APL 1-0033)	—
21	SUPER KIND OF WOMAN Freddie Hart (Capitol 11156)	27	43	GOT THE ALL OVERS FOR YOU Freddie Hart (Capitol ST 1001 107)	38
22	IT'S NOT LOVE (BUT IT'S NOT BAD) Merle Haggard (Capitol S-11127)	13	44	BRENDA Brenda Lee (MCA 305)	—
			45	WHISKEY RIVER/THERE STANDS THE GLASS Johnny Bush (RCA LSP 4817)	—



TRIUMPHANT RETURN—John D. Loudermilk and wife Susan returned to Nashville recently to celebrate the current success of John's "Midnight Bus" recorded by Johnny Chester on the Fabel label and a #1 Pop hit in Australia. The song is published through Cedarwood Publishing Co., Inc. Shown left to right: Bill Denny, Cedarwood rep., Susan and John D. Loudermilk.

SURE COUNTRY HITS!!!



Juanita Rose

"TONIGHT I'M WANTIN' YOU AGAIN"
Hickory K-1667



Plainsmen

"JOPLIN DALLAS TURN AROUND"
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Johan L. Ooms (right), chief engineer of Polygram, receives a model 'Viking-ship'—symbolizing a free cruise for him and his wife to Scandinavia—from Ir. Diederik van Amstel, managing director of Polygram. The presentation was held during a party celebrating Ooms's silver jubilee with the Philips organization and his official retirement from Polygram.

John To Italy

HOLLYWOOD — On the heels of his chart-topping album "Don't Shoot Me I'm Only the Piano Player" Elton John is set to make his first tour of Italy during April. John and his group have just completed an extensive tour of England.

John's album and a single from that album, "Crocodile Rock," were recently both number one on American and English charts and a second single from the album, "Daniel," has just been released by MCA Records. In regard to the latter, MCA promotion vp Pat Pipolo commented, "An incredible amount of air play and hundreds of telephone calls asking for a single of 'Daniel' have literally forced us into rush-releasing the song. The response from both major and secondary markets has been overwhelming."

McLean TV In London

HOLLYWOOD — Don McLean, who shot to the top of best-seller charts around the world with "American Pie," is currently in London for a week's stay to tape two major British television shows.

Just prior to Don McLean's arrival in London, United Artists Records released his latest single, "Every Day."

During his stay in London McLean will tape the BBC program "They Sold A Million" produced by Stanley Dorfman. This show will be televised on BBC on Sunday, Apr. 1. During his stay, McLean has also appeared as a guest star on London Weekend's "Russell Harty Plus" program, aired on, Mar. 24.

McLean recently completed a sold-out and critically acclaimed concert at Carnegie Hall, and his "American Pie" album earned him four individual nominations in this year's Grammy race.

Julie To So. Amer.

NEW YORK — Riding the crest of popularity in Argentina due to her RCA record there, "See You In September," Julie Budd is now set for one week of concerts in South America, starting on April 28. She will also do two television shows there.

PSO Global Pact To Rap Mareno Ctlg

NEW YORK — Robert C. Kingston, managing director of Southern Music Publishing Co., Ltd. of London and Mario Conti, international professional manager of PSO, NY have announced the completion of negotiations with Ricci Mareno Enterprises.

The agreement calls for long term world representation of the entire Ricci Mareno Enterprises group of publishing companies by the Peer-Southern Organization, exclusive of the U.S. and Canada.

"This is a most important agreement for the Peer-Southern Organization," Conti said. "We have been in negotiations with Ricci Mareno Enterprises since January. Their catalogs include such important artists as Tommy Overstreet, a Dot recording star who has had four Number 1 country records, currently hot with "Send Me No Roses," and Jack Barlow who had a major hit with his "Catch The Wind" single. PSO has already effected a number of foreign releases for the Mareno group, and we intend to concentrate a considerable effort on the international exploitation of their material. Ricci Mareno Enterprises is an aggressive and exceptionally well-run organization, and we are quite pleased to announce this new affiliation."

Operating from a home base in Nashville, the RME Group which includes MGB Records and Productions is headed by Ricci Mareno, Charles Black and Jerry Gillespie. The nine publishing companies represented by the deal are: Ricci Mareno Music (SESAC), Terrace Music (ASCAP), Blue Lake Music (BMI), Flintlock Music (ASCAP), Shenandoak Music (ASCAP), Drawbridge Music (ASCAP), Barlow Music (ASCAP), Jackknife Music (SESAC), and Rolling Meadows Music (ASCAP).

CBS Int'l Publishing:

Income Doubles For Third Straight Year; Deals Cited

NEW YORK — 1972 marked the third consecutive year in which CBS Records International's music publishing operations doubled its previous year's gross income. "Within only five years of operations, the firm has become one of the top five international music publishing organizations in the world," reports Sol Rabinowitz, publishing group vp. Rabinowitz anticipates even greater growth in 1973.

The seeds for the firm's success were sown over five years ago at a time when CBS International was comprised of a loosely-knit collection of music publishing companies around the globe. It was then that CBS made a series of decisions which would create a major international operation. Rabinowitz was brought in from management at Epic Records to organize and initiate the new program.

'Int'l Manhunt'

Rabinowitz and existing CBS regional managers set out on an international manhunt for qualified personnel to complement the firm's expansion. Sophisticated lines of communication were set up between the various CBS publishing firms to increase productivity. With the oper-

Greene Mountain Office In Eng.

LONDON — Greene Mountain Records' head Charlie Greene will be headquartered here for the next month setting up a London office and selecting the staff for label operations here as well as recording two LP's.

First album stars the company's latest acquisition, John Walker, formerly of the Walker Brothers, whom Greene will also manage.

Second LP highlights another recent acquisition, the Chris Mercer Band. Band comprises Neal Hubbard, Richard Bailey and Gene Roussel.

Coincident with Greene's current stay is the fact that his label has a building chart single hit—Gary Richardson's "American Standard."

Metronome Budget Label

HAMBURG, GERMANY — Metronome here has introduced a new low-price label called 2001, which will launch with albums by the Guess Who, Dionne Warwick and the Animals.

The Guess Who, meanwhile, have been set for another concert tour of the U.S. starting May 15 at the Providence (R.I.) Civic Center. They will come to Europe later in the summer, according to manager Don Hunter.

AFM To Brussels

NEW YORK — Hal Davis, international president of the American Federation of Musicians, and Stanley Ballard, secretary-treasurer, head for Brussels for the 11th meeting of the executive board of the International Secretariat of Entertainment Trade Unions this week (2 and 3). Representatives of entertainment unions from the free countries of the world will gather for a two-day confab. Agenda will include discussion on copyright and performers' rights, restrictions on the free movement of performers, inter-union agreements on mutual assistance and preparations for a second conference on technical advance to be held at a later date.

Davis and Ballard serve on the Executive Board of the ISETU.

ation in full swing, CBS International which had formerly licensed only intra-company material, decided to make their vast, international set-up available to third party licensing. Deals were made to represent important U.S. and foreign publishers in various countries of the world. Among them are Screen Gems, Columbia Pictures Music, Lower Music, Tree Music, Petra Music, England's B. Feldman, and many others.

International top composers and material were added to the fold. Mikos Theodorakis' score for the film "Z," via CBS International's Edition. April Music in France; Kenny Young and Gilbert O'Sullivan from April Music Ltd., England; Ivan Rebroff internationally renowned performer composer; and Daniel Gerard from April Musikverlag, Germany; plus such successful composers as Robert Carlos, Sandro and Frances Smith from CBS International's Latin American affiliates.

Exclusive writing arrangement with top U.S. talent were then inaugurated by April/Blackwood Music. Songwriters James Taylor, Chip Taylor and later Harry Nilsson and Laura Nyro were brought to CBS International through their U.S. firm.

CBS International's partnership with Italy's leading music operation Sugar Records, led to the success of Edizioni April Music. Taking advantage of the record market in Japan CBS and Sony, Inc. joined to create April Music-Japan, and in Sweden CBS International partnered with Sonet to form April Music-Sweden which is the CBS affiliate for the Scandinavian countries.

The CBS International Publishing Group includes subsidiaries and affiliates in Argentina, Australia, Brazil, Central America, Canada, France, Germany, Greece, Israel, Italy, Japan, Mexico, The Netherlands, South Africa, Sweden, the United Kingdom, Spain and Yugoslavia.

5 EMI Entries In Eurovision

LONDON — EMI has five songs entered for the Eurovision Song Contest which takes place in Luxembourg on April 7. They are: Great Britain—Cliff Richard—"Power To All Our Friends."

Finland — Marion — "Tom Tom Tom." Germany — Gitte — "Junger Tag." Monaco — Marie — "Un Train Qui Part." Sweden — Nova — "Sommaron Som Aldrig Saganegj (You're Summer—You Never Tell Me No).



American producer Jeff Wayne and David Essex at (right) the Advision studios, where David is recording two of his own compositions for future release. David is currently starring in "Godspell" and is co-star with Ringo Starr in the film "That'll Be The Day" to be released later this month. Jeff Wayne is currently in the States negotiating recording deal for David.



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International Best Sellers



Great Britain

TW	LW	
1	1	Cum On Feel The Noize—Slade—Polydor—Barn
2	3	Twelfth Of Never—Donny Osmond—MGM—Franc Music
3	2	20th Century Boy—T. Rex—EMI—Wizard
4	5	Feel The Need In Me—Detroit Emeralds—Janus—Carlin
5	7	Killing Me Softly—Roberta Flack—Atlantic—Butterfield/Essex
6	17	Power To All Our Friends—Cliff Richard—EMI—Big Secret
7	4	Hello Hurray—Alice Cooper—Warner Bros.—Warner Bros.
8	6	Cindy Incidentally—Faces—Warner Bros.—Warner Bros.
9	11	Gonna Make You An Offer—Jimmy Helms—Cube—Essex
10	8	Baby I Love You—Dave Edmunds—Rockfield—Carlin
11	—	Never Never Never—Shirley Bassey—United Artists—Southern
12	—	Heart Of Stone—Kenny—Rak—Mews Music
13	—	Get Down—Gilbert O'Sullivan—MAM—MAM
14	20	Why Can't We Live Together—Timmy Thomas—Mojo—Southern
15	12	Doctor My Eyes—Jackson Five—Tamla Motown—Lorna
16	9	Part Of The Union—Strawbs—A&M—Hawkana
17	19	Nice One Cyril—Cockerel Chorus—Youngblood—Bellwin Mills
18	15	Pinball Wizard/See Me Feel Me—New Seekers—Polydor—Fabulous
19	10	Sylvia—Focus—Polydor—Britico
20	—	Tie A Yellow Ribbon—Dawn—Bell—Five Arts

TOP TWENTY LPS

1	Don't Shoot Me I'm Only The Piano Player—Elton John—DJM
2	Slayed—Slade—Polydor
3	Moving Waves—Focus—Polydor
4	Bursting At The Seams—Strawbs—A&M
5	Rock Me Baby—David Cassidy—Bell
6	Back To Front—Gilbert O'Sullivan—MAM
7	Focus 3—Focus—Polydor
8	No Secrets—Carly Simon—Elektra
9	Six Wives Of Henry VIII—Rick Wakeman—A&M
10	Who Do We Think We Are—Deep Purple—Purple
11	Greatest Hits—Simon & Garfunkel—CBS
12	Billion Dollar Babies—Alice Cooper—Warner Bros.
13	The Strauss Family—Cyril Ormadel L.S.O.—Polydor
14	Blueprint—Rory Gallagher—Polydor
15	Piledriver—Status Quo—Vertigo
16	A Clockwork Orange—Soundtrack—Warner Bros.
17	Talking Book—Stevie Wonder—Tamla Motown
18	Holland—Beach Boys—Warner Bros.
19	Catch Bull At Four—Cat Stevens—Island
20	Killer Joe—Little Jimmy Osmond—MGM



Japan

TW	LW	
1	1	Gakuseuigai No Kissaten—Garo (Denon/Columbia) Pub: Alpher Music
2	2	Onna No Negai—Shiro Miya & Pinkara Trio (Columbia) Pub: Daiichi Music
3	5	Haru No Otozure—Rumiko Koyanagi (Reprise/Warner-Pioneer) Pub: Watanabe
4	9	Ai Eno Start—Hiromi Goh (CBS-Sony) Pub: Nichion
5	6	Hinageshi No Hana—Agnes Chan (Warner-Brothers/Warner-Pioneer) Pub: Watanabe
6	3	Chugaku Sannensei—Masako Mori (Minoruphone/Tokuma) Pub: Tokyo Ongaku Shuppan
7	4	Onna No Michi—Shiro Myia & Pinkara Trio (Columbia) Pub: Nichion
8	7	Maruyama, Hanamachi, Haha No Uta—Eiji Miyoshi (Victor) Pub: Shinko Gakufu
9	8	It Never Rains In Southern California—Albert Hamond (Epic/CBS-Sony) Sub Pub: PMP
10	14	Doosei Jidah—Rejko Ooshida (CBS-Sony) Pub: Nichion
11	13	You're So Vain—Carly Simon (Electra/Victor) Sub Pub: Undecided
12	10	Wakakusa No Kamikazari—Cherish (Victor) Pub: Victor Shuppan
13	20	Otoko Naki—Yo Uchiyama & Cool Five (RCA/Victor) Pub: Uchiyama Music
14	12	Anata No Tomoshihi—Hiroshi Itsuki (Minoruphone/Tokuma) Pub: Watanabe/NTV
15	11	Urami Bushi—Meiko Kaji (Teichiku) Pub: Toei Shuppan
16	18	Yoru No Hashiri Ame—Shinyichi Mori (Victor) Pub: Watanabe
17	15	Nerai Uchi—Rinda Yamamoto (Canyon) Pub: Fuji Ongaku Shuppan
18	16	Ai To Shi—Four Leaves (CBS-Sony) Pub: April Music
19	—	Anata Eno Ai—Kenji Sawada (Polydor) Pub: Watanabe Music
20	—	Fuyu Monogatari—Four Clovers (Kit/Columbia) Pub: NTV Shuppan

TOP FIVE ALBMS

TW	LW	
1	1	Onna No Michi/Shiro Miya & Pinkara Trio (Columbia)
2	2	Garo 2 (Columbia)
3	4	Genkidesu/Takuro Yoshida (CBS-Sony)
4	—	Elvis In Hawaii/Elvis Presley (Victor)
5	—	No Secret/Carly Simon (Victor)



Great Britain

Sam Trust has been named president of ATV Music Inc. for the U.S. and Canada, and the Western hemisphere. Trust will head ATV's venture working out of Los Angeles and will supervise the administration and exploitation of Maclen Music Inc. as well as other ATV-owned catalogues including Sweco and Comment. In addition to the existing firms Trust will be seeking new writing talent to build a catalogue of American copy-rights. Close liaison will be maintained with ATV Music Ltd. for exploitation of material originating from the London catalogue. Trust was previously President of Beechwood Music, publishing subsidiary of Capitol Records. Meantime at ATV Music Ltd. in London both Bob Newby and Tony Prior have resigned their directorships with ATV Music and will be leaving the company in the next few months to set up their own Music and Entertainment Management Organisation.

A new company Tweedrye Management Ltd. has been formed by Wilf Pine. Five companies, Heat Records, Heat Music, Gladglen (lease tape and production) Songvale (concerts and promotion) and Erinset Management will operate under the umbrella of Tweedrye. Ken Mewis has been named label manager of Heat Records which will make its debut later this month. Artistes already signed to the new company include Jimmy Helms who is currently scoring in the U.K. charts with "Gonna Make You An Offer You Can't Refuse" on Cube, The Groundhog, The Edgar Broughton Band, Sam Apple Pie, Stray and the Dick Hecksall-Smith Band. Pine is currently in the States conferring with MGM's Mike Curb concerning U.S. release of Jimmy Helms single and setting up a short promotional tour for mid-April.

Enterprise Records have concluded a deal with Ducale Records of Italy to release the Enterprise product for a period of three years. First release will be "The Karlins" by the identical triplet sister act. Enterprise recently completed a deal with The Record and Tape Company of South Africa for the release of their product in that territory.

Roger Easterby and Des Champ have signed their Santa Ponsa production company to Pye Records. They will have their own Santa Ponsa label and first release this month will be "Hello Girl" by Dr. Marigold. Other artistes soon to be featured include Holy Mackerel, Crush and Judy

Gee and the Classmates.

The soundtrack album of "That's the Day" starring David Essex and Ringo Starr will be issued by Ronco in May following the film's premier on April 12th and the album will be the subject of a massive promotional campaign.

Quickies: "Sylva" topping Best Selling Sheet Music Lists for Britico Music . . . U.S. singer Don McLean in London for TV . . . Mitch Murray-Pette Callander runner-up Eurovision entrant "Come Back Billie Joe" has been recorded by Steve Royal and released on the duo's own Bus Stop label . . . Carlin's Paul Rich elected on to the Council of the Music Publishers Association.

Jonathan King puts away his disguises for his new U.K. single "Mary, My Love" . . . Two new signings to RCA Records. Marty Balin founder of Jefferson Airplane and David Clayton-Thomas, formerly of Blood, Sweat and Tears . . . DJM group Hookfoot currently in America on tour which opened Detroit March 23rd and which continues through to the end of May . . . Ex-Curved Air violinist Darryl Way has formed a new group, Wolf, who make their debut with a self titled single on Deram.

A Tony Macaulay composition for Tom Jones new Decca single "Letter to Lucille" published by Mustard Music . . . Dutch group Solution in U.K. promoting their "Divergence" album prior to series of concerts and TV in Japan . . . Album releases from RCA include "Drive On" by Middle of the Road, "Can't You Hear the Song" by Wayne Newton and "Buffe Sainte Marie "The Best Of . . ." . . . Stella and Bambos feature a lot of their own compositions with a marked Greek flavour for their first album on EMI titled "Try to Remember."

Singer/songwriter Sara Hamilton signed to Polydor world wide for recording and to Intersong world wide for publishing . . . Raspberries manager Al Ross in London discussing plans for promotional tour for the group in June . . . Ralk McTell to star at the Montreaux Golden Rose Festival April 27th prior to his month long U.K. tour which starts May 2nd . . . Steeleye Span start their second U.S. tour April 1st in Massachusetts which continues through April 29th in San Diego coincidental with their second album "Parcel of Rogues" on Chrysalis.



Argentina

TW	LW	
1	1	La Musica (Pamsco) Amigos (Music Hall); Eddy (RCA)
2	4	La Vida Pasa Felizmente (Melograf) Luis Aguile (CBS)
3	2	Jambalaya Blue Ridge Ridge Rangers (RCA)
4	5	Oh Nena Que Dirias Nini Rosso (Music Hall)
5	10	Prometimos No Llorar (Clanort) Palito Ortega (RCA)
6	7	Por Amor (Melograf) Roberto Carlos (CBS)
7	—	Que Pasa Entre Los Dos (Edifon) Carlos Torres Vila (Microfon)
8	—	Toda Una Noche Contigo (Odeon) Banana (EMI)
9	3	Dejare La Llave En Tu Puerta (Pamsco) Tony Ronald (Music Hall)
10	6	Te Vere En Setiembre Julie Budd (RCA)
11	—	Hey Girl Lee Jackson (Music Hall)
12	12	Con Razon O Sin Razon (Relay) Camilo Sesto (RCA)
13	15	Nunca Llueve Albert Hammond (CBS)
14	—	Uno De Tantos Ricardo del Turco (CBS)
15	11	Del Album De Mi Abuela (Korn) Los del Suquia (Microfon); Daniel Toro (Music Hall)

EDITORIAL

The Operator— Man with Many Hats

Everyone in the industry ruminates and growls, from time to time, about all the demanding pressures coming from a wide variety of directions which make the operator "old before his time." It's true that today's successful jukebox and games operator is, by chance rather than choice, much more than the mechanic and collector he once thought he'd always be at heart.

Today he's that, plus a kind of banker who negotiates loans and secures them with chattel mortgages; he's a public relations man defending his trade before his peers at civic and social meetings; he's a salesman prodding a location to take his services, and he's one of the most pressured purchasing agents when it comes to dealing between he and his local machine distributors.

He's also expected to be a music expert, an association booster, an amusement game aficionado and a thousand other things. In short, and even if he falls short of this high-minded goal, today's operators ply a trade requiring many skills. They are indeed the finest breed of people this industry has ever had the fortune to find.

Colorado Mechanic School Expands

CHICAGO — The Coin Machine Technical Training Institute Ltd., of Fort Morgan, Colorado, which recently graduated its first class of students, has expanded to include an additional training facility in Denver, which opened on March 12 with capacity enrollment of students from the military.

In further expansion moves, Coin Machine Tech, according to administrator Barbara Frank, has won approval from the state board for Community Colleges and Occupational Education to offer a separate training course in vending machines. "Enrollment applications for this course will be available very shortly," Ms. Frank said. "At present we are requesting that operators inform us of their specific needs in the area of vending technicians so that we can develop our courses and secure the necessary machines and training material."

Two new instructors have been hired by the Institute: Mr. Kenneth Wilson, who will be conducting classes at the Fort Morgan school, and Mr. Carl Catt, who is on the staff at the Denver school.

Among students in the Institute's first graduating class were: Donald Luhrs (Fort Morgan), Ralph Wilderson (Dolores, Colo.), Theodore S. (Fairbanks, Alaska), Theodore S. Tjerandsen (Colorado Springs) and Leslie J. Carrol (Fort Morgan).

The following photos were taken while classes were in session:



Institute instructor Sidney Spears with Ray Fudge and Brian Massey.



Students working with schematics as Sid Spears supervises. Ten students make up this class.

Bonus Numbers Spin Like Mad On New Bally 'Odds & Evens' Flipper

CHICAGO — "Odd and even numbers are important score boosters in 'Odds & Evens'", commented Paul Calamari, sales manager of Bally Manufacturing Corp., announcing delivery this week of the new single player flipper game.

"For example," Calamari continued, the top kickout hole, which normally scores 500, scores a whopping 5000, after all even numbers are lit in a number panel prominently displayed in the lower section of the playfield; and the 500 score tag on the center kickout hole jumps to 5000, after all odd numbers are lit.

"The number lighting action starts at the top of the playfield with ten buttons, numbered 1 through 10. Balls crossing buttons light corresponding numbers in the display panel. Numbers may also be 'spotted' by a clever combination of mystery and skill.

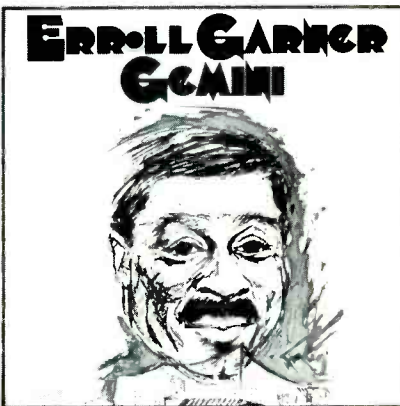
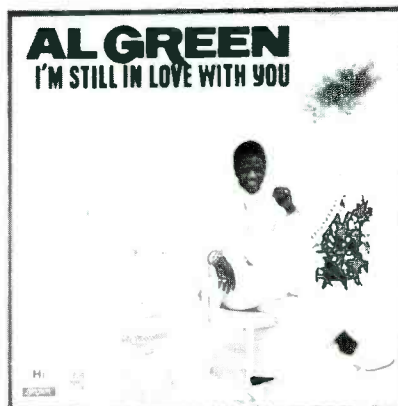
"When all odd and even numbers are lit, the top scorebooster gate opens and 'special' lights. First ball shot through the gate scores 'special' plus 4000. Gate remains open until end of game, a 4000 score objective after the 'special' is rung up. Bottom gate, which is opened by hitting 'open gate' target, scores 2000. Both gates return ball to the score-studded playfield for continued action.

"'Odds & Evens' is readily convertible to add-a-ball play—with added balls actually counted on the backglass—and is adjustable for either 3-ball or 5-ball play. And any way you operate this great game you



can count on cashing in a tall stack of profits," he declared.

Al Green Little LP A Hit for Gold-Mor



NEW YORK — If any little LP could be called a "hit" by music industry standards (based upon orders and play appeal), the new Al Green junior album on Hi Records is it. Released by Gold-Mor Dist., the Green disk contains not one but two hot songs not presently available on a 45 single: "Love and Happiness" and "For the Good Times." Other tunes on the deck include "Oh, Pretty Woman" and "I'm Glad You're Mine."

Bernie Yudkofsky, Gold-Mor president, said: "This, according to one stops who've placed orders for the product, is heading toward the first really important 'hit' the little LP business has ever had. Green's popularity with operators is immensely strong, based obviously on the track record his singles enjoy. I hope operators and their record buyers get their copies soon as possible . . . it's that hot," Yudkofsky declared.

Gold-Mor is also issuing another outstanding little LP by Errol Garner called "Genini." Tunes by the great

pianist include "How High the Moon," "These Follish Things," "Something" and "It Could Happen to You."

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PONG Into National Distribution; Success For Atari, Inc.

SANTA CLARA — There is a new success story in the coin-op industry today—that of Atari, Inc., which is now beginning nation distribution of PONG, its new two player video game.

"Atari's specialty is producing the unusual in games and in organizations. Atari goes beyond manufacturing in scope to include its engineering firm, Syzygy Co. with fully

staffed engineering, research, operations and art departments," according to firm president Nolan Bushnell.

Bushnell summarizes the Atari/Syzygy goal, "We're going to increase growth of the industry, not by competing with other manufacturers, but by leading the industry into new areas. Our first step is to provide machines placeable in locations where coin-op games have never been before.

"That breakthrough came with the Syzygy engineered Computer Space, a national favorite manufactured by Nutting Associates. This technological breakthrough in computer design was accompanied by an unusual fiberglass cabinet. Placement in sophisticated locations, such as quality department stores, suddenly became a reality for operators."

Working with Bushnell on Computer Space was Ted Dabney, now vice president and in charge of production facilities. Dabney previously worked for Ampex in the design of sophisticated electronic equipment. Bushnell was working with Dabney when plans for Computer Space began taking shape.

"Computer Space shortly skyrocketed into popularity, much as PONG is now doing. Based on this success, Syzygy Co. was formed," Bushnell declared.

The next breakthrough came with chief engineer Al Alcorn was added to the staff. Alcorn was also formerly employed by Ampex in the design of analog and digital circuits. His B.S. in Electrical Engineering is from U.C. Berkeley. Working from Bushnell's basic idea, Alcorn developed PONG.

PONG was originally available only to a few distributors on the West Coast. Then the company

moved into larger facilities to meet a growing demand for the game. With additional facilities being planned, national distribution is now underway.

"We're really very pleased by the number of manufacturers who are trying to copy PONG. It tells us that our product is superior and that the rest of the industry is interested, and willing to follow our lead into new, high profit areas," remarked Bushnell. "Video games are just the first step toward putting coin boxes on the products of our space age technology."



Gathered round Pong are (1 to r.) Ted Dabney, Nolan Bushnell, A. F. Marincic and Allan Alcorn.



A portion of the production floor at Ataris Santa Clara plant showing Pong cabinets at right, finished games at left.

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Wurlitzer's Servicemen's Sweepstakes Campaign Reaches Successful Midpoint

NORTH TONAWANDA — The possibility of becoming a finalist in Wurlitzer's Servicemen's Sweepstakes has generated much enthusiasm among those in attendance at the Company's two-day service seminars. The Sweepstakes Grand Prize of a weekend for two at a famous resort has helped increase attendance 25% this year, according to Wurlitzer service manager C. B. Ross.

Wurlitzer hopes participation in the seminars continues on the upswing as the contest reaches its half-way point. The Sweepstakes ends with a June 1 drawing at the Company's North Tonawanda plant. Wurlitzer is pleased to see the improving trend in seminar participation and the Company is considering consolation prizes to all finalists, says Ross. All finalists (one drawn from each seminar) share the same 35-1 odds of winning the Grand Prize.

"We're happy to be able to extend some additional benefits to phonograph service personnel," said Amile Addy, Wurlitzer vice-president and manager of the North Tonawanda facility. "We believe the Servicemen's Sweepstakes gives the man in the field an opportunity to win a prize he would ordinarily have no chance of getting if he were involved in some other industry. At the same time, the seminar provides him with a valuable lesson in phonograph maintenance."

Wurlitzer field service engineer Hank Peteet conducted a two-day service seminar at the Mohawk Motor Inn, Baltimore, Maryland on March 13 and 14. Thomas Allen of Bay Vending Service in Chesapeake Beach, Maryland was the finalist drawn in the Servicemen's Sweepstakes. Those in attendance were: George Pappas of D. C. Amusement Company in Adelphi, Maryland; Larry E. Cole of DeHaven Vending Company in Martinsburg, West Virginia; Clinton E. Michaels of Michaels Enterprises in Alexandria, Virginia; Thomas Allen of Bay Vending Service in Chesapeake Beach, Maryland; John Magnus of Bay Vending Service in Takoma Park, Maryland; Joe Bloodgood of Baltimore, Maryland and Frank DiDonato of State Sales & Service in Baltimore, Maryland.

Ray A. Browning of Merchants Music Company in Miami, Oklahoma was the finalist chosen at the Service Seminar conducted by Karel Johnson at the Ramada Inn, Oklahoma City, Oklahoma on March 14 and 15. Those attending were: Ray A. Browning of Merchants Music Company in Miami, Oklahoma; Mickey McCoy of Quick Service Leasing Company in Guthrie, Oklahoma; Walter Barret and Phillip R. Graham of J. & W Vending in Midwest City, Oklahoma; Harold Weddle of A & J Vending in Muskogee, Oklahoma; Max R. Stahlman and Gerald J. Holder of B & B Vending Co. in Oklahoma City, Oklahoma; Marcus Cortez, Jr. of Lawton Novelty Company in Lawton, Oklahoma; Scott Petty Jr. of Southern Vending in Ardmore, Oklahoma; Don Stanton Jr. of Fowler Vending Corp. in Ponca City, Oklahoma; Ken Stiewig of Ace Vending Company in Ada, Oklahoma and Hilmen G. Wallace of Culp Distributing Company in Oklahoma City, Ok.

O'Malley Honors

Pat O'Malley, president/chief executive officer of Canteen Corporation, has been chosen by the American Academy of Achievement as one of fifty giants of accomplishment from America's great fields of endeavor to receive the Golden Plate Award during the twelfth annual Salute to Excellence weekend, June 14-16, at Chicago.

The announcement was made by Mr. Lowell Thomas, renowned pioneer newscaster-globe trotter-author and past recipient of the Golden Plate Award who now serves as Chairman of the Awards Committee. O'Malley—son of immigrant parents—was raised in a third-floor walk-up apartment, shined shoes at the age of 9, delivered meat for a local butcher with a horse and wagon as a teenager, and today heads a food and vending company with over \$350 million in annual sales as a recipient of the Horatio Alger award.

Over 100 outstanding high school honor students from across the nation will join the series of symposiums and other informal meetings during the weekend "gathering of the greats" . . . which will be climaxed by the Banquet of the Golden Plate awards presentation on Saturday evening, June 16.

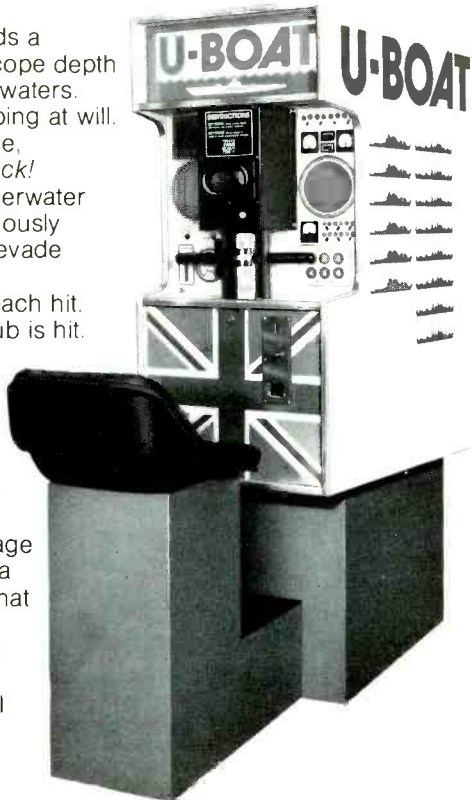
U-BOAT

Action: The player commands a submarine, cruising at periscope depth through treacherous enemy waters. He can torpedo enemy shipping at will. But if he misses, he must dive, because the enemy *fights back!*

Defense: In a very short underwater sequence, the player continuously changes his diving depth to evade enemy depth charges. *Player scores* one point for each hit. *Enemy scores* one point if sub is hit. *Bonus time* for seven hits.

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Mammoth Operator/Mechanic Turnout Highlights Minn. Gottlieb Seminar

MINNEAPOLIS — A monumental number of operators and mechanics turned out for March 20-21 at Leiberman Music Co. here for the first Gottlieb service school and seminar ever held in these parts. Gottlieb's assistant sales manager Cliff Strain and factory engineer Ed Johnson (who conducted the sessions) termed the 10-plus attendance "unbelievable."

Operator's and service men attending were as follows:

Greg Hensrud, Anderson Coin, Bemidji; Dave Schroeder and Tom Gates, D. D. Co., Mitchell; Len Worsech and junior Klemenson, Worsch Novelty; Roy Varno, Minneapolis; Cecil Vaulk, Don DeMars, Wally Zellmer, Twin City Nov.; Dick Kozar and Bob Biloli, Kozar Vending, Virginia; Ed. Schuster, Martin Music Co.; Gene Geneau and Dwayne Bakken, Star Vending and Music Co.; Loren Beauvois and Lee Brahs, B. & K. Sales, Minneapolis; Mac Hasvold and Gene Dean, Hasvold Vending, Sioux Falls; Dennis Oleson, Jim Dahl, Clarence Anderson, Bud Janesela, Gordy's Arrowhead Music Co.; Aloni Giora, Minneapolis; Lloyd Olson, D. K. Carter, Mpls; Perry Wong, and Chuck Viebmann, Advance Music Co. Mpls; Gary Bahr, James Gatchell, Jim Hicks, Darrell Eggens, and Rodney Dahams, C. & N. Sales Co.; Kevin Anderson, Twin State Music. Bill Lama, Robert Swartz, Gerald Pechacek, Variety Vendeors, Inc.; Jay Jilva, Charlie Peterson, and Jay Kittleson, Advance Music Co. Mpls.; Ierb Peterson, L. R. Fredrickson, Ray Hanner Jr. and Ken Remmers, Mill Amuse. Co. Milbank; Steve Jahlin, Dahlco Co. St. Paul; John Cooper and Al Skafke, L. & I. Co. Russell Gherty, Baldwin; Bob Kovanen and Tom Newbloom, Moose Lake; Bill Eichinger, Northern Coin, St. Paul; John Remillong Jr., Kennedy Music Co.; Pat Williams, Kennedy Music; Ken LaVigne and Bill Boerger, Boerger Nov.; Jerry Godness Crase Amuse, Beresford; Frank Phillips, Winona; Harold Awe, St. Paul; Wally Wentz, Variety Vendors, Inc.; Ken Price and Bill Butke, Mill Amuse. Co., Watertown; Art Gedney and Jack Linsten, C. M. Gedney Co.; Roger Messer, Virginia; Marv. Huber, St. Paul; Rudy Grahek, Cook; Jeff Holsman and Dar Holsman, Northern Music; Jack Godfrey, Jack's Amuse.; Joe Synder, Auto. James Supply; Al Eggermont, Dean Eggermont, Paul Apala, Jim Laraby, Music Service Co.; Gary Ekland and Matt Doll, Hazelwood Music; Larry

Hjelm, Nelson Music, Alan Foss Smart's Vending; Richard Grane, Basil Amuse. Mpls.; James Mesich, Cigarette Sale; Phillip Miller and Sam Koutavas, Sun Music Co.; Dale Pfeifer, K. C. Co.; Bruce Gunderson, Jim's Supply; Walter Witt and Gary Witt, Witt's Sales, Mpls.; Robert McLain, Advance Music; Chuck Daniels, Waite Park, Randy Schlingmann, Michael Hoffman, Henry Mathwig, and Roger Smith, C. & N. Sales Co.; John Bolstad, Mark Rostad, and Vernon Johnson, Dahl Music Co.; William Levy, A. & W. Vend.; Donald White, D. & K. Carter Co.; Don Henningsgard, T. C. Nov. Co.; Larry Sieg, Dave Chapman, Cedar Lake Co.; Stan Hennes, Mpls.; Clem Kaul and James Tonsignaul, Dennis Weber, Weber Music and Vend.; Nik and Roary Bergquist, Jeff Durfee and Curtis Slowinski, L. & I. Co. Bill Bregel, and Dick Couch, Bloomington.

NAMA Welcomes Foreigners

CHICAGO — Manufacturers of vending machines from other countries were made eligible to become members of NAMA and to exhibit at the association's two trade shows by action taken at a recent meeting of the Board of Directors.

Under previous policy of the national vending and foodservice contract management association, manufacturers from countries outside the U.S. could exhibit and be members only through a U.S.-based sales and service office.

"The action of the board of directors permits machine manufacturers of other countries to be members and exhibitors on the same basis and terms as domestic companies," said Dick Schreiber, NAMA president.

He said that interested companies should contact Jack Rielley, NAMA director of sales at 7 South Dearborn Street, Chicago, Illinois, U.S.A. for detailed information. Under present policy, all exhibitors at NAMA trade shows are required to be members of the association.

Bally Signs Toy Maker

CHICAGO — Bill O'Donnell, president of Bally Manufacturing, announced that his firm has signed an exclusive agreement with Marvin Glass & Associates, Inc. of Chicago for the design of coin-operated amusement machines for Bally.

Marvin Glass & Associates is one of the nation's leading toy designers; the agreement to design games for Bally will be exclusive within the coin-operated amusement industry. "The remarkable growth in coin-operated amusement games during the past few years as they have moved out of the penny arcades into shopping centers, bowling alleys, resort hotels, and other public places has stimulated a tremendous demand for new and exciting games," O'Donnell said. "Our agreement with Marvin Glass will bring the creative talents of one of America's great toy designers to amusement games for the first time."

The first machine created by Glass is expected to be marketed within the near future, Bally officials stated.

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Utah Vending Victory

CHICAGO — Sales of food products through vending machines priced at 15 cents or less will be exempt from the sales tax in Utah under a bill signed by Governor Calvin S. Rampton early this month. Candy and soft drinks are included in the law.

The effort to obtain fair treatment for vending companies under the Utah sales tax had failed three times during the past six years, according to Sidney S. Kallick, NAMA western manager and counsel. Kallick assisted the members of the Utah Committee of the Intermountain States Council of NAMA in working toward passage.

The legislation makes Utah the 25th state which grants some type of sales tax relief on the sale of vending machine products.

Kallick credited joint efforts led by Ed Downey of Salt Lake City, president of the Intermountain Council; Dale Duffin, Ogden; Rod Ferguson, Salt Lake City; Laury Cracroft, Salt Lake City; and Grant Hansen, Provo. He added that the Council's legal representative, attorney Robert D. Moore, was instrumental in guiding the industry's effort to successful completion.

The Utah group, joining with neighboring states, became an NAMA state council last June.

EASTERN FLASHES

AROUND TOWN—A really big "do" will take place at the staid Plaza Hotel April 12th hosted by the Wurlitzer Co. New product (very interesting new product) will be introduced at that event to both consumer and trade press. A number of music celebs are planning to be on hand. **A. D. Palmer** and **Vic Zast**, Wurlitzer's promotion execs, have been in and out of the City any number of times these past few weeks arranging for the affair. Should be historic. . . . Plenty of orders taken for A.C.A.'s 'Rally' game down at Orestes last week as **Larry Galante** and the Mutoscope brass hosted games ops to a three day showing of the new video piece. They voted it "a winner". . . . Reservations for the association convention are coming in thick and fast at MONY headquarters. If you still want to go, call **Ben** now!

THE BROOKLYN BEAT—The Irving Kaye Corp. has put a fantastic soccer table rod lubricant on the market. It's called "Official Super Soccer Lubricant" and works great on all makes of tables, providing for a faster, more exciting (and less wearing) game. **Howard Kaye** estimates the product reduces rod friction by at least 50%. Well worth it to have, and certain Kaye distribs are going to offer the product on a special promo at first. Check yours. The Kaye people are also about to ship their non-coin version of the Super Soccer. Same quality material in construction but no chute. Great market out there for this product and Kaye distribs are anxiously looking forward to getting it in. Also hitting heavy for Kaye these days is their new battery-operated drop coin chute for the table line, which Howard finds a necessary item in certain territories. Works just great and, are you ready? With its single or double coin slot it can (by means of a switch) let the operator vend a game of pool from 10¢ all the way up thru to 50¢. That, we think, is an item worth having. . . . Allied's new 'Paddle Battle' video game is a hit out at Playmor Amusement. Mucho games have been ordered by Playmor, anticipating a great run on the item in the New York City territory. We hear it's doing great elsewhere so it appears to be the dawning of the video game season.

JERSEY JOTTINGS—Busy **Bert Betti** off last Tuesday to California for a visit with his Imperial Billiards sales and service branch office there, then back on the plane for Chicago and Friday's big ChiCoin distributor meeting. Hear several new amusement items will be previewed for the ChiCoin distribs at that function. . . . **Sol Lipkin** of American Shuffleboard back at the desk after displaying their non-coin and coin product line at the Association of College Unions Show at the St. Francis Hotel, in San Francisco. American displayed most of their products there, including shuffleboards, bank boards and pool tables (plus a surprise entry soon to be announced) and did great business. . . . Also hear Allied Leisure showed their new 'Paddle Battle' game at same show, with same great results. Many operators in attendance, who ply the college market, getting together with the coin factory folks.

HERE AND THERE—Not too much word from the MOA boys attending the mid-year board meeting in Miami, except happy word that friend **Fred Collins** is the new national group's treasurer. Fred was elected to fill unexpired term of the late **Robert Walker** of Montana who died recently.

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CHICAGO CHATTER

At presstime ChiCoin distributors were gathering in the Diplomat Room of the Regency Hyatt O'Hare here for the firm's annual North American distributor meeting which would begin at 6:00 PM on Friday (30) with cocktails and hors d'oeuvres, followed by dinner at 8:00 PM and, at 9:00 PM, the big unveiling of three brand new games, including "the arcade game of the year," (to quote marketing manager **Chuck Arnold**)! Distribs were also invited to stay overnight as guests of Chicago Dynamic Industries, and enjoy a buffet breakfast on Saturday morning before departing for home. Since our deadline preceded the actual meeting, we cannot, as yet, furnish a description of the new pieces, however we do know one is called "T.V. Ping Pong", another "Hee Haw 4-Player"—the arcade game is still under wraps until next week! . . . Incidentally, the "invitations" to the affair were rather unique. Each distributor received a package containing a big black umbrella which, when opened, poured out a rainfall of play money and the specifics regarding the meeting—with **Chuck Arnold's** salutation "It will rain dollars this Spring with Chicago Coin's new games!"

CHATTED BRIEFLY WITH Bally Mfg. Corp.'s director of marketing **Ross Scher**—very briefly, as a matter of fact, since Ross has been very much glued to the telephone since returning from his most recent business trip. He did mention that Bally was commencing shipment of its new single player flipper called "Odds & Evens"—so watch for it!

WE EXTEND OUR BEST WISHES to Empire Dist.'s **Caroline Weintraub**, who will be celebrating her 25th anniversary with the company on April 1. In addition to overseeing the bookkeeping department at Empire, Caroline is office manager and all around right hand gal out there! Here's to the next twenty-five, Caroline!

WITH THREE PRODUCTION LINES running simultaneously, Midway Mfg. Co. is certainly utilizing the additional space recently rented across the street from the Schiller Park factory. "We're still producing 'Duck Hunt'," said **Larry Berki** "and will be sample shipping 'Winner' this week!" As for "Goal Tender", Midway's new hockey game, "it's doing fantastically well," Larry added. "As our customer commented, 'based on appearance, mechanism and play appeal, this game has to remain in production for at least a full year, if not longer'—which just about sizes up how well this piece has been doing in the couple of weeks since its release!" Wow!

THE COIN MACHINE TECHNICAL TRAINING INSTITUTE LTD. of Fort Morgan, Colorado, opened a branch in Denver earlier this month, which already has capacity class of students. (see separate story). Institute's administrator **Barbara Frank** asked us to remind operators that Coin Machine Tech offers a partial course for those who require training or refresher studies on a specific machine. For further information contact Ms. Frank at 123 S. Main, P. O. Box 917, Fort Morgan, Colorado 80701.

UPPER MID-WEST

Bob Lucking in town, having just arrived from Alaska where he spent two weeks in the reserves. Anxious to get home and get to work. . . . **Ronnie Manolis** Manford Vending and Music Co. Huron, took the wife and son to Miami to attend the M. O. A. board meeting. From Miami to Orlando to take in Disney Land for a few days. . . . The **Earl Porters** of Mitchell, S. D. are driving to Oklahoma to visit their daughter-in-law and grand children for a few days. Son **Craig** is in Korea. . . . **Bob Guillaume** finally got away and is in Florida somewhere taking a well deserved vacation. No one seems to know when he intends to return but knowing Bob it won't be too long. . . . **Larry Sieg** in the cities for the day buying equipment as was **Jack Godfrey**. . . . **Bob Breither** of Seeburg was a visitor at Lieberman Music Co., this week. . . . **Herb Peterson**, Mill Amuse. Co. in town for the day buying equipment, Parts and records. . . . **Curtis Amundson** in the hospital with a bad congestion in his chest. Had a bad cold and couldn't get rid of it. Should be out in a few days, fit as ever. . . . The **Dave Chapman's** of Minneapolis are back from their nice vacation in Acapulco with a lovely tan. . . . **Gene Clennon**, Star Vending and Music Co. Austin, bought the **J. C. Weber** route in Albert Lea. **Darrell Weber** will move his family back to Blue Earth which is home base.

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Send all copy to: CASH BOX, 119 West 57th St., N.Y., N.Y. 10019

American Shuffleboard Scoring Unit \$135, 2 Side Lights \$75; Combination \$195. Budge Wright's Western Distributors, 1226 SW 16th, Portland, Oregon 228-7565.

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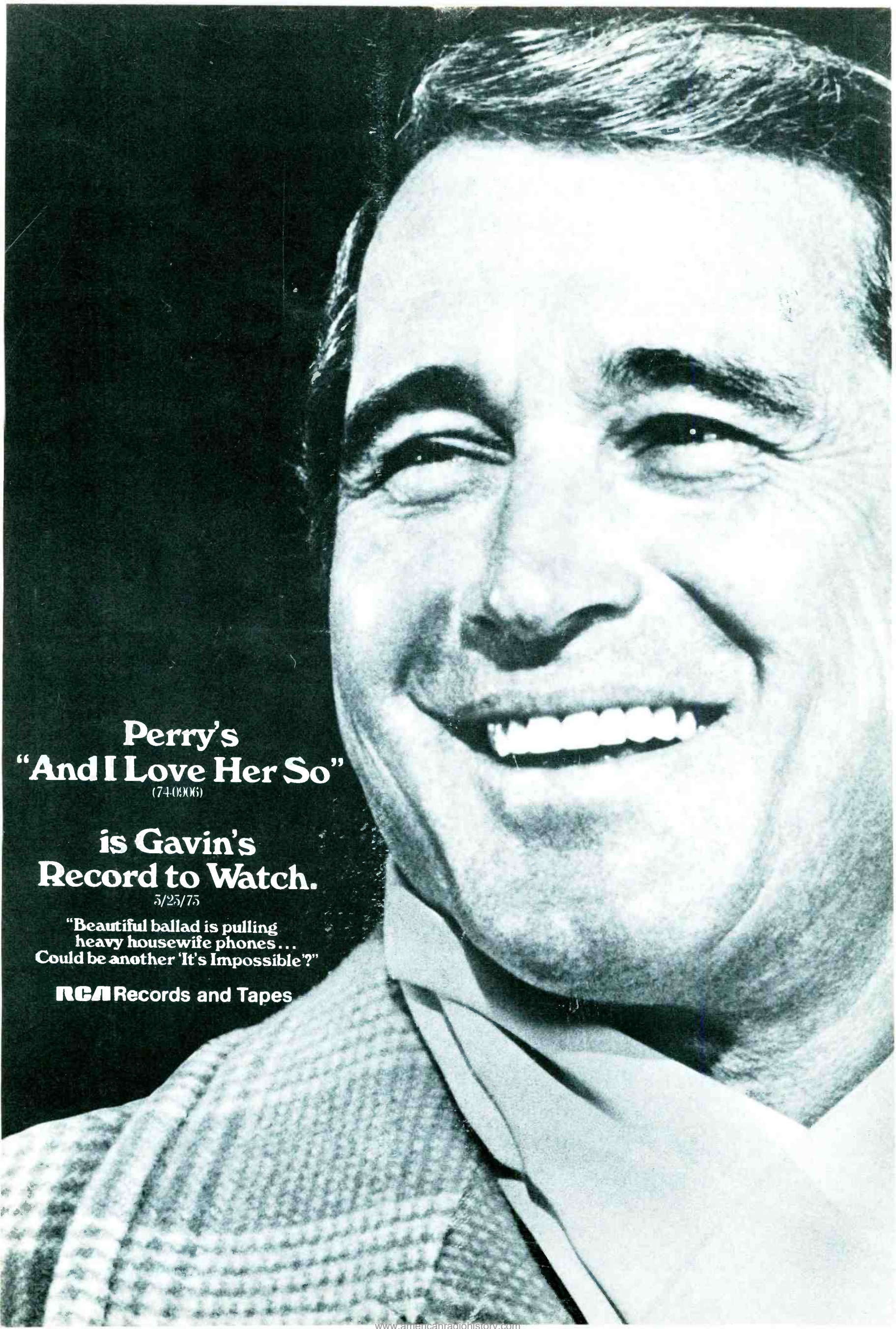
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