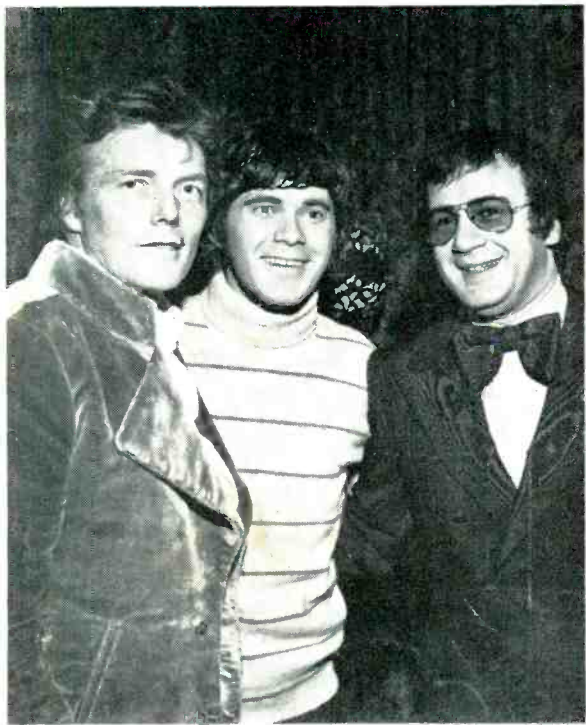


record world

Dedicated To
Serving The
Needs Of The
Music & Record
Industry



WHO IN THE WORLD



Above, Principles In The Re-signing of Crewe Label Star Oliver to Long-Term Pact: Bob Crewe, Chairman of the Board, Crewe Group of Companies; Oliver; And Rocco Sacramone, President. Story Appears This Issue.

February 28, 1970

75c

In the opinion of the editors, this week the following records are the
SINGLE PICKS OF THE WEEK



The Supremes, with new member Jean Terrell, come up with a goodie going "Up the Ladder to the Roof" (Jobete, BMI) (Motown 1162)



"Mighty Joe" (Skinny Zak, ASCAP), currently number one in Holland, is the potent follow-up to the Shocking Blue's smash "Venus" (Colossus 111).



The Archies are firmly in the hit record groove and "Who's Your Baby?" (Kirshner, BMI), written, of course, by Jeff Barry and Andy Kim, is another winner (Kirshner 5003).



The Beach Boys are back with the same magic sounds that made them famous. The new one is "Add Some Music to Your Life" (Brother, BMI) (Reprise 0894).



SLEEPER PICKS OF THE WEEK



Little Eva gives a dynamite performance on "Mama Said" (Ludix/Beetalbin, BMI) which will prove a profitable debut for both her, label (Spring 101).



"Sunrise Over Jamul" (Lizard/Bad Odds, ASCAP) by Janie is a powerful and moving piece of music. Produced by Richard Podolor (Ampex 21001).



Ronnie Dove bounces back with a beat beat "Chains of Love" (Shelby Singleton, BMI) that should have kids dancing—and buying—along (Diamond 271).



Turley Richards is an abundantly talented newcomer to the record scene. Dylan's "Love Minus Zero/No Limit" (Witmark, ASCAP) is his first song (Warner Bros. 7376).



ALBUM PICKS OF THE WEEK



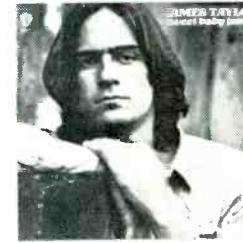
The Beatles reprise a number of singles that have never been included on albums here. "Hey Jude," "Lady Madonna," "Revolution," "Can't Buy Me Love" (Apple SW 385).



Marvin Gaye sings "How Can I Forget," "I Wish It Would Rain," "Yesterday," "Groovin'" and other tender, timely ballads buyers will like (Tamla TS 299).



Mac Davis, who was known as a songwriter until now, will henceforth be known as a songwriter-performer. "Song Painter" is a beauty bow (Columbia CS 9969).



James Taylor is off and running with "Sweet Baby James," his second album and his second tremendous success. Guy should wow masses (Warner Bros. WS 1843).

UNDERGROUND ASCENDING

INCORPORATING THE

MOOG VOGUE

Special
Section
This
Issue

NAM MYOHO RENGE' KYO

The Lighthouse plays for peace: "The Chant (Nam Myoho Renge' Kyo)" #47-9808.

The basic chant of the Shoshu Buddhist movement (meaning "the sound of the universe brings inner happiness and world peace"). A new musical sound for the Lighthouse, already picked by Gavin and the trade magazines. Getting airplay in New York, Los Angeles, Boston, Washington, D.C.—and that's just the beginning.



It's news when The Friends of Distinction release a new single. It's not news when it hits the charts.

Expect another smash with "Love or Let Me Be Lonely" #74-0319 with another fine production by Ray Cork, Jr. From their upcoming album, "Real Friends."



Henry Mancini: his sound is his signature again on "Theme from 'Z'!"

Single getting strong sales, heavy airplay in 12 major markets as film "Z" opens across America. Latest LP, "Six Hours Past Sunset," continues very well. Another Mancini plus: three Grammy Award nominations for "Love Theme From Romeo & Juliet."



One great thing about "Minnie's Boys" is that Jane just recorded a big song from it.

"He Gives Me Love" #74-0316 is one of those slow, burning ballads that could have been written just for Miss Morgan. (It's from the new play about the Marx Brothers.) Watch for her new album, too: "Jane Morgan In Nashville."

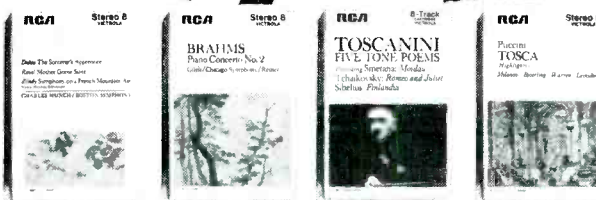
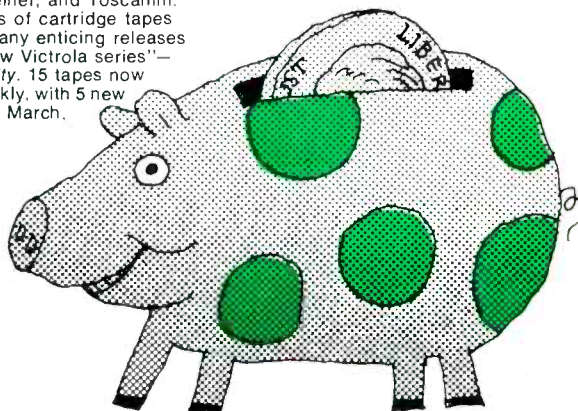


When was the last time "The Last Supper" broke you up? Welcome Ace Trucking Company.

Top improvisational comedy groups are as scarce as grass at a policeman's ball. The Ace Trucking Co. is one of America's best—and their new LP will cut across diverse consumer markets. You've seen them on the Tom Jones Show; they'll also be with Jones in Vegas and other choice places.

RCA Victrola: now, Stereo 8 classical Tapes bargain-priced for today's mobile market. \$4.95 suggested list price.

Great names in music, like Munch, Reiner, and Toscanini. "Collectors of cartridge tapes will find many enticing releases in (this) new Victrola series"—*High Fidelity*. 15 tapes now selling briskly, with 5 new releases in March.



This is Browning Bryant. He looks like the boy next door—but he sounds like the hottest new pop singer in America.

You may have seen this 14-year-old on the Kraft Music Hall. He'll be on The Ed Sullivan Show March 1, and starting April 22 at the Sands in Vegas. You'll be hearing plenty from him on RCA.

Meet your new dinner companion in the Empire Room of New York's Waldorf: Eddy Arnold.

If you're coming into Manhattan Feb. 23-Mar. 7, now you know where to take her 'til the wee small hours. Eddy's never sounded better—or more contemporary.



The newest things going on, are going on RCA Records and Tapes

RIAA Declares War On Tape Piracy

NEW YORK—RIAA has declared an all-out war on tape piracy and is mounting offensives from all sides.

Henry Brief, Executive Secretary of the organization, announced that RIAA is alerting manufacturers, publishers, NARM and the AF of M that their rights are being infringed significantly. He hopes to coordinate all future legal action.

One of the important new steps RIAA is taking is extending investigations to include distributors and dealers who handle pirated tapes. Brief said that to date only duplicators had been investigated. Dealers and distributors, he said, could just wait for a new supplier when one pirate was put out of business.

Among the statistics that RIAA has compiled concerning the extent of tape pirating is

the loose statistic that one out of every three tapes sold currently is a pirated tape. Last year's overall tape volume, he said, exceeded \$350,000,000, meaning that pirates siphoned off over \$100,000,000.

RIAA is also seeking state legislation in "as many important state jurisdictions as possible." Bills are currently before the Congressional houses of Texas and Arizona.

Brief expects increased inter-industry cooperation because of the healthy income pirates are taking. "It's relatively easy to duplicate tapes in basements," he said, "and then sell them at two dollars less than the suggested retail prices."

Some duplicators, he noted, make up custom tapes in bulk based on the top 100 charts in the trades.

Al Bell Heads Tape Counterfeiting Committee

NEW YORK — Scepter Records President Florence Greenberg held a meeting last week (18) for members of the industry to discuss possible action on stymying tape counterfeiting.

At the meeting's conclusion Stax' Al Bell was named to head an investigating committee.

Sean Downey, a Washington representative for several industries, proposed a committee of industry leaders that would initiate legal measures.

Suggestions included legislation making tape counterfeiting a criminal act punishable by 10 years imprisonment. It was also suggested that a stamp be designed for tapes.

Massachusetts Senator Ted Kennedy is known to be interested in such a bill.

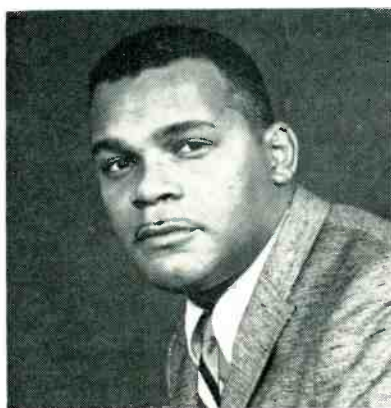
Present at the meeting, among others, were Al Berman of the Harry Fox office, Dave Rothfeld of Korvette's and representatives of the three trade magazines.

Davis Brunswick VP

NEW YORK—Nat Tarnopol, Executive Vice President of Brunswick Record Corporation, announces the appointment of Carl Davis as Vice President of Brunswick Record Corporation. Davis' appointment was approved at the last Board of Directors meeting held in New York City last month.

Davis was originally appointed to Brunswick by Tarnopol in 1967 as an independent producer. His consistent success with hit product lead to his appointment as Director of A & R for Brunswick a year later.

During that time Davis has introduced such stellar artists as Barbara Acklin, Young Holt Unlimited Chi-Lites and the Artistics to name a few. He also supervised the recordings of such names as Jackie Wilson and Gene Chandler.



Carl Davis

His new appointment comes in the midst of tremendously increased activities on Brunswick: "24 Hours of Sadness" by the Chi-Lites, "Funky Chicken" by Willie Henderson, "Just Another Heartache" by the Artistics and "Someone Else's Arms" by Barbara Acklin.

RCA Re-aligns Specialized Music Product Centers Announced with Directors

Norman Racusin, President of RCA Records, announces a major streamlining and strengthening of its organization under the direction of Rocco Laginestra, Executive Vice President. "These changes," Racusin said, "are designed to meet the growing complexities and ever-accelerating changes in the music business in the '70s."

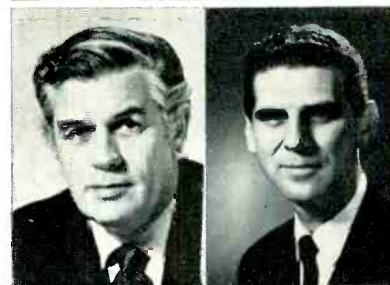
In detailing the changes, Laginestra announced the creation of a new position of Division Vice President, Planning, and the institution of major product centers, each of which will have a director who will bear total responsibility for conception, creation and merchandising of product.

Named by Laginestra to the new position of Division Vice President, Planning, was Irwin Tarr, formerly Division Vice President, Marketing. Laginestra described the position as "a broad scope planning function geared to modern

(Continued on page 68)



Irwin Tarr Jack Burgess



Harry Jenkins Joe D'Imperio



Peter Dellheim Buzz Willis

Taylor Forms CTI Records

NEW YORK — CTI Records, headed by Creed Taylor, has announced its initial releases. The company is marketing two lines of albums, the 1000 series (list price \$4.98) and the 6000 series (\$5.98).

CTI Productions has had an exclusive agreement with A&M

Records over the past two and one half years. Products of that association included releases by Quincy Jones, George Benson, Paul Desmond, Nat Adderley and the gold "Day In the Life" album by Wes Montgomery.

(Continued on page 68)

Oscar Nominations In

HOLLYWOOD — The Oscar nominations were announced last week.

Nominated for best song are: "Come Saturday Morning" from "The Sterile Cuckoo," music by Fred Karlin, lyrics by Dory Previn; "Jean" from "The Prime of Miss Jean Brodie," music and lyrics by Rod McKuen; "Raindrops Keep Fallin' on My Head" from "Butch Cassidy and the Sundance Kid," music by Burt Bacharach, lyrics by Hal David; "True Grit," music by Elmer Bernstein, lyrics by Hal David.

(Continued on page 68)

Chess Distribs GRT

Chess Records has taken over the distribution of the GRT label line nationally.

Jobete Sues CBS

DETROIT — Evidently as part of BMI's offensive against CBS' refusal to sign a new contract, Jobete Music is suing CBS for compensatory and punitive damages over the use of "You Made Me So Very Happy" on Red Skelton's TV show Jan. 6.

The copyright infringement suit was filed last week.

It's expected that various suits will be brought around the country as CBS and NBC continue to use BMI songs and scores. Nashville, of course, looks like a prime target, since so many country music copyrights are held there.

Nat'l Sound Marketing Formed As LP, Tape Sales Force

NEW YORK — Paul Adams has organized National Sound Marketing to serve as a country-wide sales force to supplement album and tape merchandising for small independent companies.

"We expect," Adams told **Record World** last week, "to give the independent the kind of sales force he alone couldn't support. It is impossible nowadays to sell exclusively over the telephone."

For tape Adams is currently representing SSS, Jubilee, Star-day, Musicor and budget line Musico, Fiesta, Delta, Seeco, Ethnic Tapes and Thunderbird.

For albums he is representing Musicor and Musico, Jubilee, Gamble, Delta, Nashville,

Glad-Hamp, Hickory and Thunderbird.

Representatives for the two-month old firm include Eddie Saucier in Boston, Andrew Danzico and Ralph Auletta in New York, Dave Zecha in Baltimore, Jack Wall in Atlanta, Dennis Staub in Miami, Ray Miller in Nashville, Dave Gibson in Dallas, Bob Ballard in Oklahoma City, Norman Harmon in St. Louis and Charles Ryck in Cleveland.

Adams expects to have a complement of 25 salesmen within the next few weeks.

"Our sales in the first weeks," Adams said, "have far exceeded our projected figures."

Prior to forming National Sound Marketing, Adams had been with Capitol and ITCC.

Shaw Stax Ad, Creative Dir.

Al Bell, Executive Vice President of Stax Records, announces the appointment of Lawrence C. Shaw, Jr. as Advertising and Creative Director of Stax Record Company. Born in Memphis, Shaw is returning after a 17-year stint in Chicago.

A pioneer in the establishment of the first black-owned and operated national account-billing advertising agency, Vince Cullers Advertising, Inc., Chicago, Shaw was the agency's first Art Director.

His most recent position with Vince Cullers was that of Broadcast Director, where he produced such radio commercials as "The Bold Soul In The Blue Dashike" for Newport cigarettes and "Wantu Wazuri

Beautiful People" for Johnson Products Company's Afro Sheen.

A graduate of Illinois State College, Shaw studied visual communications at the Design Institute of Illinois Institute of Technology and the Chicago Art Institute.

He coordinated SCLC's Operation Breadbasket's School of Afro-American Thought and lectured at Chicago's Central "Y" College where he served on the Curriculum Development Advisory Board and directed an Afro-American studies program.

Shaw will continue to serve as Director of Advertising and Communications for SCLC's Operation Breadbasket.

Dunhill's New Sales Structure

Jay Lasker, President of Dunhill Records, has announced the new sales executive structure of the company.

Marv Helfer, Executive Director of National Sales and Merchandising, heads the sales force with Dennis Laventhal overseeing national sales. Joe

Carbone will function as East Coast Sales Manager; Marty Hirsch, Midwest Sales Manager; and Julie Zimand operating as West Coast Sales Manager. All group sales managers will report directly to Laventhal with Helfer heading the overall operation.

Immediate Sets LP, New Distributors

On Feb. 27 Immediate Records is releasing its third album since going independent.

Entitled "Anthology of British Blues Volume 1," the album contains tracks by Eric Clapton and Jimmy Page, Rod Stewart, Jo-Ann Kelly and Jer-

emy Spencer of Fleetwood Mac performing as Earl Vince and the Valiants.

Immediate has completed further distribution arrangements with H. W. Daily, Inc., Houston, Texas, and Big State Distributors, Dallas, Texas.

Maduri, Scheer Join Kapp

Two major appointments were made this week by Kapp Records, which added a key executive on each coast, reports Johnny Musso, General Manager of the label.

To head up national promotion at Kapp's newly opened Hollywood offices, Carl C. Maduri joins the company following a four-year tenure as Midwest Regional Promotion Director of Warners/Reprise. Simultaneously, in New York City, Leonard Scheer who served MGM Records as Director of Marketing, Sales and Distribution, now joins Kapp as National Sales Manager. The assignments follow close on the heels of the recent addition of

(Continued on page 14)



Carl C. Maduri



Lenny Scheer

Weinberg CGC Sales Mgr.

Bob Weinberg has been appointed National Sales Manager for CGC Records, according to Vito Samela, Vice President and General Manager.

Weinberg has moved into the firm's New York headquarters from Chicago, where he had been operating as Midwest Regional Manager. Prior to his association with CGC, Weinberg had been a branch manager for Liberty in both Cleveland and Chicago. Named to replace Weinberg in the midwest slot is Jack Leiner.



200 W. 57th St., New York, N. Y. 10019
Area Code (212) 765-5020

Publisher
BOB AUSTIN

Editor-in-Chief
SID PARNES

Vice President, Advertising
JOE FLEISCHMAN

Doug McClelland Editor
Dave Finkle Associate Editor
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Kal Rudman Contributing Editor
Susan Cooper Circulation
Larry Newman Art Director

Spence Berland Advertising Sales

West Coast
Jack Devaney
West Coast Manager
Ron Baron
Assistant Manager
6290 Sunset Blvd.
Hollywood, Calif. 90028
Phone: (213) 465-6179

Eddie Briggs Country Report
45-10 No. Arthur
Fresno, Calif. 93705

Nashville
John Sturdivant
Southeastern Manager
Chuck Neese
Southeastern Editor

Red O'Donnell Nashville Report
806 16th Ave. So.
Nashville, Tenn. 37203
Phone (615) 244-1820

Latin American Office
Tomas Fundora
Manager
Raul Lemes
Assistant Manager
3140 West 8th Avenue
Hialeah, Fla. 33112
(305) 887-8312
(305) 821-1230 (night)

England
Jean Griffiths
Flat 1, Noblefield Heights,
London, N.2, England
Phone: 01-348-2478

Continental Editor—Europe
Paul Siegel

George LeVay Associate Editor
Henno Lohmeyer Associate Editor
Tauentzienstrasse 16
1 Berlin 30, Germany
Phone: Berlin 2115914

Italy
Hara Mintangian
Piazza Republica 19, Milan, Italy

France
Gilles Petard
8, Quai de Stalingrad
Boulogne 92, France

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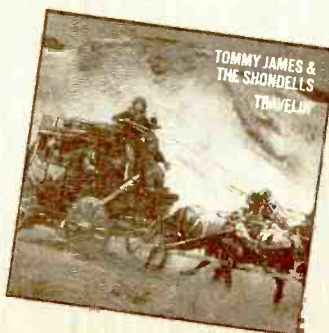


The James boys are at it again.

Tommy James & The Shondells

"Gotta Get Back To You" R-7071

A big hit single from their forthcoming album.



ON ROULETTE RECORDS



Crewe, Oliver In Long-Term Renewal

Crewe Records has just signed its international recording star, Oliver, to a long-term renewal contract, according to a joint announcement by Neil Galligan, VP, A&R, CGC Records, and Bill Cash, manager of Oliver.

Oliver has just completed recording his second LP for Crewe Records as well as a single due for rush release late in February.

Commenting on the signing, Rocco Sacramone, President, Crewe Group of Companies, took special note of Oliver, the person as well as Oliver the artist. He said, "We have seldom worked with an artist who shows Oliver's overall sense of cooperation and involvement with his own career. I don't think there's any place in the world where Oliver wouldn't go in order to participate in special promotions and appearances to further his career with Crewe Records. He shows a very special interest in developing close working relationships with not only all of our home office people, but with our distributors and licensees throughout the world as well. We are delighted to have Oliver with us under this new long-term arrangement."

Oliver's awareness of the important record company role was highlighted by a recent flying trip to Madrid. In the Spanish capital, he took part in a major television exposure arranged by the record company, Ekipo, and also engaged in ceremonies kicking off a special contest to find a "Jean" from Spain. The winning girl who will be named "Miss Jean" of Spain, in connection with Oliver's recording of "Jean," will be flown to America for a round of promotional doings as the guest of Oliver and Crewe Records. During the visit to Madrid, the young star was accorded the V.I.P. treatment wherever he went, and was, on several occasions, mobbed by fans.

Just prior to the Spanish safari, Oliver was in London to tape appearances on both the Tom Jones and the Engelbert Humperdinck ABC-TV shows, for airing this month. Immediately following these guest appearances, he flew on to Cannes, where he enjoyed a personal triumph as a star performer on the grand opening international gala of the MIDEM Convention. He repeated his success the following night during a special champagne supper and gala staged by Crewe Records for

more than 400 guests at La Salle des Ambassadeurs in the Cannes Casino.

Upcoming on the Oliver schedule now is a world-wide tour of concert and TV appearances, commencing March 16 in England. There he will participate in a series of non-stop press meetings and TV dates in conjunction with the release there of "Jean," on Crewe Records, distributed there by Pye.

Oliver will also visit Italy, France and Germany during this tour and will re-record "Jean" in Italian, French and German. From March 23 to April 7, he'll be on tour for major dates in Australia and from there will fly directly to Japan for additional dates, in his first visit to that country.

Almost immediately after returning to the states, Oliver will open a three-week stand at the swank Westside Room of the Century Plaza Hotel in Los Angeles May 3. From June 4 to 24 he'll be appearing at the Fairmount Hotel, San Francisco, and later this year he'll play a debut date at the Riviera Hotel, Las Vegas. He has also been booked for the Blossom Music Festival in Cleveland during the early summer and for the Saratoga Performing Arts Festival in August.

Further in the future are plans for both major television exposure and feature film work for Oliver, according to manager Cash. A network TV special headlining the young star is in the works now, for probable airing next fall. A motion picture deal is also in active negotiation, Cash said, with the start of filming possible as early as the end of this year.

Abramson Promo Post At Command / Probe

NEW YORK — Joe Carlton, VP and General Manager of Command/Probe Records, announces the appointment of Rick Abramson as National Promotion Manager for both labels.

Abramson, previous to his Command/Probe appointment, was a field promotion man with Heritage and Colossus Records. During his 18 month tenure there he worked on records by Bill Deal & the Rhondells, Shannon, Shocking Blue and the Tee Set.

ABC Music Swinging Reveals GM Christopher

NEW YORK—The ABC Music Publishing Companies (Ameco, Pamco, Porgie and Westpar) are swinging in many areas these days, General Manager Don Christopher told *Record World* last week.

Of special interest to Christopher right now is movie music. ABC Films has set for release this spring and summer the following major motion pictures: "Jenny," Marlo Thomas' first starring feature, with music by Michael Small; "How Do I Love Thee?," starring Jackie Gleason, with, said Christopher, "two beautiful songs by Randy Sparks, who wrote and scored the movie, the title tune and one called 'All the Simple Pleasures'; "Lovers and Other Strangers," with Anne Jackson and Gig Young, score by Fred Karlin; and "A Last Valley," Michael Caine starrer, with John Barry scoring.

"There's a lot of money to be made in picture music," Christopher continued, "and now that ABC is really into it with these important productions, we can really start exploiting some great material."

ABC Music also has a number of singles currently, such as "But for Love," by the Cascades; "There You Go," the Frummo; "Yukon Railroad," the Nitty Gritty Dirt Band, with oldies such as "Twilight Time"—out by Gene Pitney—starting to be recorded again.

ABC also publishes B. B. King's material, including "Just a Little Love" and "Why I Sing the Blues."

Christopher, who has a Masters in Theater Arts from Carnegie Tech, added, "As soon as I can, I want to start listening to Broadway and off-Broadway scores, too."

Adding Writers

Christopher further noted that three new staff writers have been added in Los Angeles, Ken Loggins, Linda Laurie and Steve Barton. "We're looking for new writers for the Eastern area as well, and I'm negotiating now for several new ones," he went on. The firm is represented on the Coast by Mike Daughtry, and in Nashville by Pat Nelson.

The executive mentioned that Larry Newton, President of ABC Records and Publishing, and Dave Berger, VP, International Affairs, both returned from the recent MIDEM

with several foreign deals, "and we'll be going more heavily into foreign publishing."

—Doug McClelland.

London Preps Mantovani Month

London Records this week will launch the 19th annual "March Is Mantovani Month" promotion, incorporating a new LP, "Mantovani Today," plus a continuing effort on the enormous Mantovani catalog which now numbers 52 albums.

According to Herb Goldfarb, London's National Sales and Distribution Manager, the Mantovani effort is the longest-running consecutive annual campaign for an individual record artist in the history of the industry. The drive, which brings into play London's entire staff of home office as well as regional and district sales and promo execs, incorporates a colorful array of merchandising aids, including display pieces, slicks, mini-cover glossies, special Mantovani catalog order pads and ad mats for local newspaper advertising. Beyond this, unusually broad distribution of promotional copies of the new "Mantovani Today" LP is in the works.

Mantovani concluded his 14th annual two-month tour of the United States just last December and is already in line for a record-breaking 15th annual tour, commencing next September.

'Mahagonny' Meet



Atlantic President Ahmet Ertegun (right) and Executive VP Jerry Wexler (left) met at the Atlantic offices to discuss the musical "The Rise and Fall of the City of Mahagonny" with Carmen Capalbo. Capalbo and Abe Margolies are presenting the show in association with Atlantic. Atlantic has the original cast recording rights. "Mahagonny," opens off-Broadway at the Anderson Theatre on New York's East Side March 10. Barbara Harris, Estelle Parsons and Mort Shuman star.

EDISON LIGHTHOUSE

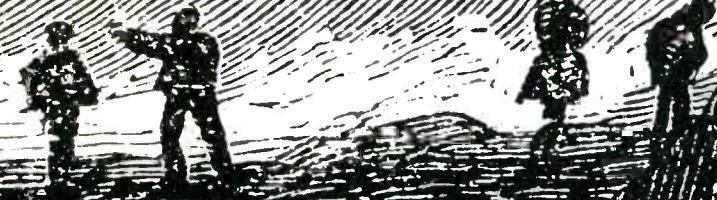
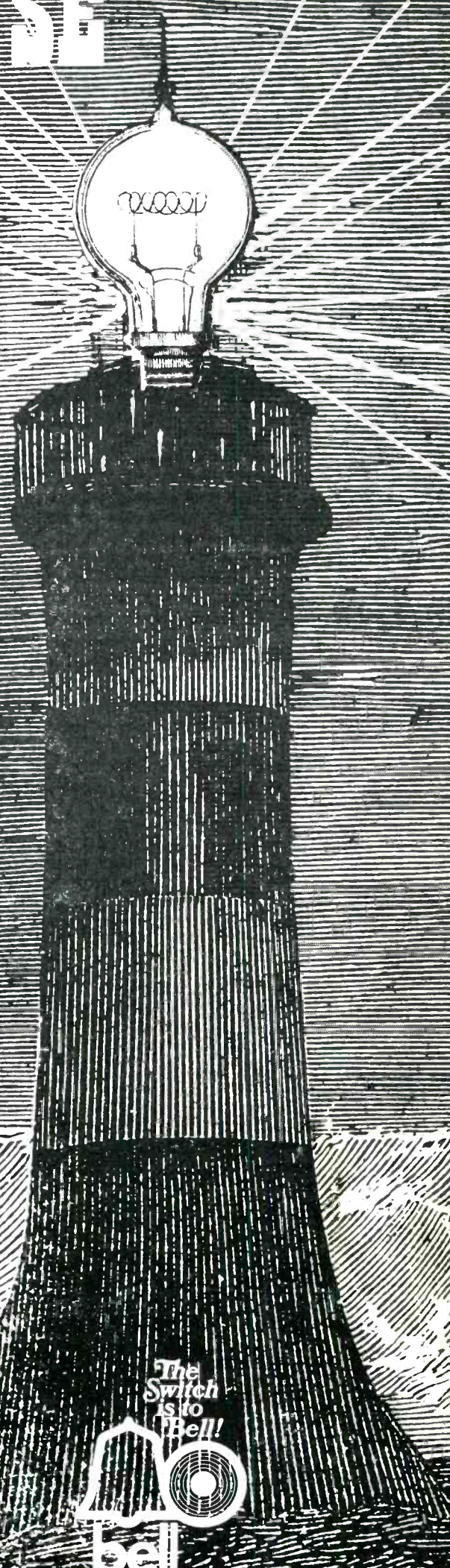
Has A Better Idea!

LOVE GROWS

(WHERE MY ROSEMARY GOES)

BELL SINGLE 858

Produced by Tony MacCaulay
For Mustard Record Productions



The
Switch
is to
Bell!



BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

Single Reviews

Songs of the Week

PEARL BAILEY—Project 3 1376.

APPLAUSE (Morris, ASCAP)
WHEN THE WORLD WAS YOUNG (Criterion, ASCAP)

Pearl, on a new label, sounds charming, magnificent, as talented as usual.

★★★★★

JAYE P. MORGAN—Beverly Hills 9344.

APPLAUSE (Morris, ASCAP)
WHAT ARE YOU DOING THE REST OF YOUR LIFE (United Artists, ASCAP)

A first-rate Ron Kramer production of the Broadway musical theme song. Should win applause.

★★★★★

MARILYN MAYE—RCA—0318.

APPLAUSE (Morris, ASCAP)
SHOW ME WHERE THE GOOD TIMES ARE (Volando, ASCAP)

This is a pleasant Jim Fogle song production from the forthcoming Broadway musical of the same name.

TOM FOY—Mercury 73201.

ICHABOD SUNSHINE (Twenty Ninth Street/Catalogue, BMI)

SATISFACTION OF A MAN (WHO'S UPSIDE DOWN) (Twenty Ninth Street/Catalogue, BMI)

This is a superb driving rock item that will be a smash wherever it's played. Heavy.

★★★★★

KOOL & THE GANG—De-Lite 525.

KOOL IT (HERE COMES THE FUZZ) (Stephanye/Delightful, BMI)

CAN'T STOP (DOING IT TO YOU) (Stephanye/Delightful, BMI)

From the "Kool and the Gang" group comes another R&B instrumental groover.

★★★★★

VISITORS—Dakar 613.

I'M GONNA STAY (Dakar, BMI)
LONELY ONE—ONLY SON (Dakar, BMI)

A remarkable record, produced by Willie Henderson and arranged by Tom Washington.

★★★★★

LELAND SCOTT—Decca 32642.

NO WAY TO GET YOU (Warner-Tamerlane, BMI)

The man who made "Little Children" strikes again with a moving, up-tempo love ballad.

★★★★★

MARTHA REEVES AND THE VANDELLAS—Gordy 7098.

LOVE, GUESS WHO (Jobete, BMI)
I SHOULD BE PROUD (Jobete, BMI)

This really does sound like a winner for the Vandellas.

★★★★★

ROBIN McNAMARA—Steed 724.

LAY A LITTLE LOVIN' ON ME (Unart, BMI)
I'LL TELL YOU TOMORROW (Unart, BMI)

Co-written and produced by Jeff Barry, this is a likely top tenner. Right on, Jeff!

★★★★★

VENTURES—Liberty 56153.

SWAN LAKE (Tridex, BMI)
EXPO SEVEN O (Tridex, BMI)

The perennial instrumental sellers offer another infectious guitar tune.

★★★★★

CHARLIE RICH—Epic 10585.

JULY 12, 1939 (Gallico, BMI)

This is a splendid country-flavored track from one of the true greats of our time.

FRIENDS OF DISTINCTION—RCA 0319.

LOVE OR LET ME BE LONELY (Porpete, BMI)
GENERATION (Black Artists, BMI)

This is a dynamite, soul-edged number which will once again take the group to the top.

★★★★★

GEORGE BAKER SELECTION—Colossus 112.

PRETTY LITTLE DREAMER (BMI)
LITTLE GREEN BAG (BMI)

This sounds like another winner for Jerry Ross. From Holland again and groovy.

★★★★★

FIVE STAIRSTEPS—Buddah 165.

DEAR PRUDENCE (Maclen, BMI)

This is an interesting change of pace for the group, an inventive interpretation of the Beatles song.

★★★★★

GARY PUCKETT & THE UNION GAP—

Columbia 45097.

LET'S GIVE ADAM AND EVE ANOTHER CHANCE (Press, BMI)

This endless hit-making group will score again with this latest Top 40er.

★★★★★

BUOYS—Scepter 12275.

TIMOTHY (Plus Two, ASCAP)
IT FEELS GOOD (Drucker, BMI)

This is an interesting new group which might just make it.

★★★★★

ROSS CARNEGIE—El Con 50.

EBB TIDE (BMI)
THE KID (BMI)

Along with his Hammond Organ and band, Ross does it up nicely. A winner here.

★★★★★

ALLMAN BROTHERS—Capricorn 8003.

BLACK HEARTED WOMAN (No Exit, BMI)
EVERY HUNGRY WOMAN (No Exit, BMI)

The exciting swamp music group will prove a big progressive sliver.

★★★★★

BILL DEAL—Heritage 821.

NOTHING SUCCEEDS LIKE SUCCESS (Saturday, BMI)

Mr. "I've Been Hurt" gets it on again. Another one-sided smash for the rocker.

★★★★★

BEE BEE BUTLER—SMC 110.

SWEET SWEET LIFE (Artistic, BMI)

I CAN'T STAND ANOTHER HURT (Merrimac, BMI)

This is a groovy R&B side which could well become a hot chart item. Sweet, sweet.

★★★★★

SPINNERS—VIP 25054.

MESSAGE FROM A BLACKMAN (Jobete, BMI)
(SHE'S GONNA LOVE ME) AT SUNDOWN (Jobete, BMI)

This is a powerful and meaningful slice of soul which will rise fast.

★★★★★

MANHATTANS—De Luxe 115.

IT'S GONNA TAKE A LOT TO BRING ME BACK (Zira, BMI)

This is a hot little number with a fine dance rhythm and a lot of soul.

★★★★★

UNIQUES—Paramount 0017.

EUNICE (Gallico, BMI)
NO ONE BUT YOU (Gallico, BMI)

The group lives up to its name and give a driving, excellent performance here.

★★★★★

RED EYE—Pentagram 202.

MISSISSIPPI STATELINE (Dimension, BMI)
199 THOUGHTS TOO LATE (Dimension, BMI)

Here's an attractive groove, produced by Al Schmitt for Schmitt-Douglas productions.

EVIE SANDS—A&M 1175.

BUT YOU KNOW I LOVE YOU (Tro-First, BMI)
MAYBE TOMORROW (Fox Fanfare, BMI)

Young star Evie sounds fine as she updates the First Edition's hit of the 1960s.

★★★★★

PHYLLIS SMITH—Yew 1003.

I NEED SOMEBODY TO LOVE (Saravan, BMI)
THE FEELING IS GONE (Jobete, BMI)

This is a splendid R&B entry that is likely to climb the chart stealthily.

★★★★★

RADARS—Yew 1004.

FINGER LICKING CHICKEN (Bones, BMI)
SOUL SERENADE (Kilyn, BMI)

Here's a super goodie slice of soul bound to get some attention wherever played.

★★★★★

THE SEVEN—Thunderbird 527.

SONG (Tupper, BMI)
HEAT WAVE (Jobete, BMI)

Here's a groovy side. It's a Sounds That Sell Ltd. production by Mr. Scheur.

★★★★★

JOE JEFFREY—Wand 11219.

MY BABY LOVES LOVIN' (Cookway, PRS)

THE CHANCE OF LOVIN' YOU (Wednesday Morning, BMI)

The "Pledge of Love" singer sings on with another pledge; sales. A goodie.

★★★★★

RANDY HART—Brunswick 755432.

EXCUSE ME (Dakar/BRC, BMI)
THE OTHER ONE (Dakar/BRC, BMI)

This is a spicy bit of soul which might prove a fine R&B hit. A goodie.

★★★★★

SHELIA ANTHONY—Buttercup 007.

WOMAN TO WOMAN (Razzle Dazzle, BMI)
LIVIN' IN LOVE (Razzle Dazzle, BMI)

Sheila sounds fine in this winner arranged and produced by Teddy Randazzo.

★★★★★

SWAMP DOGG—Canyon 30.

MAMA'S BABY-DADDY'S MAYBE (Roker, BMI)
SAL-A-FASTER (Williams/No Exit/Roker, BMI)

This is an interesting and unusual track from the LP, "Total Destruction to Your Mind."

★★★★★

QUINCY JONES—A&M 1163.

KILLER JOE (Andante, ASCAP)
MAYBE TOMORROW (Fox Fanfare, BMI)

The up-and-coming soundtrack writer sounds fantastic on this track from his current album.

★★★★★

SYNDICATE OF SOUND—Buddah 156.

BROWN PAPER BAG (Duane, BMI)
REVERB BEAT (Duane, BMI)

A solid, dynamic crescendo-building number which might go all the way.

★★★★★

COUNTRY COALITION—Bluesway 61034.

TIME TO GET IT TOGETHER (Pequod/EPI, ASCAP)
HOW DO I LOVE YOU (Pamco, BMI)

This record is bound to happen. It was produced by Bob Todd and Enith International Productions.

★★★★★

STEVE MASON—Decatur 4.

I'M THROUGH WITH LOVE (Robbins, ASCAP)
I'M HAPPY JUST THE SAME (Decatur, ASCAP)

Steve gives a knock-out vocal here and heads for his first single success.

A NEW SOUND FROM
RONNIE DOVE



"CHAINS OF LOVE"

DIAMOND D-271

A JERRY ROSS Production

Arranged by CHUCK SAGLE



SHELBY SINGLETON MUSIC, INC. AND AFFILIATES, NASHVILLE, U.S.A.

ARIZONA

MARK LINDSAY—Columbia CS 9986.

The Raider avers in his liner notes that he's always liked all kinds of music. Ergo the extension here from rock to pop singing. His "Arizona" is included, needless to say, with "First Hymn from Grand Terrace," "Something," "Leaving on a Jet Plane."

★★★★

THE WEAVERS ON TOUR

Vanguard VSD 6537.

How refreshing it is to have the uncomplicated sounds of the Weavers back now that folk is threatening to become overly-cluttered. Vanguard has electronically re-processed these old cuts and re-released them. There are 21 classics here.

★★★★

MOUNTAIN CLIMBING

MOUNTAIN—Windfall 4501.

Leslie West and his friends Felix Pappalardi (the renowned producer-performer), Corky Laing and Steve Knight play top-grade hard rock here. What they do with electrified instruments is just what the young crowd likes to hear.

★★★★

WHAT I DID ON MY VACATION BY JOEL VANCE
Cadet LPS 325.

Joel Vance, a new discovery with a sly-but-shy (and vice versa) singing style, ought to become an instant favorite with blues fans. He and a funky back-up group make the most of oldies plus some newbies by the Vance boy himself. Jubilant.

★★★★

JAMUL

Lizard A 20101.

Gabriel Mekler produced this hard rock (laced with country) package under his deal with Ampex. (Lizard is Mekler's label.) The underground buyers will be the first to latch onto the heavy cuts. Jamul is a city that actually exists. Now it's a sounds too.

★★★★

TOM RUSH

Columbia CS 9972.

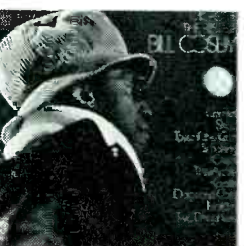
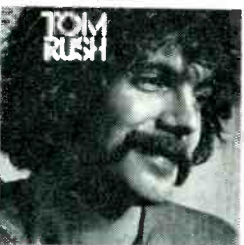
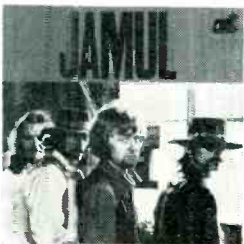
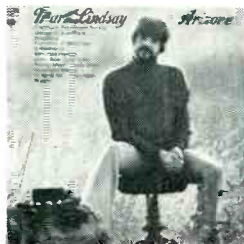
Away from the scene a while, Tom Rush has just come up on the Midnight Special. He's brought a satchel of new tunes with him and a few friends. "Driving Wheel," the opening ditty could be a big single. All cuts are juicy.

★★★★

MORE OF THE BEST OF BILL COSBY

Warner Bros. 1836.

Bill Cosby, who has become an institution faster than any other comedian of the last 10 years (with the possible exception of Woody Allen), reprises "Conflict," "Shop," "Toss of the Coin," "Oops," "The Apple," "Karate," "Dogs and Cats," "Hofstra," "Two Daughters."



JUDY GARLAND COLLECTOR'S ITEMS (1936-1945)

Decca DEA 7-5.

Although many memorial albums have been released since Judy Garland's death, this two-record set (along with Columbia's re-release of "A Star is Born") is the most important. It contains early Garland versions of songs not ordinarily associated with the peerless star. Miles Kreuger liner-noted and probably chose as well.

★★★★

GREATEST MOMENTS WITH THE TOKENS

B. T. PUPPY—BTPS 1012.

Some new moments, some old, all good. The sides range from one of the Tokens' greatest singles, "He's in Town," to James Taylor's "Carolina on My Mind." The talented Tokens have written most of the ditties themselves. Up-to-the-moment hit sounds from the boys.

★★★★

THE MANY GROOVES OF BARBARA LEWIS

Enterprise ENS 1006.

Barbara Lewis is growing. And that is really saying something. Because how do you get better than great. However you do it, she's doing it. Her "Windmills of Your Mind" is worth the price of the album. Buyers will eat it all up.

★★★★

WONDERFUL WORLD, BEAUTIFUL PEOPLE

JIMMY CLIFF—A&M SP 4251.

Jimmy Cliff does some spritely songs with a Jamaican flavor — could be the first inroads of reggae. Whether or not, Jimmy's "Wonderful World, Beautiful People" is included with a clutch of other tunes the lad wrote himself. Fun disk.

★★★★

UP FROM GEORGIA

CHARLIE BROWN—Polydor 24-4014.

Fellow came up from Georgia via a country road with occasional detours through R/B land. Charlie did most of the writing himself and, although the supporting musicians aren't identified, their spice brings out all the flavor in Brown's songs.

★★★★

RAMSEY LEWIS, THE PIANO PLAYER

Cadet LPS 836.

Big, big productions here from Ramsey. Less jazzy—much less—than usual, and very grand. Rippling playing that will enchant buyers in all walks of listening. Melodies are "Golden Slumbers," "Everybody's Talkin'," "Didn't We."

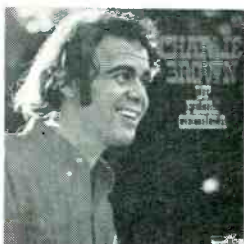
★★★★

THEM

Happy Tiger HT 1004.

It's been a while since Them first burned up the stateside trails. On this new album they're into something new and something old. Buyers will probably pay most attention to "Nobody Cares," "Memphis Lady" and "I Keep Singing."

(Continued on page 12)



NILSSON SINGS IT NEWMAN WROTE IT

LSP-4289

RCA
LSP-4289

VICTOR
STEREO

NILSSON SINGS NEWMAN



TORRENCE DREW IT RCA SELLS IT



**WE ALL HOPE YOU'LL ENJOY IT NILSSON SINGS NEWMAN
LSP-4289/P8S-1539**

Record World Album Reviews

(Continued from page 10)

THE SEVEN DEADLY SINS

PLUS—Probe CPLP 4513.

An intriguing album with strong religious overtones. Secular and clerical music is increasingly being joined by rock musicians and here's an example of one of the most successful and promising couplings. Group plays and writes well.

★★★★

THE RATIONALS

Crewe CR 1334.

Some Detroit sounds here. And that means tight, taut, gritty, city, nervous. These fellows deserve as many listens as they can get. They're ripe for the underground consumers and the over-ground groovers as well. Some new, some old stuff.

★★★★

PERCY MAYFIELD SINGS PERCY MAYFIELD

RCA LSP 4269.

Blues in various shades of blue from Percy Mayfield on this first album from RCA. As the album title states straight out, all the songs are Percy's and he proves to be their best interpreter. Should find buyers in many markets.

★★★★

I'M A LOSER

DORIS DUKE—Canyon 7704.

An impressive first album from a new soul singer. Doris gets way into her modern torch songs. Any one of the sides here could step out as a powerful single. "He's Gone," "Feet Start Walking," "I Don't Care Anymore."

★★★★

FESTIVAL OF LIVE PERFORMANCES

IKE & TINA TURNER—Kent KST 538.

After paying their dues, and it was a large amount, Ike and Tina are finally full-fledged members of the hot artist organization. All these sides were recorded live and some will say that's the only way to enjoy the sizzling duo and their lkettes.

★★★★

WALK ON BY

THE WILDARE EXPRESS—Brunswick BL 754162.

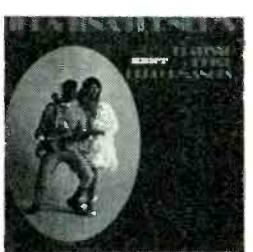
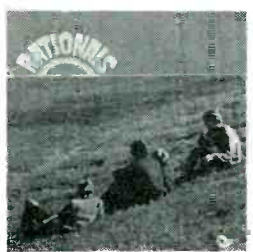
Here are a couple of guys who lay it down on organ, drum and a few other instruments. It's jazz with a large dollop of funk. The songs include "Walk On By," "Jimmy Mack," "Why Am I Treated So Bad?" "Music to Watch Girls By."

★★★★

ROCK BEGINS VOLUME 1

VARIOUS ARTISTS—Atco SD 33-314.

The Chords, Joe Turner, LaVern Baker, Ray Charles, Bobby Darin, the Coasters, the Drifters, the Clovers, Clyde McPhatter and Ruth Brown sing out from the Atlantic/Atco vaults. This is how it all started for those with bad memories. Great album and start of great series.



MORE GOLDEN GREATS

THE VENTURES—Liberty LST 8060.

Themes the Ventures have made famous and a few that other groups had something to do with. When you stop to think of it, the Ventures have an amazing track record. This package looks to be no let-up in their endless chain of hits.

★★★★

FOREST

Harvest SKAO 419.

These three fellows think of themselves as minstrels and indeed they are—minstrels with plugs and sockets. Very different sounds, very distinctive and very promising. Their singing is light as gossamer, their playing as well.

★★★★

ROCK N' ROLL JUKE BOX

VARIOUS ARTISTS—Era HTE 806.

Richard Berry, Sandy Nelson, Preston Epps, the Innocents, the Teddy Bears, Ketty Lester, the Beach Boys, Dorsey Burnette, the Fendermen, the Castells, the Jaguars, Chris Montez are all represented here doing great oldies.

★★★★

HERE IN THE LAND OF VICTORY

REX HOLMAN—Pentagram PE 1001.

A new solo troubador is ambling, shambling over the horizon. He sings his own vibrating songs with a vibrating voice and a vibration musical background. Could say that the vibrations are good. All the material is new.

★★★★

THE MAGIC OF DORIS DAY

Harmony HS 11382.

Doris Day, it is beginning to be forgotten, was and is one of the best, freshest singers of popular music. There are few gals who imbue a tune with more personality than the rosy-cheeked blonde. This is collection of some of her best. Treat yourself and clientele.

★★★★

RAINDROPS KEEP FALLIN' ON MY HEAD

SAMMY KAYE AND HIS ORCHESTRA—Decca DL 75176.

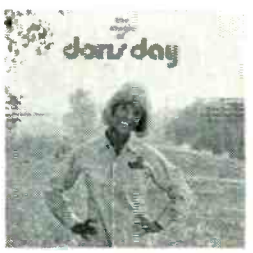
Sammy Kaye plays some of the best of the current best in his inimitable fashion. He no longer suggests what sort of dance to do to each band, but presumably buyers can decide for themselves. Lively and lovely and contemporary, too.

★★★★

THE TIN WOODMAN OF OZ

CAMARATA AND THE MIKE SAMMES SINGERS—Disneyland 3992.

Another storyteller from the Disney people pegged on Frank Baum's immortal Oz citizens. Camarata and his Mike Sammes tell a charming story and children will love following it in pictures. Sam Edwards is the narrator.



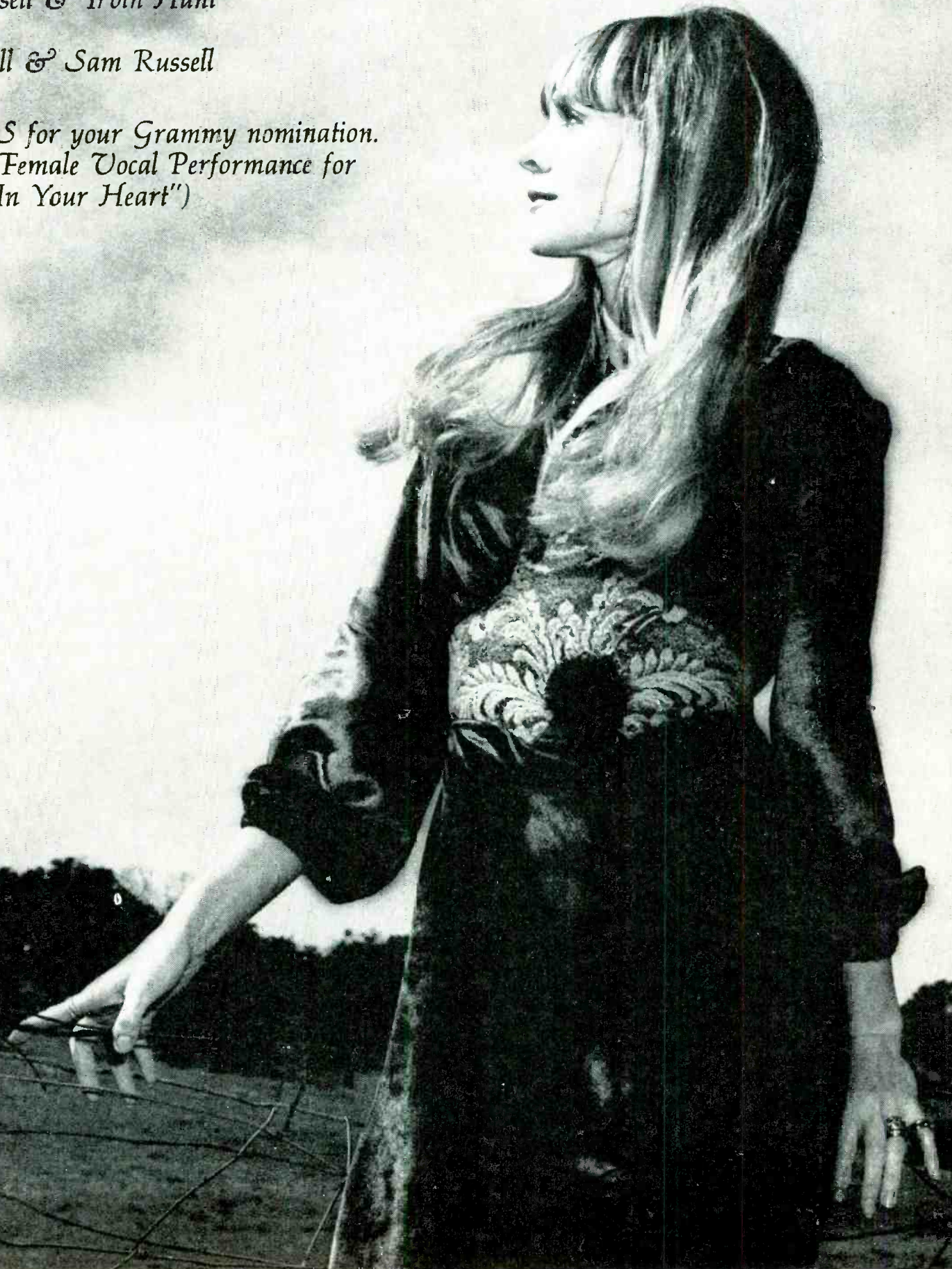
BRIGHTON HILL #66438 JACKIE DeSHANNON

Imperial Records 
Full treatment from
Transamerica Corporation

*A beautiful new single, written and sung
by Jackie DeShannon, one of the world's
beautiful people. Listen to "Brighton Hill"...
you'll feel beautiful too.*

*Written by Jackie DeShannon - Jimmy Holiday - Randy Myers
Produced by Sam Russell & Irvin Hunt
A VME Production
Arranged by René Hall & Sam Russell*

**Thank you NARAS for your Grammy nomination.
(Best Contemporary Female Vocal Performance for
"Put A Little Love In Your Heart")*



MGM Re-pacts Williams, Glasers and Wooley

The big news out of Nashville this week is the repacking of three top MGM recording stars, Hank Williams, Jr., Tom-pall & Glaser Brothers and Sheb Wooley, who also records under the name of Ben Colder, for the label and the signing of three new country acts.

The event took place in Nashville Feb. 18 with Mike Curb, Vice President of MGM, Inc., and President of MGM Records, flying in from the Coast to personally announce and sign the artists. The acts, except for Tom-pall & Glaser Brothers, are managed by Buddy Lee. All will be included in a national publicity, promotion and exploitation campaign in conjunction with their latest single and album releases.

First on the agenda will include a special promotion for the Hank Williams, Jr., album of "Sunday Morning" which will be tied in with Hank, Jr.'s new TV show "Sun Country" now being tested in two markets, KTXL in Sacramento and KSAT in San Antonio. Additional markets which will be announced later will also tie in with the artist's new album. Plans call for slides on the TV screen showing a background of Hank, Jr.'s "Sunday Morning" album with an over-layer of lettering announcing playing time and date. Special posters for record shops are being prepared which will mutually advertise Hank, Jr.'s TV show and the album. In addition, photos of Hank taken on location in Cypress Gardens, Fla.,



From left: Mike Curb, B. J. McElwee, Hank Williams, Jr., Buddy Lee.

where the series was produced will be sent to TV and record review editors on national magazines and newspapers as well as wire services throughout the country. Plans are also being formulated to tie in with national advertisers who will sponsor the TV show. Streamers and other point-of-purchase display material plugging the artist, the TV show and the album will be used.

New albums and singles by Mel Tillis, Billy Walker, Lamar Morris and Sheb Wooley will be announced jointly by Mike Curb and Buddy Lee.

At the same time while in Nashville, Curb repacked Tom-pall & the Glaser Brothers. They have just completed the sound-track album for the MGM film "... tick ... tick ... tick" A single titled "All That Keeps Ya Goin'" from the album is the theme from the picture and is being rushed as a super-special release to tie in with current playdates of the picture.

Tompall & the Glaser Brothers are currently on a large-scale personal appearance tour doing one-nighters across the country. They will promote and publicize both their single and album in the various cities that coincide with their personal appearance tour and the opening of "... tick ... tick ... tick"

Maduri, Scheer

(Continued from page 4)

Barry Freeman as West Coast Sales and Promotion Manager.

These and other such moves have come about as a result of Kapp's aggressive re-organization under Harry Garfield, MCA VP, who also supervises Kapp as Executive VP. Producer Gil Rodin was also brought into the firm as VP under the new set-up, with Musso named General Manager shortly thereafter.

record world Money Music

By KAL RUDMAN

Station Check List

WKNR—Detroit	WOR-FM—New York
CKLW—Detroit	KAKC—Tulsa
WMCA—New York	KFRC—San Francisco
WEAM—Washington	KYA—San Francisco
WTIX—New Orleans	KHJ—Los Angeles
WLS—Chicago	KILT—Houston
KCBQ—San Diego	WIXY—Cleveland
KGB—San Diego	KLIF—Dallas
WFUN—Miami	WIBG—Philadelphia
WQAM—Miami	WFIL—Philadelphia
KXOK—St. Louis	WRKO—Boston
WQXI—Atlanta	KQV—Pittsburgh
WSAI—Cincinnati	KJR—Seattle
WHBQ—Memphis	WAYS—Charlotte
KYNO—Fresno	

Powerful C&W Record: "Tennessee Bird Walk," Jack Blanchard & Misty Morgan, Wayside (Distributed by Smash). On WFUN.

WTIX picked "You Got Me Groovin'," Dynamite, Congress.

Grassroots: Sales are over 200,000. Smash WCOL; Smash KXOK; Smash Minneapolis.

Much M.O.R. play on "Peter & the Wolf," Charles Randolph Green, Ranwood. Right on WCAO.

Top Tip: "Brown Paper Bag," Syndicate of Sound, Buddah.

We like: "Compromise," the Human Touch, WB.

Powerful new records: "Little By Little," O. B. Land, Crewe. A strong Hutch Davie arrangement ... "I'd Love Making Love To You," Jimmy Huff, Notable (B side: "The Lonely Young Girls"), from the forthcoming rock musical, "Cities," opening at the Orpheum in NYC ... "Birds of All Nations," George McCann III, Amos. Clever lyric about all men being brothers ... "Dear Prudence," 5 Stairsteps, Buddah. Strong production of the Lennon-McCartney tune ... "Candyapple," the Youngsters, Jubilee. We like it ... "I Who Have Nothing," Liquid Smoke, Avco Embassy. From the excellent LP ... "I Would Be In Love Anyway," Frank Sinatra. Bob Gaudio outdid himself ... "Groove with What You've Got," Sandy & Dick St. John, Congress. Not bad! ... "I Can't Get Along Without You," Maxine Brown, C-United. Much airplay assured.

Rufus Thomas: Now a pop Smash WFUN; on WAYS. Monster KYA, WTIX, WQXI; charted WLS.

WFUN reports Vic Dana is a total smash.

Sureshot LP Cut: "Jemima" from the Band LP.

Betty Brenaman Reports for the Bill Drake Team

WRKO, New: Beach Boys; Marmalade; J. Baker; Shiloh; Neil Diamond; #11—New Hope; #16—B. Venton; #19—Elvis; #18 B. Sherman; #23—Smith ... KFRC, New: Frigid Pink; Bill Deal; Grass Roots; Michael Park; #4—N. Greenbaum; #12—Shiloh; #13—M. Hopkin; #15—Jr. Walker; #22—First Edison, #24—Vic Dana ... KHJ, B. Deal; Union Gap; Elvis; Supremes; #10—B. Sherman; #7—N. Greenbaum; #16—S. Wonder; #20—Three Dog; #19—Smith; #24—Country Coalition; WHBQ, New: George Baker; Friends of Distinction; Jr. Walker; #6—Luther Ingram; #11—Elvis; #9—Cold Blood; #12—Santana; #13—N. Greenbaum; #10—Three Dog; #25—Vic Dana; #26—Box Tops ... CKLW, "Which Way You Going Billy," Poppy Family; John Lennon; Archies; Friends of Distinction; N. Greenbaum; Shiloh; #6—Hollies; #10—Elvis; #13—Aretha; #17—S. Wonder; #18 Lovelites; #21—Dells; #25—Vic Dana ... KAKC, Friends of Distinction; N. Greenbaum; Elvis; Temptations; #2—Simon Stoke ... WOR-FM, N. Greenbaum; Friends of Distinction; Bobbi Martin; John Lennon; #13—Edison Lighthouse; #16—Elvis ... KGB, Friends of Distinction; George Baker; Edison Lighthouse; Frigid Pink; #9—Elvis; #12—Santana; #10—John Lennon; #14—Bobby Sherman; #16—G&C ... Rick Nelson is breaking in Dallas and in other markets. The album is a monster. The super sales album nationally along with S & G has got to be the Guess Who, American Woman. This may wind up being a platinum album because it is selling top 40 underground, middle-of-the-road and probably R & B.

Super smash sales hits of week are: Edison Lighthouse, N. Greenbaum; Jr. Walker; 3 Dog; Elvis Presley; Badfinger; J. Lennon; S. Wonder ... Top air play this week on the new Friends of

(Continued on page 16)

Roulette Sets Sales Record

NEW YORK—"We are enjoying the biggest sales volume in our history," is the way Morris Levy, Roulette's Prexy, puts it.

"Tommy James' newest single, 'Gotta Get Back to You,' released only two weeks ago, looks like it will be his biggest yet," Levy continued, "and his LP of 'The Best of Tommy James' is selling as strong as ever. Advance orders on his soon-to-be-released 'Travelin' LP are immense."

Adding that Charlie Hodges' R&B-charted 'Slip Around' on Calla (distributed by Roulette) and Roulette's hot new underground group Charisma are selling, Levy said he feels 1970 will be the label's best year yet.

Hot Damn! another record label!

440/Plus Record Company Charlotte, North Carolina / Worldwide Distribution by Monument Record Corporation



All Star Panels at NARM

At each of the two General Sessions planned for the 1970 NARM Convention, panel discussions will be featured as the round-up and summary instrument of each day's program. The Opening Business Session, which will be held on Saturday morning, March 21, has as its subject the convention theme "The Challenging '70s".

The panel follows an impressive list of speakers: Jac Holzman of Elektra Records, Convention Keynote; Al Bell of Stax/Volt Records who speaks on "Black is Beautiful... Business"; and David Rubinson of Fillmore Corp., who speaks on "Youth and its Place in the Industry."

Panel members on the Opening Session panel from the manufacturing ranks are Clive J. Davis, President of Columbia Records; Arthur Ripp, President of Buddah Records; and Jerry Wexler, Executive VP of Atlantic Records. From the wholesaling ranks are Amos Heilicher, President of NARM and head of the J. L. Marsh/Heilicher Bros. wholesale complex of companies; and Cecil H. Steen, Senior VP of Transcontinental Music Corp. Rounding out the group, and providing viewpoints from their particular vantage points in the business, are James William Guercio, young independent producer; Jann Wenner, Editor of Rolling

Stone; and Del Shields, Record World Jazz Editor currently appearing on WLIB-FM on his own show. Joseph Smith, Executive VP of Warner Brothers Records, will serve as Panel Moderator.

On Sunday morning, March 22, capping off the session devoted to Marketing and Management in the '70s will be a panel discussion moderated by Stanley M. Gortikov, President of Capitol Industries. Panel members are Robert Lifton, Chairman of the Board of Transcontinental Investing Corp.; Norman Racusin, President of RCA Records; Alvin S. Bennett, President of Liberty/UA Records; Louis Lavinthal, President of ABC Record and Tape Sales Corp.; William P. Gallagher, President of Famous Music Corp.; Irwin H. Steinberg, President of Mercury Record Corp.; and Harvey Laner, President of Recco, Inc.

Preceding the panel session on the second general business session will be an opening address by Irwin J. Tarr, VP of Marketing of RCA Records; and the appearance of author Dr. Laurence J. Peter, creator of "The Peter Principle."

The NARM Convention opens on Friday, March 20, and runs through Tuesday evening, March 24, 1970. All convention activities will be held at the Americana Hotel in Bal Harbour, Fla.

At ADL Lunch

This year's fund-raising luncheon given by the Anti-Defamation League in conjunction with the Music and Performing Arts Lodge of B'Nai Brith will have a celebrity-packed dais that will include a cross-section of the music industry's top execs as well as many well known public figures.

Seated at the head table with this year's Chairman Jack Grossman (Merco Enterprises) and Associate Chairman Cy Leslie (Pickwick International) and George Gabriel (Broadcast Music, Inc.) will be Judge Samuel Rosenman; Jerry Wexler, Atlantic Records; John Scheneider, Executive VP, CBS; Eugene Nickerson, Nassau County Executive; Mo Ostin, Warner Brothers; William B. Williams, radio personality; Andre Kostelanetz, noted Columbia artist/composer; Louis Nizer, prominent attorney and author; Norman Racusin, RCA; Arthur Levitt, N. Y. State Controller; Johnny Mathis, Columbia artist; Louis Lefkowitz, N. Y. State Attorney General;

Bill Gallagher, Famous Music; Louis Levine, N.Y. State Commissioner for Labor Affairs; Howard Samuels, businessman planning to run for Governor of New York; Michael Burke, President of the N. Y. Yankees; Mitch Leigh, composer; Harvey L. Schein, President of CBS International; Arnold Foster, Speaker; ADL; Paul Simon; Herb Goldfarb, London Records; Larry Newton, ABC Records; Miles Davis; Columbia artist; Ed Kramer, BMI; and Mrs. Clive Davis.

The luncheon will honor Clive J. Davis, President, Columbia Records as recipient of ADL's annual Human Relations Award and will be held on Feb. 24 at the Waldorf Astoria.

MGM Distribs Quad

MGM Records and Four Star International, Inc., have reached agreement for MGM to distribute Four Star's new Quad Record label, announces Mike Curb, President of MGM Records, and Alfred Perry, Vice-President/Music, Four Star International, Inc.

Money Music

(Continued from page 14)

Distinction . . . Bobby Sherman #18 WQXI, #17 KYA, #8 WSAI, #12 WEAM, #25 KILT, #8 KJR, #5 KYNO, #18 WRKO, #10 KHJ, #24 WIBG . . . Breakout on Shiloh, Neil Diamond, #13 WOKY, #11 WEAM, WFIL, #12 KFRC, #15 WIBG, on WKNR, KJR, WRKO, CKLW, big KYA . . . Aretha Franklin broke pop #15 WKNR, #9 WTI, Big WEAM, #8 WQXI, #13 WSAI, #18 KLIF, #13 WSAI, #18 KLIF, #13 CKLW, #10 WIBG, on WFIL, KYA . . . Rufus Thomas finally spread top 40 on KILT, WSAI, WFIL, WMCA, smash, WTI, and WLS, going top 10 WFUN, #5 WQXI, #17 WAYS in one week . . . Marmalade will be a giant. Added WOKY, KJR, WFIL, WRKO, KFRC . . . Smith broke this week. Smash WLS, #17 KXOK, Sales: KLIF, #19 KHJ, #23 KFRC . . . Hot break-out smash at KLIF is the Cuff Links. Congratulations! They also broke the Ray Stevens . . . Fifth Dimension #18 KXOK . . . George Baker is a top tip which will be the third hit from Holland for Colossus off: KYA, WRKO, WHBQ, KGB . . . The Doors album is the second biggest selling album in New York, according to WMCA . . . Village Soul Choir is a monster in Miami top 10 and is now on WQXI to be confirmed . . . James Brown is finally getting his deserved top 40 action #9 WQXI, #17 WSAI, on KLIF . . . Originals finally spread top 40, #17 WQXI, #18 WSAI, broke KXOK on WIBG and KYA . . . Blizzard #2 WAYS, now on WTI . . . Al Martino #18 WIXY . . . Grass Roots sales WTI, #28 WIXY, sales WTI, #30 KLIF. #25 WKNR, #22 KXOK, on KFRC, KYA . . . Michael Parks on MGM is a sureshot tip. Monster KJR, now on KYA, KFRC, KILT, KLIF, Pic: WSAI. Note: 50% of the mail to newspaper TV editors is about Parks . . . Gentry and Campbell #18 WLS, #19 WQXI, #1 WAYS, #16 KLIF, #6 KBG, on WIBG, and WEAM . . . Carpenters, KLIF . . . "Slow Down" by Crow, WENE, WALG, WPGC, WIRL, WYSL, KADI, WGN, KOL, WMCA, WAVZ, WGGG, KBZY, WEIM, KEYN, WCRO, WHOT, KNAK, WBBQ, WBG, KENO . . . We have been predicting for 3½ months that "For The Love of Him," Bobbi Martin, U. A., would not only be a hit, but would become a standard if only 1 top 40 station would play it. No one believed us. Absolutely no one. Now it is #5 on WIBG in just 2 weeks. It just went on KLIF, WLS, WOR-FM. We repeat, this will be a national top 5 hit and a standard . . . First Edison big phones. KJR, #20 WRKO, #14 WHBQ, #22 KFRC, #19 WKNR, #22 KILT . . . Tribute to Kirshner. The only question is how far over a million will the Archies go this time? This is what Demographic top 40 radio is all about . . . Country Coalition #24 KHJ . . . New Supremes sounds like a smash . . . New Hope #11 WRKO, #17 KHJ, #11 KFRC . . . Bobby Vinton, #16 WRKO, #22 WMCA, #23 KILT . . . Charles Randolph Grean on KJR, KJR, WHLO, WOR, WBBQ, WPGC, WMAK, KOL, KDEA . . . "Turn Back the Hands of Time" by Tyrone Davis, Dakar, sold 20,000 records in Chicago in the last three days.

WABC Preview: "Love Minus Zero," Turley Richards, WB. Song by Bob Dylan. Produced by Lewis Merenstein.

Carpenters: "Ticket to Ride" monster KLIF, Dallas. Giant "Battle Winner" George Michael show WFIL. A&M has a hit here.

Spiral Staircase #3 WTI. Hit #1 KTSA.

Strong new Crow is "Slow Down."

WB flashes that the first order from NYC on the Beach Boys is 50,000 based on WABC play . . . Friends of Distinction is sure-shot for all the way.

Tribute to Don Kirshner for delivering another monster Archies. Kirshner Records is setting sales records. Look for some fascinating announcements in regard to Don's future career. Very, very big!

Sureshot From Phila.: "For the love of Him," Bobbi Martin, UA. We've been predicting this is a copyright for 3½ months. Now Top 10 WIBG.

Title of the next Guess Who is "American Woman" from the LP.

Rick Nelson is getting all the big station help he needs: KJR, KYA, KLIF.

Michael Parks, MGM, has a Smash. Busted KJR.

WTIX, Pic: "Tippicaw Calley," Lenny Damon, Jubilee, on WAYS.

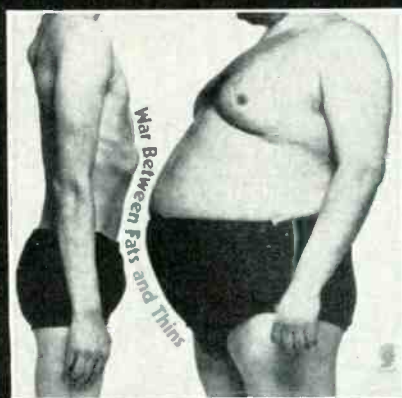
WYSL, Top Tip: "My Boy Lollipop," Plum Run, Avco-E. They report "Smash phones and sales."

Smash from Seattle: "July 12, 1939," Charlie Rich, Epic.

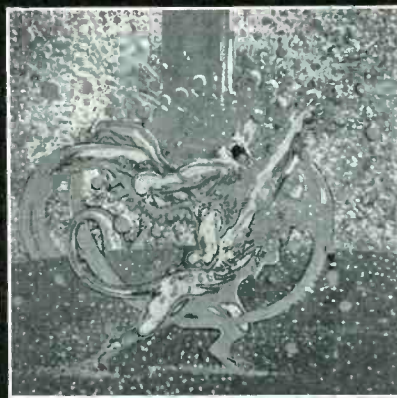
(Continued on page 18)

Now you can get Head from Chess

Chess Records has now become the sole U.S. distributor for Head Records—an English owned and operated company. So, it's only reasonable that our new LP releases include two new ones on Head.



Harvey Matusow's Jews Harp Band
which, as the saying goes,
you'll have to hear to believe.



Mighty Baby
which is as heavy a group
as you're likely to hear.

Coming soon: Heavy Jelly

CHESS RECORDS
A DIVISION OF GRT CORPORATION



Baker Marks Gen. Prof. Mgr.

NEW YORK—Murray Baker has been named General Professional Manager of Edward B. Marks Music Corporation, announces Herbert E. Marks, President.

Baker comes to Marks from Roosevelt Screen Gems Music Corporation, where he served as Professional Manager and contributed to the success of "Strangers In The Night," "Danke Schoen," "Wonderland by Night" and "A World We Knew." Prior to this association,



Murray Baker

Baker also was with the Big Three Music Corporation for years. In 1943, Baker was one of the founders of Burke and Van Heusen Music, of which Bing Crosby was a partner.

Baker stated, "I will immediately go to work on the promotion and exploitation of the score of the new Oscar Brown, Jr., show 'Joy', which opened recently at the New Theatre to rave reviews by the critics. The original cast album of the show has been released by RCA Records."

Colley Heads Eastern 4-Star

Keith Colley, West Coast songwriter, producer and disk artist, has been named to head up the newly opened Eastern regional office of 4-Star Music and Challenge Records, according to Joe Johnson, head of the firms.

Part of Expansion

The move is part of a general expansion for 4-Star-Challenge, which also incorporates a recently signed national distribution agreement for Challenge with Crewe Records in New York. Under this arrangement, two LPs have already been released, "Jerry Wallace's Greatest Hits" and "Here Comes Love Again," with Pierre Andre and the Golden Leaves.

Colley, who has set up the new offices at 300 West 55th St., New York, telephone 765-1966, will be involved in a sustained professional effort on behalf of the 4-Star catalogue, and will also be actively seeking new writers for the firm and new artists and producing talent for Challenge Records.

Roulette Inks Three Acts

NEW YORK—Morris Levy, President of Roulette Records, announces that he has signed three new artists to the label. All are managed by H.B.S., Inc., a management production firm run by Dick Herre, Paul Block and Pete Shanaberg.

The three pactees are Morganmasondowns, Don Cooper and Don Crawford. Levy said that "The almost impossible job of creating recognition for new artists on radio makes a team such as H.B.S. a most important factor in being able to expose their artists' talents through personal appearance tours and TV, a job which H.B.S. is well equipped to do."

Morganmasondowns is composed of Cass Morgan, at present appearing in the Broadway production of "Hair," Joe Mason, who will be seen portraying Jesus Christ in Hallmark Hall of Fame's Easter TV show, and British singer Steve Downs. Their LP will be their first.

Don Crawford is another of the H.B.S. artists to be signed for an album. Composer, arranger and guitarist Don Cooper rounds out the trio of new

acts. Levy stated that all three artists will have LPs released in March, and extended tours are now being set for these artists.

March Segovia Month

NEW YORK—Andres Segovia, classical guitarist, will be honored by Decca Records during March which has been designated as "Segovia Month."

A full-scale ad and promotion campaign has been specially designed to support Segovia's complete Decca catalog of records and tapes, including

(Continued on page 73)

Bolsom Joins Famous Music

NEW YORK—Bill Gallagher, President of Famous Music Corporation, has announced the appointment of Rick Bolsom as Director of Publicity for Famous Music Corp.

Bolsom will be immediately responsible for all PR activity of the corporation and its Paramount, Dot and Steed labels.

Money Music

(Continued from page 16)

E. Alvin Davis from KLEO available. 316-942-6364.

Both sides of the Frankie Valli are powers being overlooked. Lesley Gore getting the shot WEAM and KJR . . . Good secondary airplay on "Mr. Bus Driver," Neal Dover, Diamond.

"Peter and the Wolf," Charles Grean, on WCAO, WAKR, WORD, KNUZ, WIRL . . . Check the Terry Manning LP ("Home Sweet Home" cut).

Biggest Selling Underground Albums: Chicago; Joe Cocker; Fairport Convention; Keef Hartley; Lord Sutch; John Mayall; Carl Perkins & NRBQ; Quicksilver; Johnny Cash; C.C.R.; Fleetwood Mac; Good News; Guess Who; Ronnie Hawkins; B. B. King; Led Zeppelin II; Manfred Mann; Les McCann & Eddie Harris; MC 5; Moody Blues; Phil Ochs; Plastic Ono Band.

Columbia is all out on "But For Love," Jerry Naylor.

WLS, on: Tommy Roe; Jr. Walker; Archies; Beach Boys; Friends of Distinction; John Lennon, Daytime: Sonny James; Jerry Hayes.

Overlooked Beauty: "Dream of Kings," Frankie Valli.

Martin Kamerman available. Was Operations Manager WAMS, Wilmington. 215-WA 5-4082.

Record Mayven Pick: "Chains of Love," Ronnie Dove, Diamond. Right on WOKY, WKDA. Produced by Jerry Ross.

WMAK, Nashville, Steam; Cash&Carter; Carpenters; Charles Randolph Grean; GRoots; BFinger . . . WMEX, Newbeats . . . WDGY, Al Martino; Mama Cass; Steam; GRoots . . . WKBW, Fleetwood Mac; Carpenters; Ronnie Hawkins; BFinger; Owen

(Continued on page 73)

record world Top Non-Rock

- | | |
|---|--|
| 1. BRIDGE OVER TROUBLED WATERS 9 | 21. CONVERSATIONS 30 |
| (Charing Cross, BMI) | (Maribus, BMI) |
| Simon & Garfunkel—Columbia 4-45079 | Florence Henderson—Decca 732610 |
| 2. RAINY NIGHT IN GEORGIA 5 | 22. EARLY IN THE MORNING 19 |
| (Combine, BMI) | (Duchess, BMI) |
| Brook Benton—Capitol 44057 | Vanity Fare—Page One 21-027 |
| 3. HONEY COME BACK 2 | 23. ARIZONA 16 |
| Glen Campbell—Capitol 2718 | (Kangaroo, BMI) |
| 4. WITHOUT LOVE 3 | Mark Lindsay—Columbia 4-45037 |
| (TRO-Suffolk, BMI) | 24. GOD ONLY KNOWS 21 |
| Tom Jones—Parrot 40045 | (Irving, BMI) |
| 5. I'LL NEVER FALL IN LOVE AGAIN 1 | Vozues—Reprise 0887 |
| (Blue Seas/Jac/Edwin H. Morris, ASCAP) | 25. EVIL WAYS 37 |
| Dionne Warwick—Scepter 12273 | (SAH, BMI) |
| 6. NEW WORLD COMING 11 | Santana—Columbia 4-45069 |
| (Screen Gems-Columbia, BMI) | 26. BEFORE THE PARADE PASSES BY 24 |
| Mama Cass Elliot—Dunhill 4225 | (Morris, ASCAP) |
| 7. WALK A MILE IN MY SHOES 4 | Barbra Streisand—Columbia 4-45072 |
| (Screen Gems-Columbia, BMI) | 27. RAINDROPS KEEP FALLIN' ON MY HEAD 17 |
| Joe South—Capitol 2704 | (Blue Seas/Jac/20th Century, ASCAP) |
| 8. BREAKING UP IS HARD TO DO 8 | B. J. Thomas—Scepter 12265 |
| (Screen Gems-Columbia, BMI) | 28. PETER AND THE WOLF — |
| Lenny Welch—Commonwealth United 3004 | (Brookhaven, BMI) |
| 9. ALWAYS SOMETHING THERE TO REMIND ME 13 | Charles Randolph Grean Sounde—Ranwood 864 |
| (Blue Seas, ASCAP) | 29. ALL I HAVE TO DO IS DREAM — |
| R. B. Greaves—Atco 6736 | (House of Bryant, BMI) |
| 10. RINGING AWAY 6 | Glen Campbell & Bobbie Gentry—Capitol 2745 |
| (Tuna Fish, BMI) | 30. EASY COME, EASY GO 36 |
| 5th Dimension—Soul City 780 | (Screen Gems, Columbia-BMI) |
| 11. IF I WERE A CARPENTER 12 | Bobby Sherman—Metromedia 177 |
| (Faithful Virtue, BMI) | 31. STAY AWHILE 32 |
| Johnny Cash & June Carter—Columbia 45064 | (Regent, BMI) |
| 12. WINTER WORLD OF LOVE 7 | Jerry Vale—Columbia 45043 |
| (Donna, ASCAP) | 32. LOVE STORY 38 |
| Engelbert Humperdinck—Parrot 40044 | (January, BMI) |
| 13. MY ELUSIVE DREAMS 27 | Peggy Lee—Capitol 2721 |
| (Tree, BMI) | 33. TEMMA HARBOUR — |
| Bobby Vinton—Epic 10576 | (Major Oak, ASCAP) |
| 14. CAN'T HELP FALLING IN LOVE 29 | Mary Hopkin—Apple 1816 |
| (Gladys, ASCAP) | 34. ANYONE CAN MOVE A MOUNTAIN 39 |
| Al Martino—Capitol 2746 | (St. Nicholas, ASCAP) |
| 15. TRACES/MEMORIES MEDLEY 10 | Don Anthony—Ford 159 |
| (Low-Sal, BMI) (Gladys ASCAP) | 35. IT'S JUST A MATTER OF TIME 33 |
| Lettermen—Capitol 2697 | (Eden, BMI) |
| 16. IF I NEVER KNEW YOUR NAME 20 | Sonny James—Capitol 2700 |
| (Neil Diamond, BMI) | 36. NEVER HAD A DREAM COME TRUE — |
| Vic Dana—Liberty 56150 | (Jobete, BMI) |
| 17. KENTUCKY RAIN 31 | Stevie Wonder—Tamla 54191 |
| (Presley/S-P-R, BMI) | 37. LAY LADY LAY/THEME FROM "Z" — |
| Elvis Presley—RCA 47-9791 | (Dwarf, ASCAP) (Blackwood, BMI) |
| 18. WALKIN' IN THE RAIN 14 | Ferrante & Teicher—U.A. 50646 |
| (Screen Goms, Columbia, BMI) | 38. EACH OTHER 40 |
| Jay & Americans—UA 50605 | (House of Bryant, BMI) |
| 19. BABY TAKE ME IN YOUR ARMS 18 | Luconts Boys—Tambourine T-45-8 |
| (January/Welbeck, BMI) | 39. UNTIL IT'S TIME FOR YOU TO GO — |
| Jefferson—Janus 106 | (Gypsy Boy-ASCAP) |
| 20. MALTESE MELODY 15 | Neil Diamond—Uni 55204 |
| (Roosevelt, BMI) | 40. ONE TIN SOLDIER 26 |
| Herb Alpert & The Tijuana Brass—A&M 1159 | (Cents & Pence, BMI) |
| | Orig. Caste-TA 186 |

UNDERGROUND ASCENDING

INCORPORATING THE

**Noog
VOGUE**

'Undergroundness': Whatever's Right, Man

By CARL LAFONG

For all intents and purposes, "underground," as both an adjective and a component of a musical genre, initiated with the first progressive "rock" stations almost four years ago.

Although KMPX-FM in San Francisco was the first successful full-time station programming music with "minority" appeal, it was KPPC-FM in Pasadena—programmed by the same people who made KMPX happen—that was first labeled underground. It was, and is, located in the underground basement of the Pasadena Presbyterian Church (PPC).

It's only poetic justice that a pun was the beginning of general mis-use of the word. In succeeding years, underground became a catchall term applied to almost every kind of music good and bad that we didn't understand.

Once the word became popular, it became easy to look in retrospect . . . say back to 1965 and 1966, when the first of the "heavy" British groups were starting to make their marks. Or perhaps back to the very early '60s and the early Mersey groups who played in those dark and dingy Liverpool basement clubs.

Do records made in garages not qualify?

Butterfly Trendsetters

Take the Iron Butterfly for example. In the beginning they were part of the trendsetting L. A. scene, in more or less the same company with the Doors, Love, Canned Heat. They were a regular part of the action on the Strip and to many regarded as a very "in" group. If the underground existed then, the Iron Butterfly was certainly a part of it.

But then the Iron Butterfly suddenly became a very commercial entity. Once they began getting tremendous airplay on AM stations, the FM play they'd had dropped off.

Was the underground piqued at their success? Had their music changed significantly? Had other musicians simply outdistanced the group musically and politically? Had the Iron Butterfly lost their funk?

OK, so the Iron Butterfly aren't underground anymore. But what about the late, much-lamented Cream? By all criteria for "undergroundmanship" (FM acceptance, a very "in" status, and, more recently,

made up of super "names"), the Cream qualified. But their hit single, "Sunshine of Your Love," got almost as much AM airplay as the Butterfly's "Inna-Gadda-Da-Vida" and their album, "Disraeli Gears," was the best-selling pop album of 1968. Commerciality? Indeed! But nobody involved in that all-encompassing "scene" dares put Cream and Iron Butterfly in the same category . . . underground.

Other Main Factor

The only other main factor involved here is the individual interpretations of the groups' music . . . back to that "eyes (ears) of the beholder" judgment. In England, the Butterfly are somewhat underground by nature of the fact that they're virtually unknown. But then Bobby Sherman is also qualified for the U.K. underground. Sort of a passive undergroundness. An example of active undergroundness would be Three Dog Night, who draw the same kind of devoted crowds in Britain that are drawn to Led Zeppelin in America. Yet are Three Dog Night regarded as "underground" in America?

So you must also add a geographical cultural criterion to membership in the underground . . . in addition to everything else.

The year 1969 took some of the "under" from underground. The Who's "Tommy" opera, a classic in every sense of the word, rose from a rock masterpiece to a mixed-media extravaganza. Plans are in the works for a Broadway play, a feature film and a full-scale tour of the classic opera houses throughout Europe for "Tommy." So although the exclusivity of the term "underground" is somewhat dampened, you suddenly have the underground serving another goal; as a testing ground for the more mass-orientated forms.

The influence of the underground wasn't just felt in rock. Consider "Switched-On Bach," a Columbia album that exposed the original long-hair music to the contemporary long-haired audience. But the results went far beyond that, encompassing listeners from every music genre and making it the year's best-selling classical record.

Cash Underground Figure

If you think about it, Johnny

Cash was really an underground figure, of sorts; immersed in that world of country music that was alien to the airways of AM pop. But his two 1969 prison albums, which got immediate FM airplay, helped spread the word on this dynamic personality. Soon after, he had a hit AM/FM/Country/Easy Listening single called "A Boy Named Sue."

The very idea of "underground" . . . today, in 1970, suggests something more than a self-limiting categorization for "heavy" or "in" sounds. It's more an attitude than a category; a very open attitude toward whatever creativity is thrown its way. 1969 dem-

onstrated it . . . 1970 looks like it will exemplify it.

If this seems sort of incoherent, it's only a reflection of the subject. Abbie Hoffman, who will probably always be underground if he lives up to his philosophy of "Revolution for the Hell Of It," no doubt says it all.

When an artist becomes an institution, he might as well face the fact that tomorrow he will be torn down by the very folks who helped build him.

Short of electing a music and broadcasting board to vote on what is and what isn't underground, use this rule of thumb:

Whatever's right, man. Every man's taste for itself.

A New Approach To Advertising

By STAN CORNYN

*Creative Services Director
Warner Brothers Records*

It seems a little bit strange to be writing an article on "underground advertising" (first of all because it would seem like a contradiction in terms, secondly because most mornings I wake up feeling about as underground as a Lennon Sister, with hair not to match), but then you're doing just as strange a thing by reading about the underground in a distinctly overground publication, so I suppose there is some hope of our contexts matching up.

My entire training in advertising consisted of my boss going on sabbatical about a year ago, leaving me with this guidance: "Here, you do it."

Since I grew up in a generation which learned to obey lest one be called un-American, I did it.

I began by looking at ads in the record business. Before then, I'd turned off on ads because they seemed to consist of fuzzy pictures of Chubby Checker & Co. overlain with phrases like "Chart-Buster!" and "Smash-ola!" and "So Heavy It'll Blow Your Mind!" and "Burning Up the Charts" and other minor literary offenses.

My company, I figured with run-of-the-mill sense, would prefer its ads to read on a believable level.

The first ad I wrote said, in big black words, "How We Lost \$35,509.50 on the Album of the Year. Dammit." We had lost that bundle on a damn good album (Van Dyke Parks' adventurous "Song Cycle"), and I was no little perturbed by the American public's lack of appreciation.

Still, that simple little headline, together with some self-commiserating body copy seemed to hit the trade and underground press with a tidy little chop.

Moved in with Others

Sensing a kill, we moved in with other ads: whimsical, self-deprecating and outré. Anything to get somebody's attention and then inform him.

Headlines poured forth, among them:

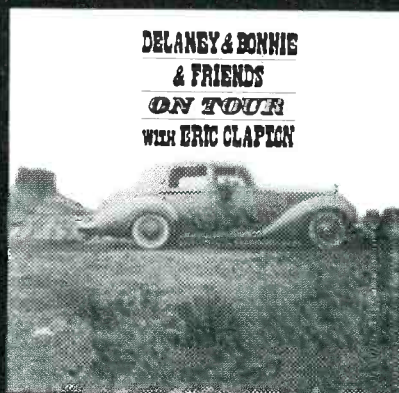
- Win-a-Fug Dream Date contest
- Pigpen Look-Alike Contest
- Happy The Mothers Day

Just as a welcome wave of ennui was about to engulf me and I felt like moving on to other challenges, we began to get letters. Many of them, oddly enough, were complimentary. It appeared that, out there in a land demographically bordered by the Village Voice and Rolling Stone were quite a few bright (since they agreed with us) young people.

They were responding to literate, low-key ads, and Marshall McLuhan be damned.

(Continued on page 28)

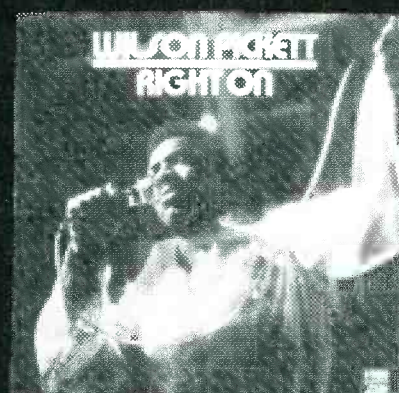
The Sounds Of The 70's On Atlantic-Atco-Cotillion



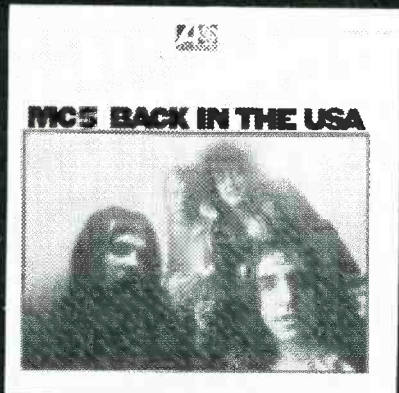
**DELANEY & BONNIE & FRIENDS
ON TOUR WITH ERIC CLAPTON**
ATCO SD 33-326 / TP 33-326 / CS 33-326



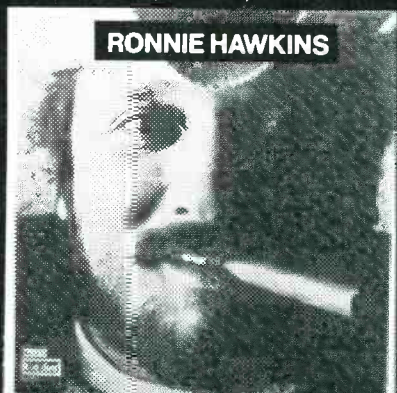
**ARETHA FRANKLIN
THIS GIRL'S IN LOVE WITH YOU**
Atlantic SD 8248 / TP 8248 / CS 8248



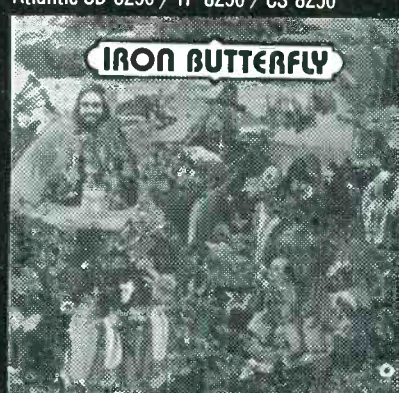
**WILSON PICKETT
RIGHT ON**
Atlantic SD 8250 / TP 8250 / CS 8250



MC 5: BACK IN THE USA
Atlantic SD 8247 / TP 8247 / CS 8247



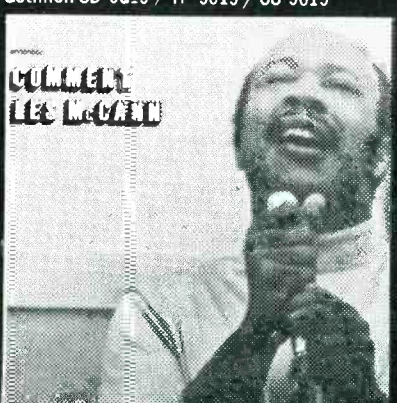
RONNIE HAWKINS
Cotillion SD 9019 / TP 9019 / CS 9019



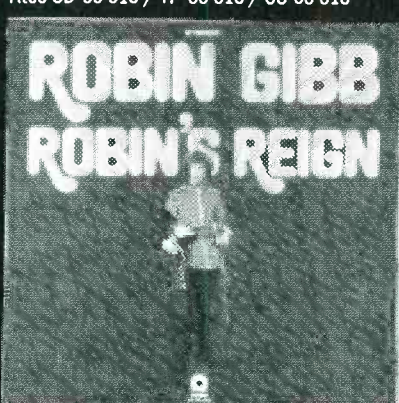
IRON BUTTERFLY
Atco SD 33-318 / TP 33-318 / CS 33-318



**DUSTY SPRINGFIELD
A BRAND NEW ME**
Atlantic SD 8249 / TP 8249 / CS 8249



**LES McCANN
COMMENT**
Atlantic SD 1547 / TP 1547 / CS 1547



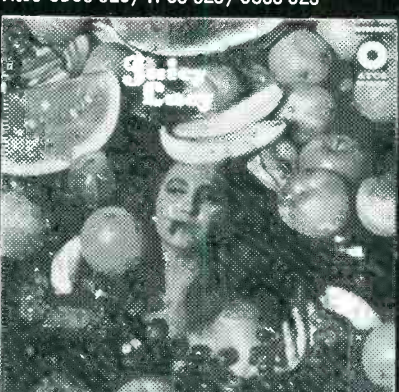
**ROBIN GIBB
ROBIN'S REIGN**
Atco SD33-323 / TP33-323 / CS33-323



BLUE MOUNTAIN EAGLE
Atco SD33-324 / TP33-324 / CS33-324



**TASTE
ON THE BOARDS**
Atco SD33-322 / TP33-322 / CS33-322



JUICY LUCY
Atco SD33-325 / TP33-325 / CS33-325

Records & Tapes

Norman Racusin On:

RCA and the Changing Underground Scene

NEW YORK—Pondering the question what is the underground, Norman Racusin, President of RCA Records, said to *Record World* recently, "I don't know what it is, since it keeps changing. The underground seems to be music that is played on FM radio and purchased by FM listeners. Perhaps it's music which places more of an emphasis on lyrics than music. When you get something extremely melodic, that seems to make it pop music. Around here, we tend to classify our efforts more broadly as contemporary music. We think in terms of the contemporary market. And I would say that we haven't signed an artist in the last year unless we thought he would appeal to the contemporary market."

"Before last year, of course, we had a number of underground acts—the Jefferson Airplane, and I guess you could say that José Feliciano appeals to that particular crowd. Could you say that Elvis Presley is underground? I don't know. He certainly gets a piece of that action."

"We re-released the first 'Hair' cast album specifically because we thought it would get underground reaction, and, of course, the Broadway cast and the new 'DisinHAIRited' album."

In 1969 RCA added Canada's Guess Who to the roster and thereby formed an association with Jack Richardson, who operates his Nimbus 9 independent production firm out of Toronto. RCA now has Richardson groups Cat and Copper Penny signed and songstress Bonnie Dobson. Racusin said that he is looking for similar deals with other independent producers stateside and abroad. New groups from England include Liverpool Scene and Forever More. Other groups Racusin stresses are important are Lighthouse, Nilsson, the Friends of Distinction, Nina Simone, Carolyn Franklin, Jerry Reed and comedy troupe the Ace Trucking Company.

"Certainly," Racusin continued, "the acquisition of Kevin Egger's Poppy Records was in the interest of underground music and the college market." Poppy artists include Dick Gregory, Townes Van Zandt, Mandrake Memorial and new artist, Aaron Lightman.

To promote and merchandise



Norman Racusin

their contemporary acts, RCA has placed heavy reliance on extensive and expensive promotion kits. "You have to measure expense against what you make back," Racusin said, "and we find that dollar for dollar, the returns are greater with kits. Each kit is considered to be unique, because we'd get nowhere if the kits began to look alike." A typical kit from RCA includes, in addition to the usual bios and photos, some sort of gimmick—map, button, scented letter. "We'll keep doing things this way until we have too many imitators," Racusin said.

Show LPs Attract Underground, Too

RCA has a few new show albums that should have an attraction for the underground crowd, according to Racusin. In addition to the aforementioned "Hair," the newly-acclaimed revue "Joy" has just been recorded and released and label is also signing papers to record "The Last Sweet Days of Isaac," the new evening of one-act musicals which deal with technology overtaking emotions in the '70s.

Involved with producing underground product in-house are staff A&Rers Ray Cork, John Florez, Steve Schwartz, Tom Berman, Mike Lipskin and Ted Daryll.

"I don't know what underground is," Racusin concluded. "It seems to be fluid. I mean, you might have to say that 'Sugar, Sugar' is underground. After all, any single that sold that many copies must have cut into the underground market. What ever underground is, we want to be there."

—Dave Finkle.

Capitol And The Three Categories of Underground

By LIZA WILLIAMS

Capitol Records

The Beatles, hardly an unknown entity, have perhaps had the most significant effect on the "underground" of any group. Aside from their music, they have set life-style patterns, have helped to establish that the rock-musician is the voice of the alternative society, mirrors its desires, aspirations and experiences. The content of rock is, in some instances, more profound than its vehicle. It is hard to think of a socio-political movement in history that has had such a swiftly concomitant art form as has the "underground" movement.

I put the word "underground" in quotations, for there is in reality no underground. At least, there is no underground in the music business, unless you think in terms of prestige performers who have not made it big commercially as underground. When every heavy act, psychedelic and delirious, is advertised in the trades and so-called establishment and underground papers, it is not underground: it simply represents the "underground."

Capitol now sells, promotes and distributes perhaps three categories of "underground" performers.

First, there is the meta-group. Into this bag go Apple's the Beatles and Capitol's the Band. These are groups whose quality will sustain them, who

have developed a mystique which is intrinsically tied to their product (that strange term we use for the creative outpourings of our artists).

There are the artists and groups who have managed to capture the affection of the record buyers to a significant extent — Grand Funk, Linda Ronstadt, the Quicksilver Messenger Service, Steve Miller, Hedge and Donna, Joe South, Pink Floyd and so on.

And then there are the artists who have received tremendous critical acclaim, and that's it; their records somehow do not sell in any quantity to match their achievements. It is this latter group that could be called underground with some legitimacy. This is the same group that huddles near the publicist's heart, like some terribly loved child whom no one understands.

Every record company seems to harbor some of the last group. Warner Brothers is forever advertising the plight of its geniuses Van Dyke Parks and Randy Newman, recognized for quality but not commercially a success. Capitol has its prides and joys, too, who have not gained the success they deserve, but reflect their glory on us nevertheless.

Neil Influenced Best

Fred Neil (bow when you say that name) has influenced the best of the personal singing. (Continued on page 32)



Sal Iannucci (center), President, Capitol Records, Inc., presents an RIAA gold record to the Band for their first million-selling LP, "The Band." Members of the group, from left to right, are Levon Hell, Jaime Robbie Robertson, Garth Hudson, Rick Danko and Richard Manuel. "Rag Mama Rag" is the Band's latest single, while their first Capitol LP, "Music from Big Pink," is climbing the charts.



SWAMP DOGG

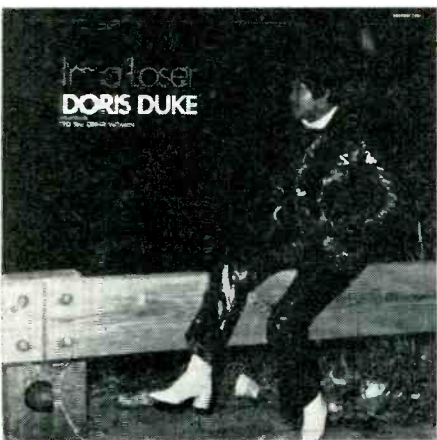
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'Unique' Artists Comprise Columbia's Underground Reveals President Clive Davis

By DAVE FINKLE

NEW YORK — Clive Davis, President of CBS Records, won't talk about "underground" artists, since he considers the word "underground" semantically vague, but he will talk about "unique" artists.

"We don't look to set trends," Davis told *Record World* recently. "And I certainly have nothing to do with fads. The name of the game is quality. We look for the unique artist—an artist of charisma and appeal, who is doing something different. Perhaps the artist will set a trend, but we never think in those terms."

What Davis offers new artists, he noted, was not large advances but the promise of careful attention and longevity. "We never outbid other companies," he said. "It's not my aim to be the highest bidder. Even in the case of Johnny Winter, he had higher bids. We offer an artist effective merchandising, custom distributing and something even more important—longevity. We stick by an artist. It's a matter of principle. Look at the artists on our label. There isn't one who was big a few years ago and isn't big today. I can't think of one example on our labels and I can think of many on other labels."

Last year and the year before Columbia mounted institutional merchandising campaigns to herald their underground artists, but Davis observed that the sales momentum in that market has gathered sufficiently, and that current and future ad campaigns stateside will be based solely around individual artists or groups.

Internationally, however, Columbia is just about to launch a major attack. Davis sees England as the door to the continent and therefore is making plans for a CBS Festival in England in the spring. Among the Columbia acts who will be flown abroad to play Albert Hall are Santana, the Flock, It's a Beautiful Day, Taj Mahal and Johnny Winters.

What groups is Davis excited about? All of them. "Blood, Sweat and Tears is an example," Davis said, "of the potential of underground music. The album is heading for sales of three million units. It's cut across all markets, all levels,



Clive Davis

all age groups. That's heretofore unheard of. Blood, Sweat and Tears is the most exciting example of what can come out of the underground."

"Look at the Byrds. Their albums sales had dropped off. I don't mean the quality of their albums, their sales. But look at them now. With 'The Ballad of Easy Rider' they're back on top. Sly and the Family Stone are another unique act. They're an example of underground spilling over into R/B. They're the number one R&B act now. And Simon and Garfunkel have just had the largest advance sale in the history of the company. They are already over one million sales. There's no question that Janis Joplin is the leading female singer in the underground. Aretha, I guess you'd say, is in another bag. Johnny Winters has developed. With his 'Second Winter' album, I think he showed what he could do. The first album had mixed reviews, but the second album had nothing but raves.

"For the coming year, I would say that we'll see Taj Mahal emerge. He has a cult following certainly, but I expect he'll get much bigger. Leonard Cohen has promised to devote more of his time to pursuing records and music. His first two albums are about 220,000. Epic has some new artists. I would say that Catfish and Edgar Winter, Johnny's Brother, are especially promising.

"But I don't want to omit anyone. Dylan just had his biggest album. The Chambers Brothers are selling well."

"We've slowed up our signing policy, although we're very eclectic," Davis concluded. "We've raised our standards. There are many good artists, but we want the ones who show promise of longevity. Then we want to do the best possible job with them."

Crewe in Fox-y Underground Move

Crewe Records has spearheaded its latest move into the underground sweepstakes visually, as well as in terms of a heavy sound, with one of the most unique album cover designs of the rock era, according to Rocco Sacramone, President.

The group getting the new packaging kick-off is known as the Fox, a British act in the stable of Panda Productions, operated in London by Adrian Millar and Patrick Meehan. The two young disk execs recently signed a production deal with Crewe for American and Canadian distribution of the Fox, and a number of other artists, whose productions are scheduled for later this year. The second Crewe release to stem from the Panda deal is singer Kay Garrett, who is now being groomed via an upcoming album release for a major move into the underground circuit.

In addition to these British-derived artists, Crewe is also experiencing a burst of activity on the Rationals, a new group, produced in Detroit by Fred Saxon, well-known Motor

City indie. Cuts from the group's initial album are already being generously aired throughout the country on both AM and FM outlets.

With regard to the Fox, a handsome, full-color drawing of a fox is reproduced in a special, heavy stock wrap-around poster with a tear-off perforation, allowing for convenient separation of the poster for wall mounting (or for record retail store or window display as well). The back side of the album, also done in full-color and showing a series of foxes in a star-shaped diagram, becomes a second and equally displayable cover for the set, once the poster is removed.

The company expects to expand its underground effort on a strictly qualitative basis, introducing unique product selectively and where the potential for success is readily apparent. Special packaging and merchandising concepts will be brought into play wherever possible, in order to lend even greater interest to the sound of a group or an individual artist.

Walden Artists Expands Into Underground

MACON, GA.—Walden Artists and Promotions, R&B promoters, had a big year in 1969. With world tours grossing more than ever before, the prospects for the '70s look even better.

Alan Walden, 26-year-old President for the agency, stated, "Since my brother Phil resigned his position to develop his specific interests in management and recording, we continued to follow the success format he established with soul and R&B artists that built our reputation. However, we have always been conscious of the multiple tastes of the public. While we are and always will be into the R&B 'bag' we are, nevertheless, here to supply a service and must therefore give our customers what they want. We expect to develop through the '70s as an overall talent booking agency and I envision this to include potential sports stars, actors, actresses and any talented person that we have faith in and feel we can help towards a mutually beneficial career."

New signings for a new policy include names in the under-

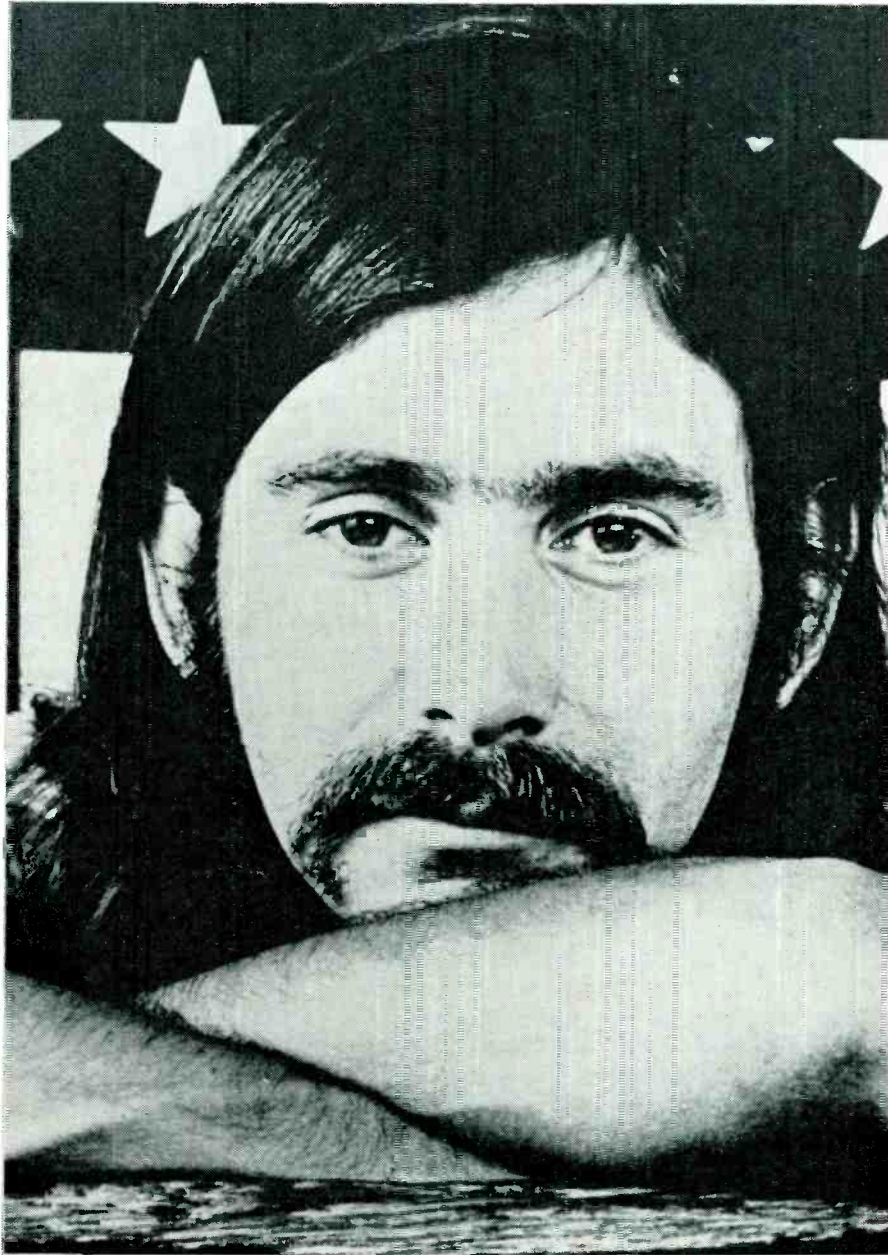
ground and pop fields. The Allman Brothers Band, Tony Joe White, Livingston Taylor, Johnny Jenkins, Ginger Thompson and the Boogie Chillun are some of the artists now booked by Walden. Oscar Toney, Jr., Doris Duke and Swamp Dogg are further artists to join the R&B stable.

Bunky Odom, previously with the Arnold Agency in Atlanta, has joined Walden and will be working within the agency to expand their booking outlets. This will cover television, theater tours, colleges and festivals both abroad and in the U.S.

Artists currently signed exclusively to Walden Artists and Promotions are: Johnnie Taylor, Percy Sledge, Arthur Conley, Oscar Toney, Jr., Clarence Carter, Candi Staton, Eddie Floyd, Doris Duke, the Precisions, Johnny Jenkins, Jimmy Hughes, Al Green, Betty Lavette, Z. Z. Hill and the Boogie Chillun.

The Alman Brothers Band is booked in conjunction with Associated Booking Corp. and Tony Joe White in conjunction with the William Morris Agency.

I Am Curious (Greenbaum)



Formerly known as Blood, Sweat & Greenbaum.

Thanks totally to the fact that SPIRIT IN THE SKY is a neat record, we're proud to add the following news notes:

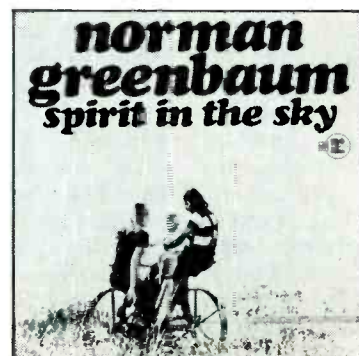
Bill Gavin, in all honesty, reported it as his Hot Tip, mentioning "KLIF reports huge sales gains in Dallas, where it charts! KJR also confirms big sales in Seattle. Sales starting in San Francisco."

We rush in to add that SPIRIT IN THE SKY is also a-wail on the following lovelies: WLS, WCFL, KYA, KFRC, KHJ, KRLA, WHBQ, KNUZ, WHLO, KROY, KRIZ, WYCL, WFUN, KILT, WRKO, WQXI, KJR, KOL, KRIZ, KIMN, WSAI, WIXY, WCOL, WPRO, KIIN, WEAM, KGB, and other nice ones.

Having made our point, we trust, we turn now to the source of it all, Norman Greenbaum's album titled, luckily enough, SPIRIT IN THE SKY.

If you, too, are curious, you've now been told.

By Reprise Records.



Atlantic's Ahmet Ertegun:

Underground Music Dominates Rock Scene

"What we call 'underground music' has become the most popular music of the day. Our best selling groups over the past year include Led Zeppelin, Iron Butterfly, Crosby, Stills and Nash, Cold Blood and King Crimson, all of whom started as underground groups. And I'm sure the trend will continue during 1970."

The words are those of Ahmet Ertegun, President of Atlantic Records, interviewed last week in New York. Ertegun and Atlantic Executive Vice-Presidents Jerry Wexler and Nesuhi Ertegun have built the company's powerful artist's roster, which numbers best-selling underground groups from New York, California, the South and England. They include, along with Led Zeppelin, Iron Butterfly, Crosby, Stills and Nash, Cold Blood and King Crimson, the Rascals, Delaney and Bonnie, Vanilla Fudge, Blind Faith, Jack Bruce, Air Force, Blues Image, New York Rock and Roll Ensemble, Fusion, Ronnie Hawkins, the Allman Brothers Band, Dr. John: the Night Tripper, Golden Earring, the Insect Trust, Troika, High Mountain Hoedown, Lord Sutch, Edison Electric Band and Quill.

Adding two erstwhile groups, Cream and Buffalo Springfield, whose albums still sell strongly, the Atlantic-Atco-



Delaney and Bonnie

Cotillion underground catalog could be the largest of any label in the world.

It's Honest

"One of the reasons underground music has become so dominant on the rock scene," continued Ertegun, "is that underground music is an honest music, and honesty is a prerequisite with young rock fans. Another reason is that underground music is vital and relevant—there's nothing superficial about Zeppelin or Cold Blood. This vitality and honesty gets through to rock followers and it has swept underground groups into the heights they enjoy today."

Ertegun's search for top underground groups takes him from New York to Los Angeles (and San Francisco), and from New York to London, on a fairly steady basis. In January Ertegun flew to London to attend



Ahmet Ertegun, David Rubinson

Crosby, Stills, Nash and Young's debut concert in England, and then sewed up the U.S. rights for Ginger Baker's new group, Air Force. Just a short while previously he concluded the deal for Bill Graham's San Francisco label, which brought Atlantic the distribution rights for one of the hot new San Francisco groups, Cold Blood. The Atlantic chief has just signed an agreement to distribute in this country the new Island Records group, Mott the Hoople.

High Average

Atlantic's batting average in successfully launching new underground groups is high. Led Zeppelin, a relatively unknown English group when signed by Atlantic little over a year ago, currently has the No. 1 album in the United States. The Allman Brothers Band, King Crimson, Cold Blood and Golden Earring, whose albums were re-

leased only six months ago, all have best-sellers. New albums by Ronnie Hawkins, Lord Sutch, John Hammond, MC5 and High Mountain Hoedown have already started to take off. Atlantic jazz albums by Herbie Mann, Les McCann, Yusef Lateef, Eddie Harris, Roberta Flack and Roland Kirk have started to pick up sales in the underground.

Goes Off-Broadway

Atlantic even has an off-Broadway show that it expects to sell to underground fans in the same way that its rock albums do. The show is "Mahagonny," by Bertolt Brecht and Kurt Weill. Since Brecht was one of the first underground musical comedy creators, it is possible that Atlantic's original cast album of "Mahagonny," with Barbara Harris and Estelle Parsons, will be high up on the best-selling charts by the middle of the year.

Epic & the Underground: Together from the Start

This was the year that saw the underground surface and become the contemporary music. The emergence has been gradual: in the underground supplement of last year's **Record World**, many writers were already noting that the term underground—when applied to pop music and musicians—had almost become a contradiction in terms. After all, how could something be underground if a major publication saw fit to devote special issues to it annually?

Nonetheless, the original meaning of the term is still valid; there are still artists whose word-of-mouth reputations, usually in the form of praises by other musicians, precedes the actual release of product and generates tremendous pre-release excitement and pre-release reputations. Underground has also come to mean

a certain kind of audience and the special merchandising, advertising and publicity expertise utilized to reach them.

Epic has been with the underground from the beginning, with such talents as Dino Valente, Sly & the Family Stone, Donovan, Kaleidoscope and, more recently, with Catfish, Jo-Ann Kelly, McGrath and Potter, Shuggie Otis, Peter Ivers and Edgar Winter.

Epic's strength in the underground (or now, contemporary) market has been demonstrated by these artists whose initial reputations were almost totally "cultist" and has gone on, within a relatively short time, to win wide, varied and enthusiastic receptions on all fronts. Epic has shown irrefutably that quality product presented to this knowledgeable record-buying and concert-attending audience can not only escalate rec-

ord sales, but increase the number of artists who will achieve international prominence.

The company is in the midst of its strongest talent acquisition and development program. Among the young artists whose initial Epic releases are already generating excitement are Catfish (who stole the show at a recent Fillmore East gig); British blues artist Jo-Ann Kelly whose underground reputation is well established; Boston's Peter Ivers, whose Epic album is entitled "The Knight of the Blue Communion"; and Bat McGrath and Don Potter, two young upstate New Yorkers.

Other Epic artists who are making waves are petite but powerful rock singer from Memphis, Brenda Petterson; a strong quartet named Redbone (who are, incidentally, the

backing band on Brenda's LP, "Keep On Keepin' On"); 16-year-old blues guitarist-bassist-drummer-pianist-composer Shuggie Otis (whose debut album is "Here Comes Shuggie Otis"); the rock group Fuse; an easy-listening group the Mother Love and two young balladeers, England's Philamore Lincoln (his album is "And the North Wind Blew South") and America's Susan Carter.

Slated for release in the near future is product by Bobby Hebb, of the over-three-million-seller "Sunny"; Memphis soul man Johnny Robinson and West Coaster Little John. Also due is product by Louis and the Lovers, who were brought to Epic by Texas' Sir Douglas, Jam Factory, Johnny Otis, Donna Rhodes, Sandy Rhodes and Charlie Chalmers. An album is due soon, too, by Edgar Winter.

MONSTER

Columbia's Monster Rock Festival.

HEAVY SOUNDS (CS 9952)

- Ball And Chain / **Big Brother & The Holding Co.**
- Cold Sweat / **MONGO SANTAMARIA**
- Listen / **CHICAGO**
- Lay Lady Lay / **THE BYRDS**
- God Bless The Child / **BLOOD, SWEAT & TEARS**
- Killing Floor / **THE ELECTRIC FLAG**
- Sweet Blindness / **LAURA NYRO**
- It's A Beautiful Day / **White Bird**
- TAJ MAHAL** / Diving Duck Blues
- JOHNNY WINTER / I'll Drown In My Tears
- MIKE BLOOMFIELD** / Albert's Shuffle
- AL KOOPER**

HEAVY HITS! (CS 9840)

- BROTHER AND THE HOLDING COMPANY
- THE CHAMBERS BROTHERS / TAJ MAHAL
- BLOOD, SWEAT AND TEARS / THE BYRDS
- MIKE BLOOMFIELD AND AL KOOPER
- MOBY GRAPE / LAURA NYRO
- GREAT SOCIETY WITH GRACE SLICK
- LEWIS AND CLARK / ARD COHEN / THE ELECTRIC FLAG

Heavy Sounds. Heavy Hits. On Columbia Records

Also available on tape

WB Goes Underground In a Big Way

The underground has surfaced as a potent commercial force which has had its impact on all areas of the music business, not the least of which is your friendly local record company.

Take Warner/Reprise, for instance.

In a period during which executive sideburns have lengthened an average of 43.7%, the company's talent roster has grown shaggier at a very similar rate, broadening the appeal of Warner/Reprise catalog beyond its original middle-of-the-road strength.

The Warner January, 1960, release consisted of product on the order of the following: albums by Gus Farney at the Giant Wurlitzer, Don Ralke and his Orchestra, the Almanac Community Sing Band, Tab Hunter and Original Music and Stars from "Hawaiian Eye" under the musical direction of Warren Barker.

They kicked off 1970 with, among other things, albums by Dion (the same Dion, but he's changed fully as much as Warners), the Fifth Avenue Band, S. David Cohen, Norman Greenbaum, American Avatar, the Grateful Dead, Jeff Simmons, Tim Buckley and the GTOs, none of whom have been profiled by Reader's Digest.

What happened in the intervening 10 years was a lot of things. Most of them begun with the Jimi Hendrix Experience, who demonstrated an amazing ability to sell albums without the benefit of a singles hit.

Began Diversifying

Warner/Reprise had already moved heavily into the folk area, which has also been associated with "underground music," and with Hendrix & Co. the labels began diversifying into all areas of contemporary rock.

The ensuing changes in the talent roster wrought other changes on the company.

For one thing, the traditional mode of advertising with screaming headlines no longer seemed appropriate, and Warner/Reprise began a campaign of tongue-in-cheek honesty in the record trade papers and "underground" press.

The campaign resulted in excellent response on all levels, from the letter writers who thanked the company for its humanistic attributes to good

word-of-mouth reaction to various artists to the competing companies who began imitating the Warner Brothers Records advertising style.

New Kinds of Product

New kinds of product demand new merchandising techniques, so Warner/Reprise began issuing "sampler" albums to allow consumers to get acquainted with artists they might normally not hear through conventional radio channels.

The albums have sold in excess of 40,000 and have generated considerable sales among the artists represented on them. So successful have these been that the company has now brought out a middle-of-the-road sampler.

Many from England

Many of the acts which are labeled as "underground" originate in England and the company's ability to attract talent has been increased by its opening of an English subsidiary which is able to sign acts directly.

The company still derives much of its strength from conventional pop artists; but relative newcomers such as Van Dyke Parks, Randy Newman, Joni Mitchell, Arlo Guthrie, Sweetwater, Eric Anderson, Family Van Morrison, the Fugs, Tiny Tim, the Mothers of Invention, Wild Man Fischer, the Pentangle, Neil Young, Sal Valentino, Jethro Tull, Tom Northcott, S. David Cohen, the Grateful Dead, Doug Kershaw, the Blue Velvet Band, Geoff and Maria Muldaur, Pearls Before Swine, Fleetwood Mac, Ron Elliott are helping Warner/Reprise move into the future.

Recent Signings

Recent signings have brought the company even more strongly into the contemporary/underground field. Among the artists newly signed by WB are the Youngbloods, the Beach Boys, James Taylor, Gordon Lightfoot, Fleetwood Mac and Small Faces.

The company also recently negotiated an agreement with Straight Records to distribute product in the United States by artists such as Captain Beefheart and His Magic Band, Tim Buckley, the GTOs, Tim Dawe, Alice Cooper, Jeff Simmons and the Persuasions.

Cornyn: Advertising

(Continued from page 20)

I must say we have tried to meet the response, despite our blissful attitude (one still shared, I presume, by many record companies) that there's a body of consumers out there, but no persons.

We discovered "persons," and have been more or less enjoying them since. (A few we could do without.)

Subsequently, much of our advertising became even more addressed to intelligent people. This, despite the fact that my own hope that people in the underground can respond to intelligent advertising is occasionally shattered by such unpleasant phenomena as the success of Capitol's screaming Grand Funk Railroad hype.

Flavored Merchandising

Our discovery of "persons" has largely flavored much of our merchandising ever since.

Examples:

1) Our publicity chief, ex-rock-critic and shaggy person Pete Johnson, spends much of his day writing intelligent letters back to concerned people who've written us. If Pete can eventually write a majority of United States citizens, this approach will have succeeded.

2) Many of the letters we got complained that some of our newer artists were hard to locate either in record stores or on radio. We're solving the latter half a bit by offering at-cost sampler albums by mail. The response has now built to a point where I enter my office each morning with an ungainly hop-skip-and-jump, occasionally clearing those grey sacks stamped "U.S. Mail."

So that's communicating, too.

3) A newsletter (called Circular) which we send out every two weeks to people who've asked for it. Anybody. It is, we sometimes hear, so determinedly anti-sell that people write us begging us to use more superlative adjectives in it. Being high-principled, we refuse.

Ads Need Not Bore

We do a lot of other stuff, but the real point is that advertising we've found need not be a bore. Since my early toddlership I've prayed almost hourly that I not be the kind of a guy who's remembered (if at all) for having devoted his life to writing ad copy for stewed tomatoes.

Thus those precious few readers left with me if any

(it is heartening to know that at least the lino-typist is still with me and a cheery hello to you, sir or madam) are now to be rewarded by a dubious check list of what one record pusher has learned about advertising in a year.

1. Forget it's an ad. I don't like girls who come on pushy with me. Ditto for car salesmen. Ditto for record ads. A little aloofness can be more intriguing than a ton of bull.

2. Say something interesting. If an album isn't selling, tell why. Don't try to describe the music, that's like describing a Picasso to Helen Keller. But ads are basically *news*, or should be. Not hype.

3. Get somebody's attention. You know what people in the underground community are interested in. Same as everybody: sex, scandal, money, love . . . I'll do anything to stop somebody's eye on my ad.

4. Don't pretend to be hip. If you're a record company, ain't no way the hip underground is going to believe your company is a psychedelic bunch of groovy smack-freaks. Your way of life is making money selling albums. Don't pretend otherwise.

5. Know what you're talking about. I flinch whenever I recall how one of our own executives once referred to Alice Cooper as "she's a damn good little singer." Unfortunately, a lot of underground ads try (and fail) to meet the intelligence of their readers.

6. Be original. To the several companies who've started copying our ad approach, our sympathy. You're not making it, because you're not being yourselves. Reminds me of the time in the business right after "Tom Dooley" when any three kids in Pendleton shirts and guitar got signed as folk acts. The copy doesn't come off.

How do you become original?

A good start would be to ignore my rules.

* * *

Copies of Warner Brothers record ads, together with letters of response from the proletariat, have been bound into a book which can be had free by writing Stan Cornyn, Warner Brothers Records, Burbank, Calif. 91505.

Oak to Enterprise

Black Oak Arkansas, six-man group from the Ozark Mountains, has signed a three-year contract with the Memphis-based Stax Records Enterprise label. First release: "Kings Row Boot Hole."

GATFISH
GET DOWN

INCLUDING:
SUNDOWN MAN
COFFEE SONG / THE HAWK
300 POUND FAT MAMA / LOVE LIGHTS

BN 26505

Argent
including:
Liar / Schoolgirl
Like Honey / Freefall / Stepping Stone

ARGENT

BN 26525

HERE COMES SHUGGIE OTIS

INCLUDING:
OXFORD GRAY
BOOTIE COOLER
HURRICANE
FUNKY
THITHEE
KNOWING

BN 26511

KALEIDOSCOPE BERNICE

INCLUDING:
CHOCOLATE WHALE / ANOTHER LOVER
SOFT AND EASY / BALLAD OF TOMMY UDO
NEW BLUE OOZE

BN 26508

Susan Carter
Wonderful Deeds And Adventures
including:
Temptation 'Bout To Get Me / Bluebird
I'm So Tired / I Need A Good Man Bad
Medley For Billie Holiday

BN 26510

FUSE

INCLUDING:
PERMANENT RESIDENT / IN A WINDOW
MYSTERY SHIP / SHOW ME / ACROSS THE SKIES

BN 26502

THE UNDERGROUND'S GOING OVER.

BIG.

UNDERGROUND? TOP 40? HANG THE LABELS.

These six new albums represent an incredibly wide range of sounds. Sure, a lot of it is strictly underground. But if you follow the charts, you'll notice that quite a few of those hot singles started out as undergrounders. You don't have to spend

your life stuck in one bag anymore. If you've got a good song, you've got a shot. No matter what category they've put you in.

No more uptight formulas for success. If you're good, you'll make it. These albums are. And they will.

Roulette Group Has Charisma

So Does New Producing Team Of McGaw-Vallone

By BOB MOORE MERLIS

With Charisma, Roulette Records goes underground in a big way. Charisma is a group from Hartford, Conn., which was discovered by Bruce McGaw and Ed Vallone of McGaw-Vallone Productions.

A master was made, taken to Roulette and the group was signed. This past summer the Charisma album was cut and it was recently released. The group has been playing college concerts and enjoyed a very enthusiastic reception at the Fillmore East when they first played there.

McGaw and Vallone feel that Charisma is a group which found its own direction with their help. Since their association with the producers, the group has added Bob Mocarisky on keyboards, one of their strongest musical elements.

Vallone described their relationship with Roulette to **Record World** as "a very happy marriage because they were looking to go in that [underground] direction." Their association with Roulette seems to be continuing with Vallone helping to coordinate promotion and marketing with Roulette. The company is embarking on a tremendous advertising campaign for the group employing college newspapers, college radio spots and underground press.

Operating Six Months

McGaw-Vallone Productions has been operating for six months and are getting a lot of response. Most of their efforts are directed towards the underground audience with pop elements present for more general appeal. They produced the *Book of Matches* for 20th Century-Fox Records, and have contracts with Mercury and Bell. They find talent basically through local agents and McGaw says that they are "searching desperately for new acts." The team has worked out well as McGaw handles most of the creative aspects of production and Vallone the business end.

Charisma is currently waiting for the album to break and has been getting good sales and airplay in many markets including their native Connecticut; Philadelphia; Detroit; upstate New York including Buf-



Charisma

falo, Syracuse and Rochester. The album is starting to happen in New York City, Atlanta, Seattle and Florida. A single from the LP, "What It's Like," is due for release within a month. McGaw feels that, although the group has underground roots, they are definitely top 40 potential.

As yet Charisma has not embarked on a major tour because, according to Vallone, "we want to expose them when they're big; incorrect exposure can hurt." On stage the group's act lives up to its name and lead singer Mike DeLisa has been conservatively described as "very dynamite."

Unusual Background

Ed Vallone's background is quite unusual. He was a third baseman with the Milwaukee Braves and spent nine years in baseball. After his baseball career ended he was looking for a new field of interest and "drifted into music."

Bruce McGaw was a jazz guitarist when he attended North Texas State University. He started producing records in Dallas, had a medium-sized hit with the *Festivals* and decided Dallas "wasn't where it's at." He came to New York, met Vallone and that's how McGaw-Vallone happened.

Two Hobbit LPs

Hobbit Records, the record arm of IMC Productions, has released two albums, "Plain Jane," a country-rock group, and "From Within," by the Sapphire Thinkers, a rock act.

Loren Becker: Moog Provides New Dimension

By DOUG McCLELLAND

NEW YORK—With the first album on its Athena label, "Switched-On Nashville/Country Moog," by Gil Trythal, President Loren Becker reveals that Stereo Dimension Records has taken on a new dimension.

Namely, the Moog Synthesizer.

"Our Moog album started country but is now breaking pop," Becker noted. "Why? There are several reasons. For one thing, the LP, which began by getting strong play on country stations throughout the South and mid-West, is now getting underground play. Irv Schwartz, our Sales Manager, recently returned from Los Angeles and said that KMET-FM, a top underground station there, was playing the whole album.

Single Breaking, Too

"We also released a single, 'Foggy Mountain Breakdown,' from the Rick Powell produced-in-Nashville LP. WOKY in Milwaukee found it in their library, thought it was cute and played it for station breaks. When the switchboard lit up with calls, they made it an extra. Then it became a number. It's selling very well in the area, too.

"So, what started as an innocent little Country and Western LP has now gone underground and pop."

These events have given Becker great faith in the Moog's potential. "The young people buying records today are looking for sounds, and the Moog is a fresh sound. The reason a lot more hasn't happened with it yet is due to poor choice of material and un knowledgeable programming and performance. I feel it can work in any musical medium, from country to R&B, if used intelligently. It can't be shoved down throats, though; you can't just put out a Moog LP for Moog's sake. You must have a reason, a musical handle.

"The music business is always looking for freshness, new sounds, and I believe the Moog can give it to them."

Next LP: 'Nashville Gold'

On March 1, Stereo Dimension will release its next Athena Moog LP, "Nashville Gold/Switched-On Moog," featuring such songs as "I Can't Stop Loving You," "Tennessee Waltz," "Honey" and "Kansas City."

Becker stressed that "Just because we've been so successful in the Nashville mode, we are not staying in this framework. We are working on three other LPs for our Evolution label in completely different musical areas but all relying on the excitement of the Moog. One of the LPs will feature a rock approach; another a vocal approach."

At this writing, Stereo Dimension's "Switched-On Nashville/Country Moog" package has sold approximately 50,000, which would certainly lend credence to Becker's faith in the Moog.

Staten Island Gets Rock Theater

Staten Island saw the opening of its first rock theater, the Ritz, recently, complete with psychedelic light show.

The brainchild of five young men there, there is a free parking lot behind the theater for patrons who drive to the theater. The #102 bus from the Staten Island ferry stops directly in front of the house.

The 2100-seat theater, built at the turn of the century, was purchased from pop singer Fabian recently and repainted and refurbished. Its sound system was designed by Hanley. The Pablo Light Show provides environmental visuals at the theater. Stage manager is Bruce Byall, formerly lighting designer at the Pavillion Theater and Fillmore East.

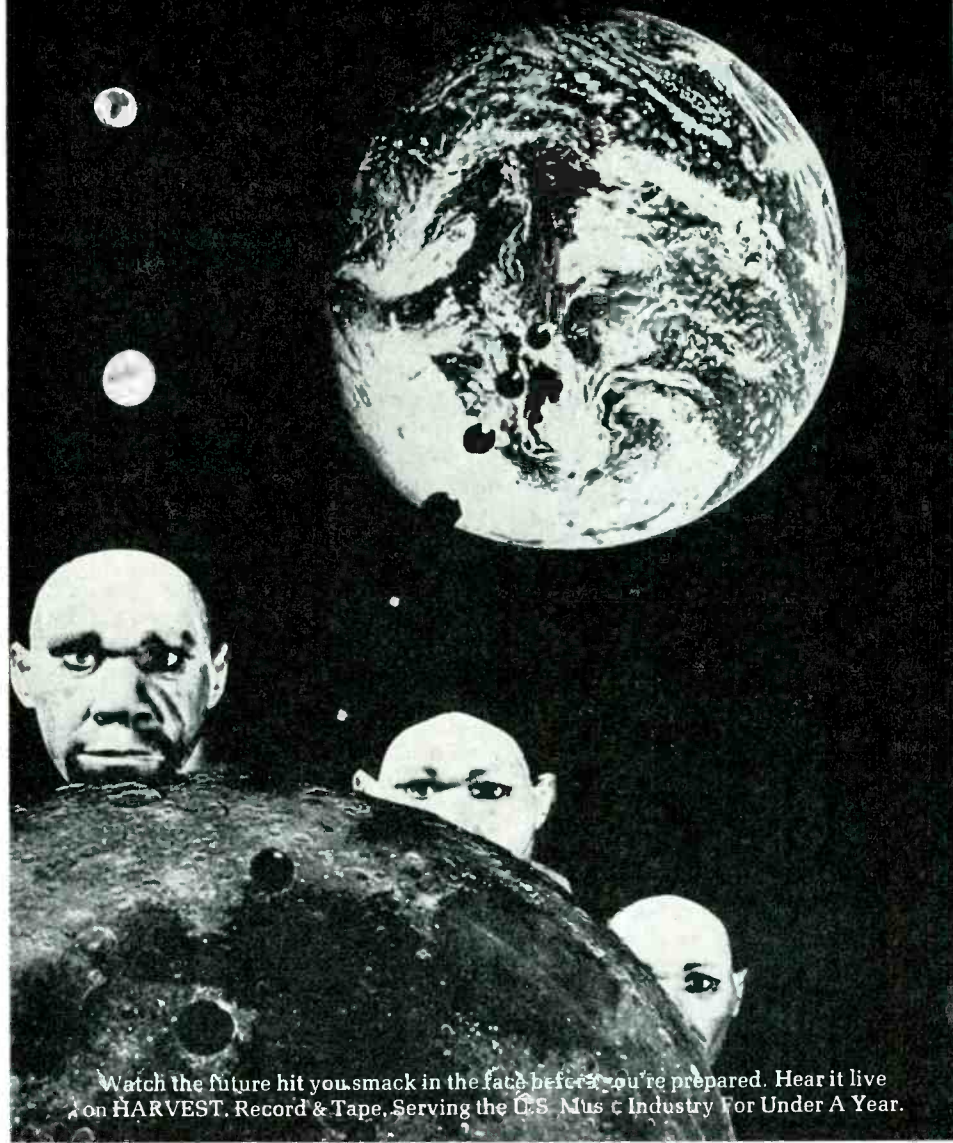
'Moog Indigo' Due

Jean Jacques Perrey will have his fourth album released on Vanguard within the next few weeks. It utilizes the Moog synthesizer, the ondelino and live bees performing one of the numbers, aptly called "Flight of the Bumble Bee." The album is entitled "Moog Indigo."

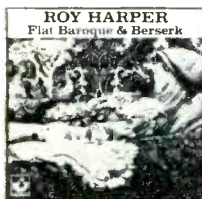
Perrey has just returned from Europe after making a half-dozen television appearances in Paris, London, Brussels, Geneva and Milan. He will return in the fall to Paris and will do an extended tour throughout France with a magic show. As part of the performance, live monkeys will dance to Perrey's electronic music.

John Mack of Laurie Productions represents Perrey in the area of commercials.

Future Shock



Watch the future hit you smack in the face before you're prepared. Hear it live on HARVEST Record & Tape. Serving the U.S. Music Industry For Under A Year.



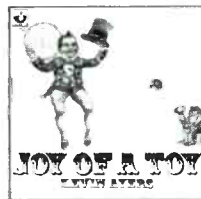
1. **ROY HARPER**, c. timeless. Big & Bawdy Raver. Poet-Singer. Filler of the Albert Hall. Beguiler of women. Whimsical. Master of parody. Enormously popular in England. Imminent tour of the U.S. Equipped with guitar and strange wit. About records in general he says: "This generation's got a problem on its hands in this society — how to waste our time. Some of us really kill it." About amplification: "Ego. It's never right. It's never geared to people who've got something to say. It's geared to the people who've got a lot of noise to make." Roy Harper has something to say. . . . **FLAT BAROQUE AND BERSERK**.



2. **FOURTH WAY**, c. 1975. Roots going back and forth. **CHANGES** called Fourth Way a "REAL super group." They're devoted musicians. Between them, they've played with John Handy, Roland Kirk, Charles Lloyd, Maynard Ferguson, Herbie Mann, Buddy Rich, Stan Getz, Gary Burton. Drummer Eddie Marshall has been called a "magician." Mike White, violinist, was Downbeat New Jazz Star, 1967. The music is not jazz or rock, but somewhere in between. Or beyond. Bob Palmer, reviewer for **CHANGES**: "one super superlative will do: in these times of glut in the record industry, this is the rarest bird of all."



3. **CHRIS SPEDDING'S BATTERED ORNAMENTS**, c. 1975. Originally fronted by Pete Brown, who wrote most of the Cream's hits. He's also responsible for much of the material on this album. The group now belongs to Chris Spedding, veteran 21 year-old sessionman and guitarist on Jack Bruce's "Songs For A Tailor." Voted most likely to succeed Clapton as super-hero-cult-figure. Battered Ornaments have been called the most unlikely band since Bill Haley and the Comets. Sure, but the sound lies somewhere ahead of us.



4. **KEVIN AYERS**, born 16 August, 1944, Herne Bay in Kent, early morning. "German flying bomb exploded in neighboring field ensuring a certain deafness, which I am fortunate enough to possess to this day." We haven't noticed. Kevin was former lead singer with **SOFT MACHINE** (who provided some impressive arrangements on this album). Nonetheless, the album is Ayers. Oboe, piccolo, flute, trombone, electronics, cello, numerous guitars, and kazoo. One English reviewer said: "What Ayers does is find the essence of all 'pop' music and polish it to a high degree at the centre."



5. **FOREST**, post-renaissance. Three prolific musicians. Martin Welham plays 12-string guitar, organ, harmonium, piano, pipes, percussion; Derek Allenby plays mandolin, harmonica, pipes, harmonium, percussion; Hadrian Welham plays guitar, harmonica, pipes, cello, electric harpsichord, harmonium, percussion, organ and mandolin. All 12 tracks composed by members of the group. Something like Incredible String Band. Not like them at all. These are modern musicians, combining contemporary harmonics and medieval polyphonics. Ah, magical. Without parallel in the U.S.



ALSO: **PINK FLOYD**, **EDGAR BROUGHTON BAND**, **THIRD EAR BAND**, **PANAMA LIMITED JUG BAND**, **SHIRLEY & DOLLY COLLINS**.

COMING SOON: **RICHARD BRAUTIGAN**.

Distributed by Capitol Records Distributing Corp.

ABC President Newton:

Label in Long-Term Underground Commitment

ABC Records has pledged a continuing commitment to the underground music field, according to Larry Newton, President of the company. ABC, Dunhill and Command-Probe Record divisions of the diskery are all involved and the commitment is of a long-term order, Newton said.

Citing figures, Newton noted that "Perhaps as much as 50 percent of the LPs sold today fall, at least roughly, into the underground area. Thus," he said, "if half your business is there then you'd better be in that end of the business for keeps. Of course, if there's suddenly a giant polka hit, then everybody is going to be in the polka business, too. However, though there will always be polka hits, easy listening hits, country hits and you name them, I believe we will see a continuing major impact on the market by what we know as underground music today."

All three of the major divisions at ABC are staffed with young house A & R men whose primary functions lie in finding and signing worthy underground bands, groups and individual artists. Twenty-three-year-old Bill Szymczyk of ABC is a good example. Szymczyk, at one point, was given the responsibility of recording the legendary B. B. King, and had much to do with helping King become one of the underground giants in the overall pop sweepstakes.

Szymczyk is also involved with record productions now on such groups as the James Gang, the Blues Magoos and the Bold, the latter a new outfit recently signed. A number of others are also in the works at the present, including the new British group Freedom, which includes former Procol Harum drummer Bobby Harrison.

Underground Semantics

The example of King, incidentally, introduces an interesting question of semantics when it comes to the concept of "underground." The word underground, in current usage, can refer to a stylistic approach to music or to the level of its acceptance. The jazz world knows of this confusion as well. Some years ago, for many jazz purists such artists as Dave Brubeck and Erroll Garner au-



Larry Newton

tomatically became pop or at least non-jazz when they became huge sellers with top LP chart listings. In the same way, a B. B. King today receives fees of a major order for his college and auditorium concert dates, while at the same time retaining a strong identity with the typical underground venue such as the Fillmore and the so-called underground FM radio stations, which in some cases have audiences which surpass their strictly top 40 AM competitors.

The same question of identification might well be introduced with respect to several of the star groups on the Dunhill label, a division of ABC. Musically, both Steppenwolf and Three Dog Night remain very much in the underground, yet both are major factors in the pop world today and both have enjoyed major top 40 chart singles.

At Dunhill, one of the most successful of all Coast-based firms, two young people, Steve Barri and Joel Sill, the latter of whom is the son of the well-known producer Lester Sill, operate the underground A & R and production activities. In addition to Steppenwolf and Three Dog Night, the pair are also closely involved with another strong Dunhill underground entity, the group called Smith.

Several New Groups

On the Command-Probe labels, which constitute another ABC disk division, Dick Weissman is the underground production specialist, and under his aegis the company has recently brought in several new groups. Two of these are the Zephyr and Fat City, while production deals

Harvest—Label With a Future

By WALTER WANGER, JR.

Merchandising Product Manager, Capitol Records

The ads say, "Future Shock . . . watch the future hit you smack in the face before you're prepared." So it does. "Hear it live, on Harvest." Yes, it's possible.

Case in point: Pink Floyd, born of space travel and wincing computers. Or Fourth Way, combining traditional forms of jazz and rock, creating something that doesn't yet have a name. Harvest is not so much part of the underground, as it is one of the few committed residents of a new musical frontier. The label serves music and musicians who're pioneering. Much of what you'd find on Harvest hasn't "happened" yet. It's emerging. And so, in an already risky business, Harvest survives by its own sense of manifest destiny. Risky, perhaps, but Pink Floyd for one has already re-tuned the ears of the American listening public . . . in the short space of three months. The future is bright.

English Based

Harvest is an English-based label, part of EMI but operated in an independent fashion. Its "founder," 23-year-old Malcolm Jones, is responsible for the label roster, which now includes many of the more prominent acts in England (e.g., Pink Floyd, Edgar Broughton Band, Third Ear Band, Roy Harper, Kevin Ayers, etc.). Malcolm intended Harvest as an international underground force and, indeed, it is now distributed in the U.S. by Capitol Records Distributing Corporation. The English roster is now

made in Britain have brought in two other groups, Rare Bird, through the Charisma Records interests, and the Plus, a production effort of Ray Singer and Simon Napier-Bell, the latter of whom has also operated as a British personal manager.

As a part of the overall ABC commitment to underground music, Newton said, the firm has earmarked substantial advertising funds for promotion through the established underground media, including both general newspapers, music-oriented sheets and, of course, FM and in some cases AM radio. Beyond this, certain subsidies are granted from time to time in special cases where the raw talent is obvious, but where the need of maturation of the tal-

ent, meaning time to jell, is also obvious.

bolstered by San Francisco's, Fourth Way (and soon by poet, Richard Brautigan).

For Capitol, Harvest is a unique way of serving a growing audience of young people, eager to explore new forms of music.

Cap Categories

(Continued from page 22)

ers, has made two outstanding records for Capitol, has turned the name Coconut Grove into the name of a mythic place from which great songs come. It is Fred Neil who wrote and recorded "Everybody's Talking," who has the definitive version of that song, just as Laura Nyro has the definitive version of her songs, no matter how many records Three Dog Night may sell. Laura also languished for some years, and her now success gives us some hope that Fred may get the recognition he deserves sometime soon.

Then there are Fred's friends, Karen Dalton and Vince Martin, again artists of tremendous creativity and singularity of style and content. Karen's record received rave reviews in New York and San Francisco underground papers, yet she has not sold as many records as she should have, if you measure marketability by talent. Vince Martin's record has been out for a year; it is lyrical and personal and tender. Those people who have heard it love it, but how do you get people to listen to it?

Or, what do you do about Mississippi Fred McDowell? How do you make people listen to the originator, rather than pale, semi-virtuosic imitators?

Or get them to try Mad River?

Or . . . OR?

But let words return to silence . . . Our task is just to make you want to hear.

Capitol is constantly re-evaluating its product, trying to anticipate the tastes of the buying public, trying to both create and fill the consumer needs of the "underground" music listener.

And prove that "underground" need not necessarily remain "sub rosa."

Nothing compares with the
LONDON
underground

Ten Years After

Savoy Brown

THE MOODY BLUES

John Mayall

The Alan Bown

Frijid Pink

KEEF HARTLEY

ZZ Top

Camarata Contemporary
Chamber Group
(music of Eric Satie)

CHICAGO CLIMAX
BLUES BAND

Love Sculpture

Egg

Jennifer

Symphonic Metamorphosis
(rock group from Detroit Symphony)

ASH CAN

The Deviants

Mississippi
Fred McDowell

Johnny Almond

MARTHA VELEZ

AUM

East of Eden

Peter Kelley

Champion Jack Dupree

LONDON



New Artists Add To London Underground Boom

London Records, always closely identified with the underground music scene, is now in the process of merchandising and promoting a host of new artists into the front ranks of top-drawing "heavy" attractions. The company can point with more than a little pride to its accomplishments in helping build into major attractions such names as the Moody Blues, John Mayall and more recently, 10 Years After. At the present moment, Savoy Brown is also rapidly reaching the stage of being a top draw on the concert and college circuit.

Borrowing from lessons well-learned in the pre-rock era, with the veteran British maestro Mantovani, in which the diskery each year built a major promo drive around the artist's tours in this country, the firm has consistently tied-in publicity and promotion drives with the constantly recurring concert tours of the nation by its coterie of group acts, many of whom are British.

The formula has paid off handsomely in terms of tremendous LP sales for its now well-established artists. (The Moody Blues are currently in the top 15 of the LP charts with "To Our Children's Children's Children," little more than a month after release), and it all keeps the company's far-flung network of regional promotion men and district sales execs very much on the move.

Utilizing strong local promotion in all markets where groups appear for concerts and club or college gigs, the company pioneered in the use of FM spot advertising to launch the Moody Blues first LP in its revival period which began in the spring of 1968. Much use is also made of local radio interviews and newspaper features and retail windows full of a given group's album product, to move sales into high gear.

New Wave of Heavies

A new wave of heavies constituting a kind of second and third generation of quality



The Moody Blues

rock, is now about to flood tide onto the scene. All of them will be getting the traditional London merchandising build-up, with campaigns spearheaded by Walt Maguire, National Pop Sales and A & R Manager, and Herb Goldfarb, National Sales and Distribution Manager.

Perhaps the most exciting new development is the group on London's Parrot label known as Frigid Pink, a Detroit-based complement, which has just broken wide open on the singles front with "House of the Rising Sun," and with a new album that is clicking.

Another fast-building album, "The Music of Eric Satie (The Velvet Gentleman)," bids fair to make the late Satie one of the darlings of the underground. Satie, who died in the late '20s, was far beyond his time in his compositions and is now in the process of being rediscovered as one of the truly hip artisans of not only composition but of parodying of his own composer contemporaries. The album, on Deram, is by the Tutti Camarata Contemporary Chamber Group, which employs a Moog throughout the production.

Furthering Fusion

The Jacques Loussier Trio, a jazz group, has done particularly well recently on London's phase 4 stereo line in terms of furthering the current fusion of contemporary forms into the classical medium. In the current LP, Loussier plays and conducts his group and the Royal Philharmonic in Bach's "Brandenburg Concerto" and "Air to a G String." The Loussier group enjoyed a marked success on a recent U. S. tour of college concerts and another safari of this order is now in the discussion stage.



Savoy Brown

Parrot's Love Sculpture, a British group which just concluded an extensive American debut tour, and fronted by guitar player and lead singer Dave Edmonds, has scored with its first LP, "Forms and Feelings." Another tour is already in negotiation.

Drummer Keef Hartley, formerly of the John Mayall band, is now fronting his own group on London's Deram label, and has received an extremely favorable response for his own first LP, "The Battle of N W 6." The group has already made a first U. S. tour and is in line for another soon.

A particularly colorful new venture on the underground level is the emergence of a new rock group of eight musicians from the Detroit Symphony Orchestra, to be known as Symphonic Metamorphosis. The group expects to record in the rock and experimental fusion genre, while retaining its respective chairs in the notable Detroit Orchestra. The first LP for this group is now being readied for early release on London Records.

The Moody Blues, whose next U. S. tour has now been confirmed for three weeks from March 20, and who will receive the full tie-in promotional support of the London staff, have launched their own label, Threshold, which is to be closely identified with the underground field. The group itself is the first to have an LP on this new label, and the package, titled, "To Our Children's Children's Children," is already close to the top of the charts. Next up for Threshold, is another new underground group, Trapeze, discovered and produced by the Moody Blues.

Deram is also about to offer two additional promising underground attractions in the persons of Johnny Almond and Mike Westbrook. Almond, another Mayall alumnus, cut his album, featuring his jazz-inspired sax and flute improvisations, in Hollywood, with production by Britisher Mike

(Continued on page 36)



Ten Years After

Concert Review

Kingsley Moog Versatile

NEW YORK—In recent years the Moog Synthesizer has been popular with anyone looking for a really new musical instrument. This piece of electronic wizardry has been used in commercials, films and on record to produce a seemingly endless variety of sound effects and music.

Enthusiasm for the Moog seems to be shared by two factions: those who marvel at the futuristic noises they can produce with the device; and those who see it as a most versatile instrument with an infinite amount of musical applications.

Audio Fidelity Records artist Gershon Kingsley seems to fit, at least in part, into both categories. For his recent concert at Carnegie Hall, a quartet of Moogs he conducted was used to perform a strange blend of classical, pop, jazz and other musical genre. The music, both traditional and progressive, was at times chaotic, at others delicate. The rapid changes in tone and material no doubt offended some and bewildered others, but it must be remembered that the concert was unusual in that it was the instrument, more than the musician, which was on display. The electronic instruments were in the spotlight, while vocalists, as well as bass, percussion and piano provided accompaniment. Dancers and slides projected on a screen behind the performers provided visual entertainment and at times the onslaught upon the eyes and ears was overwhelming.

Because the Moog is still in its experimental stages, there are certain limitations upon its use in concert. The instrument is adorned with numerous switches and dials which must be readjusted in order to change the sound being produced, and the musician must cope with these, as well as the keyboard, while performing. This can lead to difficulties; hence the need for more than one Moog for live performances.

Widespread use of the Moog both in concert and on record is, however, inevitable. It will, as it is perfected both mechanically and economically, become a vital part of many studios and bands and may eventually find its way into a large number of homes. In the meantime, pioneers like Kingsley will hopefully continue this exciting musical experiment.

—Frank Mitchell.

Moog Means Music, Merit and Mort

By RON BARON

HOLLYWOOD — The word Moog rhymes with Vogue. It just so happens that the Moog is very much in vogue, and one of its most proficient users, arranger Mort Garson, explained why: "Utilizing this oscillator one has control over all the elements including pitch, amplitude, duration and tamper."

Imagine producing any sound you want by simply changing sounds by filtering from one instrument to the next or innovating something never heard before. Here for the first time one can conceive the composer as the master and the instrument as the server.

Mort is definitely master of his \$70,000 Moog which has produced over 14 electronic LPs, among these being "Electronic Hair," "The Wozrd of Iz" and A&M's astrological package. What disturbs Garson is the fact that the word "electronic" and "Moog" have been used too many times when most are using this label for only the purpose of sales exploitation. Mort commented, "They're just selling the word 'Moog' and in doing so giving the pure electronic composer a bad name."

Household Word

Garson contends that Robert Moog is becoming more and more of a household word. As

far as Garson's household goes, Mort's Moog has gotten so big that he is looking for more spacious quarters. Already he is well equipped to score films from his premises. "The electronic composer is self-sufficient—he requires no other person but himself."

Garson is also trying to squeeze in time to lecture at colleges, for electronic music is rapidly gaining interest. An occupational hazard here is that if while transporting his fantastic Moog "another truck bumps into the truck, I'm no longer an electronic composer."

This electronic arranger, in addition to scoring and composing for commercials, lecturing and creating albums, plans on filming an educational documentary on the Moog.

Garson is composer of all types of music. Reflecting on his own work he felt, "I cover all bags, the most important being music."

Forthcoming album projects include one which will combine choral voices with electronic background. He frowns on some of the bad attempts where electronic music has only been used as a sweetener to the voices.

We've reached the moon, and now the Moog has reached us. It will be realized in the next few years the importance of the Moog and how it will start to play an intrinsic role in all of our music.

The Evolution of Fish

Country Joe and the Fish was founded by Joe McDonald and Barry Melton in 1965 in Berkeley. The Fish' career was fraught with schizophrenic events from the beginning.

"We're a Berkeley band," says McDonald, "and we've always fallen somewhere in the middle between the hippies and the politicians."

'We're Different'

"We're different from the other groups," McDonald said last week as he sat in his Mexican hotel room after a day in the desert shooting ABC's feature film, "Zachariah," in which the Fish play an outlaw band. "We are different because my reality is different," he continued, "we're not packageable. My songs deal with emotions that are not even felt in the straight world."

Ed Denson, who has been the

Fish' manager all along, amplifies McDonald's statement. "We are," he says, "socially and politically unacceptable to the establishment and we have had, for five years, an immense sustaining audience whose members are also socially and politically unacceptable to the establishment."

"In industry terms, we have broken pop based on sheer volume of activity—our income this year will be derived from records, concerts, movies, commercials, publishing and our own production efforts. Breaking pop, however, does not mean that the straight world will learn to love Country Joe and the Fish because now they can hear us on their car radios. It may mean that the people who control the entertainment industry know something is

(Continued on page 36)

Uni on Top Of Underground

Bringing Stars to the Stores

Scanning Uni Records' roster of artists who would generate appeal to so-called "underground" buffs, one must refer to the time-honored cliché "quality rather than quantity."

The obvious advantage of such selectivity is the opportunity it affords Uni to zero in on a few choice performers from time-to-time. Presently a half-dozen artists in this bag measure up to the standards set forth by Uni VP Russ Regan and his staff. They will shortly be prime targets of a well conceived promotion and merchandising campaign.

Initially emphasizing fever tree, the others are Flaming Youth, Mike Millius, Smoke Rabbit Mac Kay and Charles Lamont, British group Flaming Youth's Uni debut, "Ark 2," is a progressive musical epic, somewhat of a modern Noah's Ark . . . a unique approach to contemporary music.

Mike Millius has a first album of originals entitled "Desperado," now gaining East Coast followers. A purveyor of blues-rock via "A Legend In His Own Mind," Charles Lamont is another Uni mind-bender. Armed with much inspired material in their second LP, Smoke does amazing things "At George's Coffee Shop," including the heavy "Brown Bread" track. Meanwhile, Rabbit Mac Kay & the Somis Rhythm Boyze prove they're more than "Passing Through" in a follow-up album that's receiving continuous play in a wide variety of situations.

In what amounts to the second phase of Uni Records' master plan to achieve stardom for fever tree, which originally began with mammoth exploitation better than a year ago, label now designates March, 1970, as fever tree Month.

Justification for such a move is predicated on the group's continuing acceptance from those who have been exposed to them, either by live appearances or as a result of heavy airplay. Since their initial release ("fever tree"), two additional packages have bowed — "Another Time, Another Place" and their latest outing, "Creation."

Russ Regan has sanctioned a multitude of aids, now being designed by his marketing department. Perhaps one of the most unique is National Sales



Russ
Regan

Rick
Frio



Pat
Pipolo

Denny
Rosencrantz

Manager Rick Frio's scheme, which should deliver fever tree into retail stores everywhere. To bring this about, he plans to provide distributor salesmen with a compact videotape monitor for the month. Each will carry a VTR of fever tree actually performing their single, "Catcher in the Rye," which showcases lead singer Dennis Keller and is also contained in the album.

Well designed in-store display pieces showcasing all three LPs, is an integral part of fever tree Month, as is trade and consumer advertising, including space in underground and campus publications. Further, Uni is plotting unusual outdoor displays in heavily populated areas, and a number of radio time buys.

Super-Confident

Working closely with Denny Rosencrantz, National Promotion man, Pat Pipolo, Uni's Director of Promotion and A&R, is confident the company can break through with "superstars."

"For one thing," said Pat, "we've got a 'together' working group — and they'll back things by spending the entire month on a major tour of such cities as New York, Chicago, Detroit, Cleveland, Los Angeles and San Francisco. When they return, fever tree will be exposed again on numerous network television shows."

Together's Gary Usher On 'Bubbleground'

"The greatest thing about underground — or FM Radio, whichever term you want to use—is that an artist will get airplay on his (or her) own merits . . . hype doesn't mean a damn thing and that's the healthiest sign in the industry today. All you have to do is make them aware of the LP. They don't want you to massage their throat with it.

"Personnel working for underground stations are not fooled by the soft-chair rider who really belongs back in the garment industry or selling second-hand shoes.

"The real fight in this industry—even greater than airplay—is educating the executive echelon to what they are selling and how they should sell it."

The thoughts, strong ones, are from Gary Usher, President of Together Records, the year-old avant-garde label headquartered in Los Angeles.

"At the underground level," Usher says, "people are aware of an artist or a piece of product. It doesn't take a ton of type coming in the front door to get them to play it. If it merits the play, it gets it.

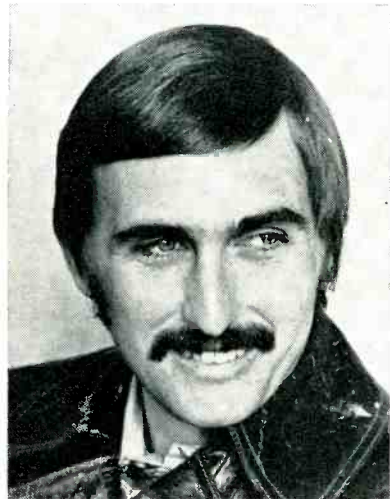
"To a label like Together the underground is particularly important because much of our product is avant-garde. For albums like Alan W. Watts or an anthology LP from Chicago or Los Angeles there is a market. The problem is that we'd never get it exposed to that market via Top 40-type stations because it doesn't fit the format. With underground stations, however, if the product is good you'll get the play."

For Together it was the underground airplay that brought home the label's first hit LP, "Preflyte," an album of early Byrd recordings and the first entry in Together's archive series.

Usher feels that in the record industry it doesn't matter how big or small your company is because both have an equal chance at underground airplay because of the FM stations' attitudes: "They're curious about new product done with an artistic flavor, and it doesn't make any difference to them whether or not you are getting AM airplay or how much literature or hype you shoot through the door."

Sees Change

Today, Usher sees a definite change coming to the underground. "When it first devel-



Gary Usher

oped, around 1965, most of the product aired fit in the 'jam' category. Like you'd turn a station on and for a straight hour you'd hear Hendrix. Things are changing, however. FM is loosening up and stations often include anything that's creative or good as opposed to the 'jams' which constituted about 90% of their playing time."

Usher feels that underground is rapidly developing into a "bubbleground," a word he's coined to describe the changing patterns of many of the stations.

Stations Developing

"Between Top 40 and underground is an area called 'bubbleground,' and there are bubbleground stations developing. By that I don't mean they're into Tommy Roe and the 1910 Fruitgum Company, but they are, because of ratings and finances, loosening their formats and playing much more commercial music. As time goes on, I think we'll even see more of this type of programming develop on FM.

"This isn't bad. In fact, it's a healthy sign, just like the lack of hype. What it means, for a company like Together, is that we not only get many of our avant-garde projects aired, but a singer/guitarist like Danny Cox, who is being played on Good Music and Top 40 also gets underground play because the LP content is not only artistic but commercial as well.

"To us, underground today is extremely important. With expanded programming policies it may one day be more important and influential than any other way of media connected with the record industry."

Amaret's Myers:

Today's Underground Is Tomorrow's Overground

HOLLYWOOD—What is underground?

"Ask that question to a dozen record executives," says Kenny Myers, President of Amaret Records, "and the chances are you'll get an equal amount of vague answers."

To Myers, underground is "where the lasting superstars in this business come from. It's a building ground. A good, talented act that starts and builds in the underground usually finds that each succeeding LP shows an upward sales trend because they present innovations in music. Underground acts are 'involvement acts.' The audience gets wrapped up in them; wants to learn more about them and what they're doing and saying. Take Cream, for instance. Before they really exploded commercially they were known to every underground listener as Ginger Baker, Jack Bruce and Eric Clapton. They were recognized as three talented individuals. Individual is one of the key words when you're talking about underground. That's the contrast between underground and 'overground' if you want to call it that. How many buyers or listeners can identify with the individual members of the 1910 Fruitgum Company or the Turtles?"

To Myers, underground is also an example of the constant changing musical tastes of people. "It's more sophisticated and experimental than general market pop music. It reminds me a great deal of contemporary jazz and its free form because it really is a blending of the styles of the individuals in the group and it is a free form. For want of a better term, you can use the cliché and say 'each man does his own thing'."

Other Trademark: Dedication

Aside from individuality and involvement, the other key trademark about underground acts is dedication: "The acts work at their music. It changes, progresses, grows. Take, for instance, Crow. Their first single, 'Evil Woman,' was a hit but instead of just doing the same thing again—which many 'overground' acts do—they worked at it to develop their own individual style."

"Slow Down," their new single, shows a definite musical growth. Their new album, "Crow By Crow" (the first,

"Crow Music," has been on the charts for more than five months), represents a real maturing. "They dropped the sound of the brass because 'it didn't sound like them.'" They flew from a college date in Minneapolis to a recording session in Los Angeles (for which they were prepared after months of creatively rehearsing) and then back to a date in Washington within the space of two days.

"That is," Myers said, "what I mean by dedication and work. Any act that puts that kind of time and effort into it is going to grow and quickly develop into a supergroup.

"Today's market is aware of an act's efforts. They can tell whether or not a group is creating or bidding time. And today's underground is really tomorrow's 'overground'."

Joe & Fish

(Continued on page 35)

going on that does not fit any of the prescribed criteria for success and so they are hiring whatever surfaces to see if it works. It may also mean that the ranks of those who belong to the socially and politically unacceptable subculture have swelled to the point where that subculture actually encompasses the majority of the young people in this country."

One element of life as an underground rock-and-roll band which has contributed to the development of the Fish over a long period of time is the fact that the pressure on an underground group to sell records is far less than on a group which depends for its survival on keeping its name before the audience via one hit single after another.

Their new album is the first since last summer's personnel changes. The new musicians are: Greg Dewey (percussion) from Ohio; Mark Kapner (keyboard) from Memphis; and Doug Metzler (bass) from New York. Barry does lead guitar and vocal and Joe does lead vocal and rhythm guitar.

The Fish were involved in two other movies which will be released this year in addition to "Zachariah" and the Danish "Quiet Days in Clichy" (score by Joe): they played original music in Roger Corman's science-fiction film, "Arrowfeather," and they are in the Woodstock film.

Fever Tree's Roots are Underground.



UNI 73024



UNI 73040



UNI 73067



UNIVERSAL CITY RECORDS • A DIVISION OF MCA INC.

The 'Progressive' Liberty/United Artists

By DAVE FINKLE

NEW YORK — At Liberty/UA Records the word "underground" is taboo. They only say "progressive" music.

The fellows on the East Coast who are directly in charge of the labels' progressive product are Stu Greenberg, National Promotion Manager for Liberty/UA Progressive Product, and Marv Griefinger, East Coast Publicist, both of whom met with *Record World* recently to talk about their activities.

"Our aim," Greenberg said, "is to make the artist feel at home, not as if he is just a purchased entity."

"There hasn't been enough of a stress on artist relations," Griefinger added. "We want the groups to know we care—and not just if they're a super group. Our groups are new, but we want them to feel that everything is being done for them even though they're new, so that when they become super-groups and have some power, they don't leave the label."

"We want to build groups, and that means that you drop them if the first album doesn't make it. I'd rather have five groups I thought had a future than 50 groups just to say we had a big roster."

Seen Importance

"Liberty/UA is an established company," Greenberg said, "and yet we're just getting into the progressive field. The corporation has seen the importance of the area and is behind it. But essentially, we have to work as if we were a new company because we're new to the field."

To get the company clicking Greenberg and Griefinger are spending long hours and week-ends balancing their administrative duties (compiling press kits, charts, calling distributors and field men et cetera) and their relations chores (traveling with groups, rapping in "fleabag" hotels). "I think of my administrative work," Griefinger said, "as my work. The hours I put in on week-ends is pleasure for me. It's what I like to do. I'd be doing it anyway. I enjoy it."

The growing Liberty/UA roster includes product by the now-defunct Traffic and Bonzo Dog Band and new groups Pookah, Boffalongo, the Damnation of Adam Blessing and McKen-

na-Mendelson Mainline. The latter groups are the target of the current promo-merchandising pushes ("We try to space releases," Griefinger said, "so that groups get equal concentration. Of course, if there's special interest in one, we key on that group").

Greenberg and Griefinger are also looking forward to a batch of new albums from England, many of them produced by Clearwater Productions, a London house, signed by Lib/UA London man Andrew Lauder. Coming from that region are High Tide, Hawk Wind and Co-chise. Other groups recently signed and to be released shortly are Big Bertha, the Groundhogs, the Humble Bums and Wynder K. Frog.

"One thing about the underground," Griefinger said, "is you can't predict from one month to the next what will be considered underground. I mean, you wouldn't have expected six months ago that Ike and Tina Turner would be underground. And yet today they are."

Singles Surprise

"Also," Greenberg added, "every once in a while a single item from an artist not usually thought of as underground will seem to have underground potential. If so, we try to promote it to underground outlets. For instance, Bobby Womack has a new single called 'Arkansas State Prison' getting underground interest. And Peter

'Heavy Underground' An Illusion

The five musicians who make up Steed Records' Illusion feel the idea of "Heavy underground" groups is probably exaggerated by agents, managers, critics and promoters, forcing many young combos to add gimmicks to their performances they would ordinarily never use.

Lead singer John Vinci and guitarist Richard Cerneglia opine that the most important thing a musician can do with his time is to play, rehearse, practice—and listen to other groups. Other things, such as developing a so-called hip image, are extraneous, false and time-wasting, they argue.

The Illusion, still riding high with their latest album, "Together (As a Way of Life)," had a big single last year in "Did You See Her Eyes," and their first album, "The Illusion." Their producer is Jeff Barry. The balance of the group, Mike Maniscalco, Mike Ricciardella and Chuck Alder, share the same feelings.

Sarstedt has a new album. And Kim Fowley. And Jr. Parker."

"There are also soundtracks occasionally," Griefinger said. "We had a real resurgence of interest in 'A Hard Day's Night' when the McCartney death scare was around."

So things at Liberty/UA are moving steadily. Stevie Winwood will be recording soon and members of the Bonzo Dog Band are grouping. And Omnibus, a group from New Jersey, is starting out. . . .

Zeppelin Tour Set For United States

Led Zeppelin have been set for a new tour of the U.S.

The Zeppelin will open their spring tour here on March 23 with a concert at the Portland Memorial Coliseum, Portland, Ore. Subsequent dates are Denver (25), Salt Lake City (26), Pittsburgh (30), Philadelphia (31), Dayton (April 3), Indianapolis (4), Baltimore (5), Charlotte, N.C. (7), Raleigh, N.C. (8), Tampa, Fla. (9), Miami Beach (10), St. Louis (11), Evansville, Ind. (16) and the Mid-South Coliseum, Memphis on April 17.

Rascals Recording

The Rascals have begun to record their next album for Atlantic Records. The Rascals produce themselves, in cooperation with Atlantic's Arif Mardin.

London Boom

(Continued from page 34)

Vernon and supervision by jazz critic Leonard Feather. Westbrook's LP is titled, "Marching Song," and is listed as "way-out jazz," which is expected to have a powerful initial impact in the underground circuit.

The Coast-based girl singer, Jennifer, who played in the Los Angeles "Hair" company, and appeared on a number of Smothers Brothers TV outings, has her second LP out on Parrot, with accompaniment on several tracks by Mason Williams. The LP, titled, "See Me, Feel Me, Touch Me, Heal Me," has also drawn good reaction.

Also Handles Sire

London, in addition to its own family of labels, also handles national distribution for the Sire Records line, which also has its own share of strong underground-oriented acts. Already on the market on Sire are the Deviants and the Chicago Climax Blues Band, while early releases are expected from a number of new properties already contracted for.

The latter include the Clark Hutchinson Group (featuring Mike Hutchinson and Andrew Clark), Mississippi Fred McDowell, Ashcan, the Killing Flaw and Sam Apple Pie.

In the works, but still somewhat in the future, are London and London group releases on such new groups as Egg, Aardvark, Pacific Drift and Galliard.



Ike & Tina Turner, Canned Heat, Pookah, Boffalongo and Traffic.

The Advent Of Subterranean Radio

By STEVE HARRIS

Director, Publicity, Artist Relations, Elektra Records, And

BRUCE HARRIS

Director of Press Relations, Elektra Records

Even though people still talk an awful lot about underground artists, underground press and underground radio, in reality the term "underground" has in the last two years or so lost all of its relevance and all of its validity.

It is certainly reasonable to say that the Doors, for instance, started out as an underground venture, because at that time, back in 1967, they were the idols of a small, select group of fans in L.A. and New York, and were the darlings of a string of FM stations across the country, all of which had small listening audiences. Now, seven gold records later, with articles written about them in every major magazine across the country, they can hardly be considered an underground act. When your album is number one in the country, you are obviously reaching a major segment of the total population.

Clearly, the people who were in the underground two years ago have gotten where they wanted to go, and in the process of their success they made the underground a commercial project. The term "underground" is still a romantic hook, and it has an attractive feeling to it. It is a nice, artistic concept. But in the past two years, the Establishment has latched on to the underground and made it a business like any other business.

Upsurge in FM

A further reason why underground is dying is the great upsurge in the number of FM radios in America. The media and the public might feel that any station with FM next to its call letters is an underground station. But this is simply no longer true. After all, on WNEW-FM in New York, for instance, Rosko and Scott Muni have audiences of over a million different people a week. And the records they play, by acts like the Who, the Doors, and Bob Dylan, are *hit records*. They are not obscure, esoteric selections by little known acts, but are national smashes. These deejays are clearly no more underground today than

Allan Freed was back in 1956.

What is left of true underground radio is the current case of KPFT-FM in Houston, Texas, a station which is part of WBAI-FM, listener-sponsored radio in New York City. Scheduled to begin airing on Feb. 14, KPFT came into existence when certain citizens of Houston got up enough money to convince the F.C.C. to permit such a station to exist. But KPFT is faced with a hostile population in their home town, and the station has already been sabotaged by stink bombs and other disturbances. That's really underground. So if you want underground, then what you're talking about is a situation in which WNEW-FM is suddenly transported to Valdosta, Ga.

Three years ago, there was lots of underground, because at that time there were no major exposure media for acts like Judy Collins, Jimi Hendrix, Ario Gothrie and the Incredible String Band. Though there was no vehicle for these people to expose their talents, the talent was there, and as soon as the doors of the media opened, success followed. But we must now re-think our concept of underground to include an understanding of the fact that a so-called underground station like WNEW-FM is the Number 2 station in New York radio in reaching men from ages 18-24, and Number 3 in reaching men from ages 18-34 (ARB, November 1969). So many people these days own FM radios that it is at best inaccurate to speak of FM stations as underground in every case.

The best example of true underground that remains is in the field of the press, where newspapers with limited circulation are thriving in every major city in the country. Yet even here, material written for a select audience can, if it is pertinent and of high quality, reach a broader audience through the publicity activities of record companies. Well-written, intelligent pieces composed for underground newspapers are very often "discovered" by record companies and sent out in publicity folders and press kits. At Elektra, for instance, a very fine piece about the Incredible String Band, written by Bob Garcia for Open City: the Weekly Reader of the Los Angeles Renaissance has been reprinted as a part of the In-

The MGM Rock Story

Some of the most exciting rock groups such as the Cowsills, Eric Burdon and the Animals, Herman's Hermits, Orpheus, Ultimate Spinach, Beacon Street Union and Colwell-Winfield Blues Band have all received their start on the MGM label.

For the past two years, MGM has re-intensified their efforts in developing new rock groups as Locomotive, Bodine, Phluph, Trout and Kangaroo. Although the aforementioned groups have not emerged as some of the great rock acts, MGM Records managed to establish them as saleable performers on records.

Notwithstanding corporate changes, the search continues as Mike Curb, Vice President of MGM, Inc., and President of MGM Records, and Michael Lloyd, Recording Director for the label, are constantly on the lookout for new rock talent. Indicative of how meaningful rock music is to a record company at this time, Curb was able to make arrangements

to gather together such top rock talent as John Fahey, the Grateful Dead, the Rolling Stones, the Youngbloods, Pink Floyd and Kaleidoscope for use on the soundtrack of the "Zabriskie Point" score which will be released in early March.

Aim: Contemporary Sound

Curb's aim is to give MGM Records the contemporary sound which will chalk up profits for the record division. He also aims to infuse the label with new life by finding the right material for existing artists on the label as well as for new talent soon to be signed. Curb's open door policy for new groups has alerted the company's Artist and Repertoire Department to be on the lookout for new rock talent.

Some of the new rock groups soon to be introduced on the MGM label will include Fat Water and the New Eric Burdon And War. Other new rock signings will be announced by Mike Curb.



MGM stars: Bodine, Locomotive, Herman's Hermits, Fat Water, Phluph, Ultimate Spinach, Colwell-Winfield Blues Band, the Trout, Eric Burdon and the Animals, Orpheus, the Cowsills, the Beacon Street Union and Kangaroo.

Record-Breaking Years

Bill Graham's Fillmore East had to add an additional two performances on Feb. 26 for Ten Years After, Britain's Deram recording stars.

The combo was originally

credible String Band press kit. Now it is reaching a far greater and broader audience than the one for which it was initially intended. Yet even with this in mind, it is clear that the press media still possess many of the qualities of true underground.

In radio, the only true under-

ground left is what we might call, for want of a better term, "cult radio," radio that reaches a limited, specialized audience. We might suggest that this kind of radio be deemed "subterranean" rather than underground. At this point, underground is swiftly dying. It began to suffocate when it came up for air.

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Week of February 28, 1970

This Wk. Feb. 28	Last Wk. Feb. 21	Wks. on Chart	This Wk. Feb. 28	Last Wk. Feb. 21	Wks. on Chart	This Wk. Feb. 28	Last Wk. Feb. 21	Wks. on Chart
6		5	34	40	12	69	58	5
2	2	10	35	47	4	70	(—)	1
3	4	5	36	37	7	71	71	4
4	1	10	37	20	12	72	75	4
5	12	8	38	39	11	73	85	3
6	7	6	39	45	4	74	78	7
7	3	12	40	56	3	75	80	3
8	16	9	41	61	4	76	95	2
9	9	14	42	49	4	77	83	3
10	10	7	43	51	4	78	81	4
11	18	6	44	48	4	79	91	2
12	5	13	45	46	7	80	86	2
13	14	10	46	50	6	81	88	3
14	11	11	47	62	3	82	96	2
15	23	6	48	87	2	83	98	2
16	15	15	49	100	2	84	(—)	1
17	19	8	50	77	2	85	(—)	1
18	13	18	51	55	5	86	89	5
19	25	6	52	97	2	87	(—)	1
20	22	6	53	53	5	88	(—)	1
21	8	10	54	68	3	89	(—)	1
22	31	5	55	79	3	90	(—)	1
23	17	10	56	72	2	91	(—)	1
24	36	3	57	28	15	92	(—)	1
25	29	5	58	82	3	93	(—)	1
26	26	6	59	60	2	94	(—)	1
27	43	3	60	84	2	95	99	2
28	33	10	61	63	11	96	(—)	1
29	30	9	62	74	2	97	(—)	1
30	41	3	63	52	7	98	(—)	1
31	34	6	64	65	5	99	(—)	1
32	21	16	65	57	8	100	(—)	1
33	66	2	66	67	3			

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

A FRIEND IN THE CITY (Unart/Joachim, BMI)	69	EVIL WAYS (SAB, BMI)	19	LET'S WORK TOGETHER (Sagittarius, BMI)	100	THANK YOU (Stone Flower, BMI)	4
ALL I HAVE TO DO IS DREAM (House of Bvryant, BMI)	48	GIVE ME JUST A LITTLE MORE TIME (Gold Forever, BMI)	15	LONG LONESOME HIGHWAY (Hastings/Rivers, BMI)	99	THE BELLS (Jobete, BMI)	41
ALWAYS SOMETHING THERE TO REMIND ME (Blue Seas/Jac/Ann Rachel, ASCAP)	20	GOOD GUYS ONLY / WIN IN THE MOVIES (Cachand/Patceal, BMI)	52	LOVE GROWS (January, BMI)	40	THE DECLARATION (Mocart/Fifth Star, BMI)	62
ARIZONA (Kangaroo, BMI)	9	GOTTA GET BACK TO YOU (BigSeven, BMI)	47	MISSISSIPPI MAMA (Pocket Full of Tunes, BMI)	91	THE RAPPER (Sixxus Revival/Kama Sutra, BMI)	11
BABY MAKE IT SOON (January, BMI)	96	HE AIN'T HEAVY, HE'S MY BROTHER (Harrison, ASCAP)	28	MUSIC TO MY HEART (Pocket Full of Tunes/Jilbern/MRC, BMI)	100	THE THRILL IS GONE (Crosvenor, ASCAP)	13
BABY TAKE ME IN YOUR ARMS (January/Welbeck, BMI)	37	HEARTBREAKER (Story Book, BMI)	76	NEVER HAD A DREAM COME TRUE (Jobete, BMI)	43	THE TOUCH OF YOU (One-Eyed Soul, BMI)	59
BREAKING UP IS HARD TO DO (Screen Gems-Columbia, BMI)	29	HEY THERE LONELY GIRL (Famous, BMI)	2	NEW WORLD COMING (Screen Gems-Columbia, BMI)	22	TO THE OTHER WOMAN (Williams/No Exit/Roker, BMI)	92
BRIDGE OVER TROUBLED WATERS (Charing Cross, BMI)	1	HONEY COME BACK (Neil Diamond, BMI)	16	OH ME OH MY (Nootrack, ASCAP)	74	TRAVELING BAND (Jondura, BMI)	3
BRIGHTON HILL (Unart, BMI)	83	IF I NEVER KNEW YOUR NAME (Neil Diamond, BMI)	61	OH WHAT A DAY (Las Go Round, BMI)	36	TRY (JUST A LITTLE HARDER) (Ragmar, BMI)	66
CALIFORNIA GIRL (East/Memphis, BMI)	94	IF I WERE A CARPENTER (Faithful Virtue, BMI)	26	OH WELL (Fleetwood, BMI)	6	UNTIL IT'S TIME FOR YOU TO GO (Gypsy Boy, ASCAP)	79
CALL ME (Pundit, BMI)	30	IF YOU'VE GOT A HEART (Don Music, BMI)	71	PSYCHEDELIC SHACK (Jobete, BMI)	5	VENUS (Skippy Zach, ASCAP)	12
CAN'T HELP FALLING IN LOVE (Gladys, ASCAP)	68	I'LL NEVER FALL IN LOVE AGAIN (Blue Seas/Jac/Edwin H. Morris, ASCAP)	23	RAG MAMA RAG (Canaan, BMI)	58	VICTORIA (Hill & Range, BMI)	86
CAT WALK (Arden, BMI)	97	I'M JUST A PRISONER (Fame, BMI)	67	RAINDROPS KEEP FALLIN' ON MY HEAD (Blue Seas/20th Fox, ASCAP)	18	WALK A MILE IN MY SHOES (Lowery, BMI)	14
CELEBRATE (Chardon, BMI)	56	INSTANT KARMA (MacLen, BMI)	49	RAINY NIGHT IN GEORGIA (Combine, BMI)	5	WALKIN' IN THE RAIN (Screen Gems-Columbia, BMI)	32
COME AND GET IT (MacLen, BMI)	55	IT'S A NEW DAY (Dynatone, BMI)	33	RUN SALLY RUN (VanLee/Emily, ASCAP)	93	WALKING THROUGH THE COUNTRY (Malicious Melodies, ASCAP)	39
COME TOGETHER (MacLen, BMI)	70	I'VE GOTTA MAKE YOU LOVE ME (Little Heather/MRC, BMI)	31	SHADES OF GREEN (Gold Forever, BMI)	53	WELFARE CADILLAC (Bull Fighter, BMI)	78
COMIN' HOME (Throat/Delbon, BMI)	81	JE T'AIME (Pain-ed Desert, BMI)	73	SHILO (Tally Rand)	64	WHOLE LOTTA LOVE (Superhype, ASCAP)	57
DIDN'T I BLOW YOUR MIND THIS TIME (Nickel Shoe, BMI)	17	JENNIFER TOMKINS (Moonbeam, ASCAP)	38	SOMETHING'S BURNING (B-n-B, ASCAP)	42	WHO'LL STOP THE RAIN (Jondura, BMI)	3
DO THE FUNKY CHICKEN (East/Memphis, BMI)	44	JUST SEVENTEEN (Boom, BMI)	77	SPARKLE AND SHINE (Big 7, BMI)	88	WHO'S YOUR BABY (Kirshner, BMI)	89
DON'T WANNA BE LEFT OUTSIDE (Unart/Pineywood, BMI)	95	KEEP ON DOIN' (Triple 3, BMI)	54	SPRINT IN THE SKY (Great Honesty, BMI)	80	WHY SHOULD I CRY (Knok, BMI)	46
DON'T WORRY, BABY (Irving, BMI)	98	KENTUCKY RAIN (Presley/S-P-R, BMI)	24	STIR IT UP AND SERVE IT (Low-Twi, BMI)	87	WITHOUT LOVE (THERE'S NOTHING) (TRO-Suffolk, BMI)	21
DOWN IN THE ALLEY (Progressive, BMI)	98	LET'S GIVE ADAM & EVE ANOTHER CHANCE (Press, BMI)	85	SUPERSTAR (Leeds, ASCAP)	63	YOU GOT ME HUMMIN' (Pronto/East/Memphis, BMI)	45
EASY COME, EASY GO (Screen Gems-Columbia, BMI)	35			TAKE A LOOK AROUND (Trousedale, BMI)	50	YOU KEEP TIGHTENING UP ON ME (Earl Barton, BMI)	90
EVERYBODY'S A STAR (Stone Flower, BMI)	4			TEMMA HARBOUR (Major Oak, ASCAP)	60	YOU'RE THE ONE (Stone Flower, BMI)	82

MISSISSIPPI MAMA Owen B. (Janus)	16	28	32	36	39
MR. SOUL Road (Kama Sutra)					
MUSIC TO MY HEART Obsession (Hoppy Tiger)	37	38			
1984					
Spirit (Ode)	16				
NUEVO LAREDO Sir Douglas Quintet (Smash)	30				
OH WELL Fleetwood Mac (Reprise)	27				
RAG MAMA RAG Band (Capitol)					
REFLECTIONS OF MY LIFE Marmalade (London)	30				
SAVE THE COUNTRY Theima Houston (Dunhill)					
SHADES OF GREEN Flaming Ember (Hot Wax)	22				
SHILO Neil Diamond (Bang)	28				
SILLY SILLY FOOD Dusty Springfield (Atlantic)					
SPARKLE AND SHINE Clique (White Whale)					
SPIRIT IN THE SKY Norman Greenbaum (Reprise)					
SUPERSTAR Murray Head (Decca)					
TEMMA HARBOUR Mary Hopkin (Apple)	29				
THE DECLARATION Fifth Dimension (Bell)					
THE TOUCH OF YOU Brenda & The Tabulations (Top & Bottom)					
TICKET TO RIDE Carpenters (A & M)	1				
TRY (JUST A LITTLE BIT HARDER) Janis Joplin (Columbia)	27				
UNTIL IT'S TIME TO GO Neil Diamond (Uni)					
VICTORIA Kinks (Reprise)	10				
WE'RE GONNA HATE OURSELVES IN THE MORNING. Swinging Medallions (1-2-3)					
WHICH WAY YOU GOIN' BILLY Poppy Family (London)	12				
WON'T FIND BETTER THAN ME New Hope (Jamie)	20				
YOU KEEP TIGHTENING UP ON ME Box Tops (Bell)	7				
	16	8	22	30	33
	20	22	27	32	35
	25	32	37	40	43
	27	34	39	42	45
	29	36	41	44	47
	31	38	43	46	49
	33	40	45	48	51
	35	42	47	50	53
	37	44	49	52	55
	39	46	51	54	57
	41	48	53	56	59
	43	50	55	58	61
	45	52	57	60	63
	47	54	59	62	65
	49	56	61	64	67
	51	58	63	66	69
	53	60	65	68	71
	55	62	67	70	73
	57	64	69	72	75
	59	66	71	74	77
	61	68	73	76	79
	63	70	75	78	81
	65	72	77	80	83
	67	74	79	82	85
	69	76	81	84	87
	71	78	83	86	89
	73	80	85	88	91
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	409	416			



Week of February 28, 1970

This Wk.	Last Wk.		Wks. on Chart
Feb. 28	Feb. 21		
1	1	LED ZEPPELIN II Atlantic SD 8236 (4,8,C,R)	17
2	2	ABBEY ROAD Beatles—Apple SP 383 (4,8,C,R)	20
3	3	WILLIE AND THE POOR BOYS Creedence Clearwater Revival— Fantasy 8397 (4,8,C,R)	12
4	4	TOM JONES LIVE IN LAS VEGAS Parrot PAS 71031 (4,8,C,R)	17
5	7	ENGELBERT HUMPERDINCK Parrot PAS 71030 (4,8,C,R)	10
6	30	BRIDGE OVER TROUBLED WATER Simon & Garfunkel— Columbia KCS 9914 (4,8,C,R)	3
7	6	LET IT BLEED Rolling Stones—London NPS 4 (4,8,C,R)	13
8	9	I WANT YOU BACK Jackson 5—Motown MS 700 (8,C)	5
9	8	SANTANA Columbia CS 978 (8,C,R)	24
10	5	CAPTURED LIVE AT THE FORUM Three Dog Night—Dunhill DS 50068 (4,8,C,R)	14
11	11	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas—Scepter SOS 580 (4,8,C,R)	8
12	21	GRAND FUNK RAILROAD Capitol SKAP 406 (8,C,R)	6
13	13	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues—Threshold THS 1 (4,8,C,R)	8
14	35	CHICAGO Columbia—KPG 24 (8,C,R)	3
15	15	TRY A LITTLE KINDNESS Glen Campbell—Capitol SW 389 (8,C,R)	6
16	10	JOE COCKER! A&M SP 4224 (4,8,C,R)	16
17	17	EASY RIDER Orig. Soundtrack— Dunhill SDX 50063 (4,8,C,R)	26
18	16	THE BAND Capitol STAP 132 (4,8,C,R)	20
19	19	MUSIC FROM BUTCH CASSIDY AND THE SUNDANCE KID Burt Bacharach—A&M SP 4227 (8,C,R)	12
20	74	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin—Atlantic SD 8248	2
21	32	HELLO, "I'M JOHNNY CASH" Columbia KCS 9943 (4,8,C,R)	5
22	18	LIVE PEACE IN TORONTO 1969 Plastic Ono Band—Apple 3362 (4,8,C,R)	7
23	23	TOMMY ROE'S GREATEST HITS ABC 700 (4,8,C,R)	11
24	27	AMERICAN WOMAN The Guess Who—RCA LSP 4266	4
25	12	CROSBY, STILLS AND NASH Atlantic SD 8229 (4,8,C,R)	36
26	14	I AM THE PRESIDENT David Frye—Elektra EKS 75008 (4,8,C,R)	9
27	28	SHADY GROVE Quicksilver Messenger Service— Capitol 391 (4,8,C,R)	7
28	20	BLOOD, SWEAT AND TEARS Columbia CS 9720 (4,8,C,R)	58
29	22	HAIR Orig. Cast—RCA Vic. LOC LSO 2250 (8,C,R)	85
30	29	GREEN RIVER Creedence Clearwater Revival— Fantasy 8393 (4,8,C,R)	27
31	25	ALBUM 1700 Peter, Paul & Mary— WB/7 Arts WS 1700 (4,8,C,R)	13
32	33	IN-A-GADDA-DA-VIDA Iron Butterfly—Atco 250 (4,8,C,R)	86
33	26	VOLUNTEERS Jefferson Airplane—RCA LSP 4238 (8,C,R)	14

This Wk.	Last Wk.		Wks. on Chart
Feb. 28	Feb. 21		
34	31	MONSTER Steppenwolf—Dunhill DS 50066 (4,8,C,R)	15
35	24	SEE Rascals—Atlantic SD 8246 (4,8,C,R)	9
36	40	THE BEST OF TOMMY JAMES AND THE SHONNELLS Roulette—SR 42040 (8,C,R)	10
37	38	IN THE COURT OF THE CRIMSON KING King Crimson—Atlantic SD 8245 (8,C)	11
38	36	BOBBY SHERMAN Metromedia 1014 (8,C)	16
39	39	TOUCHING YOU TOUCHING ME Neil Diamond—Uni 37031 (4,8,C,R)	12
40	44	DON'T IT MAKE YOU WANT TO GO HOME Joe South—Capitol ST 392 (8,C,R)	5
41	43	THE BEST OF CHARLIE PRIDE RCA LSP 4223 (8,C,R)	14
42	42	R. B. GREAVES Atco—SD 33-311	7
43	45	COMPLETELY WELL B. B. King—BluesWay BLS 6037 (4,8,C,R)	10
44	46	BEST OF TRAFFIC United Artists UAS 5500 (8,C,R)	10
45	34	FROM MEMPHIS TO VEGAS Elvis Presley—RCA LSP 6020 (8,R)	14
46	62	FRIJID PINK Parrot—PAS 71033 (4,8,C,R)	4
47	41	MIDNIGHT COWBOY Orig. Soundtrack— United Artists UAS 5198 (8,C,R)	37
48	37	PUZZLE PEOPLE Temptations—Gordy 949 (4,8,C,R)	19
49	47	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (4,8,C,R)	36
50	49	HELLO DOLLY Orig. Soundtrack— 20th Cent. Fox STCS 5103 (4,8,C,R)	16
51	52	LED ZEPPELIN Atlantic SD 8216 (4,8,C,R)	54
52	54	ALICE'S RESTAURANT Arlo Guthrie—Reprise RS 6267 (4,8,C,R)	18
53	57	COLD BLOOD San Francisco 200 (8,R)	5
54	48	I'VE GOT DEM OL' KOZMIC BLUES AGAIN MAMA Janis Joplin—Columbia CKS 993 (4,8,C,R)	22
55	55	PAINT YOUR WAGON Soundtrack—Paramount PMS 1001 (4,8,C,R)	19
56	50	BALLAD OF EASY RIDER Byrds—Columbia CS 9942 (8,C,R)	8
57	59	AGE OF AQUARIUS 5th Dimension—Soul City 92005 (4,8,C,R)	40
58	53	LEAVING IT ALL BEHIND Grass Roots—Dunhill DS 50067 (4,8,C,R)	13
59	64	SWISS MOVEMENT Les McCann & Eddie Harris— Atlantic SD 1537 (8,C)	4
60	51	GREATEST HITS, VOL. 3 Diana Ross & Supremes— Motown MS 702 (4,8,C,R)	9
61	72	THE SHOCKING BLUE Colossus CS 1000	4
62	63	LIVE/DEAD Grateful Dead— WB/7 Arts ZWS 1830 (4,8,C,R)	11
63	88	AIN'T IT FUNKY James Brown—King 1092	2
64	56	ROMEO AND JULIET Orig. Soundtrack— Capitol ST 3993 (4,8,C,R)	48
65	61	HOT BUTTERED SOUL Isaac Hayes—Enterprise 1001 (4,8,C,R)	33
66	68	SUITABLE FOR FRAMING Three Dog Night— Dunhill DS 50058 (4,8,C,R)	36

This Wk.	Last Wk.		Wks. on Chart
Feb. 28	Feb. 21		
67	82	TRACES/MEMORIES Lettermen—Capitol ST 390	2
68	90	A BRAND NEW ME Dusty Springfield—Atlantic SD 8249	2
69	58	A GROUP CALLED SMITH Dunhill 50056 (4,8,C,R)	27
70	65	THE BRASS ARE COMIN' Herb Alpert & Tijuana Brass— A&M SP 4228 (8,C,R)	15
71	73	STEAM Mercury SR 61245 (4,R)	5
72	76	GET READY Rare Earth—Rare Earth 507 (8,4)	3
73	85	WAX MUSEUM Jay & the Americans—United Artists UAS 6719	2
74	(—)	MORRISON HOTEL The Doors—Elektra 75007	1
75	67	GREATEST HITS Country Joe and the Fish— Vanguard 6545 (4,8,C,R)	8
76	81	ZEPHYR Probe CPLP 4510 (4,8,C,R)	10
77	60	ALIVE ALIVE-O Jose Feliciano—RCA LSP 6012 (8,C,R)	11
78	(—)	THE DEVIL MADE ME BUY THIS DRESS Flip Wilson—Little David LD 1000	1
79	(—)	BARBRA STREISAND'S GREATEST HITS Columbia KCS 9968 (8,C,R)	1
80	66	GREATEST HITS, VOL. II Dionne Warwick—Scepter SPS 477 (4,8,C,R)	17
81	83	WHAT DOES IT TAKE TO WIN YOUR LOVE? Jr. Walker & The All Stars— Soul SS 721 (8,R)	4
82	(—)	ONE DAY AT A TIME Joan Baez—Vanguard VSD 79310	1
83	86	UMMAGUMMA Pink Floyd—Harvest STBB 388 (8,C)	3
84	84	STAND Sly and the Family Stone— Epic BN 26540 (4,8,C,R)	46
85	69	THE BEST OF THE BEE GEE'S Atco SD 33-393 (4,8,C,R)	31
86	70	CLOSING THE GAP Michael Parks—MGM SE 4646 (8,C)	12
87	71	THROUGH THE PAST DARKLY The Rolling Stones—London NPS-3 (4,8,C,R)	27
88	92	STONEHENGE Richie Havens—Stormy Forest SFS 6001	3
89	94	RICK NELSON IN CONCERT Decca DS 76162	2
90	(—)	BROOK BENTON TODAY Cotillion SD 9018	1
91	95	2001: A SPACE ODYSSEY Orig. Soundtrack—MGM STE 13	2
92	75	YER ALBUM James Gang—BluesWay BLS 6037 (4,8,C)	16
93	87	KOOPER SESSION Al Kooper—Columbia CS 9951 (8,C)	6
94	89	CONSTRUCTION #1 Ten Wheel Drive—Polydor 4008	12
95	(—)	LORD SUTCH AND HEAVY FRIENDS Cotillion SD 9015	1
96	78	VOGUE'S GREATEST HITS Reprise 6371 (4,8,C,R)	9
97	79	IS THAT ALL THERE IS Peggy Lee—Capitol ST 386 (4,8,C,R)	11
98	77	WALKING IN SPACE Quincy Jones—A&M SP 3023 (8,C,R)	6
99	80	THIS IS TOM JONES Parrot PAS 71028 (4,8,C,R)	39
100	93	THE TURNING POINT John Mayall—Polydor 24-4004 (4,8,C,R)	25

(LP's Coming Up on page 60)

Decca: Rock's Opera House

NEW YORK—Decca Records' involvement with the underground is not new, but there is no question that since the release of "Tommy," the first rock opera by the Who last April, Decca's image with that nebulous fraternity known as the underground has taken on an added luster.

With the release of "Superstar," Decca knew it had added even further to its new, contemporary posture. Howard Smith of the Village Voice observed: "... somewhere deep in God-fearing country they already may be preparing to nail Decca to the cross."

Actually there are many dimensions to the underground. Writers and FM deejays, for instance, have a unique passion for their favorites, and record companies such as Decca are keenly aware of that. For instance, "Tommy" is a work which everyone agreed should and must be heard in its entirety—some hour and one half. Thanks to FM programmers, "Tommy" was heard from beginning to end over some sixty different FM stations, many more than once. Meanwhile, "Pinball Wizard" kicked the action off on AM radio. In short order, "Tommy" was a household word. The reception of the press to "Tommy" and the Who was staggering and rightly deserved. The underground had paved the way.

Overwhelming Response

Without the support of the underground, it is doubtful that a company such as Decca would have released a single such as "Superstar," even though it had already received the endorsement of many religious leaders. Decca did, though, and was again gratified at the overwhelming response from the underground press and radio. The album of the rock opera "Jesus Christ" is now being readied for release, with Murray Head of the London cast of "Hair" playing the role of Judas. It's an exciting project.

There are many other projects which Decca has aimed at the underground in addition to the above-mentioned rock operas—groups like McKendree Spring which has an astute following and who will shortly be represented by the release

of its second album. And then there is Pidgeon, a Los Angeles-based group headed by the multi-talented Jobraith Salisbury, who has been very successful in the Los Angeles company of "Hair." The album art on Pidgeon, incidentally, has been nominated this year for a Grammy Award.

Under the guidance of Jack Loetz, Executive Vice President, Tony Martell, Vice President of Merchandising and Creative Services, Harold Komisar, Director of Sales, Tom Morgan, Head of A&R, and Bill Levy, Creative Service Head, Decca will continue to aim projects at that receptive elite known as the underground.

Concert Review

Love Fillmore Highlight

NEW YORK—Blue Thumb's legendary Love highlighted a friendly and entertaining weekend at the Fillmore recently.

Love was formerly on Elektra group, but the only remaining member of that group is the leader and lead singer Arthur Lee. The group, entertaining, different and pretty together, received a well deserved ovation. Also on the bill were the Allman Brothers.

The Grateful Dead headlined the bill and, as always, were excitedly applauded by their fans who view them as the world's greatest rock band. They have their ups and downs, but they are generally extraordinary. —Dan Goldberg.

Butterfly Change

Ahmet Ertegun, President of Atlantic Records, announced this week that Atco Records group Iron Butterfly has added two new guitarists, Mike Pinera and Larry Reinhardt, to replace departing member Eric Brann.

Pinera was formerly guitarist and vocalist with Atco Records group Blues Image. "Rhino" Reinhardt has performed with the Tropical Trip Company and the Second Coming. Both guitarists are from Florida.

Stax Stacks Up Toll In Underground

Here's another definition of "underground" to add to the list: An audience/means of expression/market that is open to anything unique/pioneering/unheard of/outrageous and things like that.

Stax Records, in the opinion of their press agent as well as many impartial observers, has always produced good music by Booker T. & the MGs, Albert King, Otis Redding, Isaac Hayes and David Porter, the Staple Singers, Sam & Dave, Carla Thomas and many others. But, since such emotional music is still relatively rare, underground audiences were among the first to appreciate Stax. The Memphis Sound of Stax Records is held in especially high regard by Europeans.

Booker T. & the MGs, who've backed all the Stax artists on 90% of the company's records, have recently begun to devote more time to their own music. They're currently on a month-long European tour.

During the past year, Booker T. Jones wrote the score for Jules Dassin's "Uptight," which the MGs performed. Steve Cropper produced albums by Mitch Ryder and Ambergris; Duck Dunn co-produced the first Delaney & Bonnie album for Stax and Al Jackson produced blues guitarist Albert King. Booker T. & the MGs' new album, "McLemore Street," is a tribute to the Beatles' "Abbey Road." The Barkays have replaced Booker T & the MGs as house musicians at Stax.

Until a year ago, if you came across the name Isaac Hayes it would most likely have been in small print on the back of a record jacket. With his partner David Porter, Isaac wrote and produced hits like "Soul Man," "Hold On, I'm Coming," "B-A-B-Y," "Soul Sister, Brown Sugar" and "You Don't Know Like I Know" for Sam & Dave, Carla Thomas, Johnnie Taylor, the Emotions, Soul Children and many other Stax recording artists.

Artist of Year

Last May, Isaac recorded "Hot Buttered Soul," his first album as a vocalist. By the end of 1969, "Hot Buttered Soul" had received a gold record for sales exceeding a million dollars and Isaac Hayes was selected Jazz Artist of the year by **Record World**.

Now, David Porter, Isaac's

writing/producing partner, has released his debut vocal album, "Gritty, Groovy & Gettin' It." Isaac will have a new album out very soon.

Limiting LPs To 4, 5 a Month

Stax will be limiting itself to only four or five album releases a month in the future in order to concentrate on quality, rather than quantity. During 1970, Albert King, Mavis Staples, the Staple Singers and many other artists will be releasing some of the best music they've ever recorded.

Enterprise, a new Stax subsidiary label, has been successful with its first artist, Isaac Hayes. Several other Enterprise artists have begun to gain acceptance in recent months, including Moloch, a Memphis blues rock group; Little Sonny, a harmonica player from Detroit; and the January Tyme, which features the dynamic vocals of Miss January Tyme.

Protozoa at Benefit In Wilkes Barre

Paul Levinson and Ed Fox, producers of Buddah's group Protozoa, joined their act in Wilkes Barre, Pa., on Feb. 21 at a Heart Fund benefit at Jimble's Restaurant. Affair, put on by WILK djs, found Protozoa autographing their single, "Ring Around My Rosie."

Mountain 'Climbing'



Leslie West, center, who heads Windfall's Mountain, is flanked by producer-group member Felix Pappalardi, left, and Windfall manager Pud Prager. Forthcoming "Climbing" album they're discussing is due on Windfall shortly.

Underground Music From A to M

By BOB GARCIA

A&M Records Artists Relations

The "underground" music market, while it may have to be dealt with somewhat differently than other markets, is just another natural aspect of Los Angeles-based A&M Records' continuing growth processes.

But that word "underground" is obsolete, and we now prefer the words "free form" and "alternative" music to this term, simply because the underground itself has acknowledged that there is no underground per se.

A&M's current roster of so-called alternative artists began to flourish almost three years ago when the company signed an American distribution pact with Regal Zonophone Records of England, and in the process acquired two of England's more important rock groups—the Move and Procol Harum as artists.

These bands, originally considered underground more because of the places they played and the company they kept than for the "non-commerciality" of their music, helped to provide A&M with the background needed to deal with the newly-emerging artist-company relationship involved with underground music.

Independently Signed

The next acquisitions were independently signed by the company. The popular protest-folk singer Phil Ochs, who was previously on Vanguard and Elektra Records, entered an important new phase of his career when he moved to A&M in 1967, and released his first fully-orchestrated album for A&M called "Pleasures of the Harbor."

Lee Michaels, a young keyboard musician who was playing out of San Francisco at the time, soon came to the label, and has grown steadily in popularity—from his first album, "Carnival of Life," right through his current release, "Lee Michaels."

The We Five followed soon after, being one of the first vocal-instrumental groups to introduce the San Francisco Sound, preceding even the Jefferson Airplane.

It is interesting to note the singles artists who flowed through the A&M studios during this period of time: Waylon Jennings, Captain Beefheart, Tyrannosaurus Rex, etc.

Also playing a prominent role in A&M's first explorations of the underground rock scene was a group called the Merry-Go-Round, which at that time was referred to as the American Beatles by many of the more enterprising young pop writers.

Since these initial projects, A&M has attempted to mine the talent wells of the third- and fourth-generation English group scene, the American country-rock movement and the continually-increasing group of new young American artists.

The first of these categories has been aided by acquiring many artists from an English label, Island Records, Ltd.

The complement of more recently acquired underground artists whose products are released by A&M has been limited by the label's attempt to consider both artistic merit and potential appeal.

List Includes . . .

The list presently includes the popular Joe Cocker and the Grease Band, Blodwyn Pig, Spooky Tooth, Fairport Convention, Jimmy Cliff, Shawn Phillips, Junior's Eyes, Free and the Churls, all of whom are English or Canadian artists. The field of country music has been represented by the Flying Burrito Brothers and Dillard & Clark.

Some of A&M's discoveries include film director-musician-composer Melvin Van Peebles, who has released two unique albums on the label, "Brer Soul" and "Ain't Supposed to Die a Natural Death," and has a new full-length feature film, "Watermelon Man," coming out soon; Jeffrey Comanor, a composer-singer-guitarist in the folk vein with "Midnight Cowboy" film score songs, brought to the label by producer Bones Howe; Sonny Charles, formerly of the Checkmates, Ltd., now going it alone under the producership of Chips Moman; Evie Sands, whose first LP has been well received; Emmitt Rhodes, formerly lead singer and composer for the Merry-Go-Round; and Muscatel, featuring blues belter Joanne Vent.

So, besides the original four (the Move, Procol, Ochs and Michaels), A&M has branched out in a balanced manner which allows (and will allow) the company to provide quite a bit of variety in the "underground" field, just from its own artist

Chess Goes Progressive In a Big Way

CHICAGO — According to Marshall Chess, President of the Chess complex:

"A look at the Record World album chart clearly shows the impact of progressive rock. A look at the increasing number of radio stations switching their formats to progressive rock also shows this impact. Granted, some stations who were already in this format have moved away from it; but it's not because their market wasn't ready. It's because the stations didn't know how to program it. The great truth is that the Beatles, the Stones, Creedence Clearwater, the Band and Crosby, Stills and Nash are currently leading the way as progressive rock album sales soar."

Chess Records for a long time has been known as a "selective music" record company. With emphasis towards the black sound, meaning blues, jazz, gospel and Rhythm and Blues, Chess has developed a reputation for innovation and quality.

Today, many people erroneously think that Chess is still producing this kind of music exclusively. Marshall Chess is leading the way to include a more widely accepted pop-oriented sound: progressive rock. It is expected that within a year Chess will be producing and distributing rock to such a degree as to leave no doubt that the company is in the field to stay.

At the same time the company is growing at a phenomenal rate. Due largely to the thinking of GRT Corp., the parent company that feels Chess is the record company of the '70s, Chess will be backed to a point where it can expand musically and have all the personnel necessary to be able to continue its reputation of innovation and quality in the progressive rock field as well as in other areas.

11 Progressive LPs

During January 11 albums were distributed by Chess that are expected to get airplay on progressive rock stations and to be bought by the rock album market. Five of the albums are

roster.

Adding to A&M's underground activity is Larry Ray, who works solely on "free form" records throughout the country.



Marshall Chess, Muddy Waters.

a continuation of the Chess Vintage blues series. The first set, which included classic albums by Muddy Waters, Howlin' Wolf, John Brim and Elmore James, Albert King and Otis Rush, Little Walter and Sonny Boy Williamson, was very well received.

Second Set

The second set includes albums by Jimmy Rogers, Lowell Fulson, Buddy Guy, J. B. Lenoir, and a various artists album that includes Robert Nighthawk, Shoe Shine Johnny (Shines), Floyd Jones, Honey Boy Edwards and Little Walter, among others, and there's no reason not to expect the same response as before.

New Product

New product that has been distributed for progressive rock stations includes "Moogie Woogie," Norman Dayron's (the producer of Fathers and Sons) attempt to make the Moog show some soul with a boogie flavor; "What I Did On My Vacation" by Joel Vance, a new discovery; "Mighty Baby," the first record to be distributed by Chess from Head Records in England and already receiving favorable response here and abroad; "Salloom - Sinclair," their second album but this time backed by the Area Code 615 band out of Nashville and produced by Charlie McCoy also from that band; and "Pop Origin," which recently received a whole column from Carl LaFong's in Record World and featuring many of the original tunes by the original artists.

These albums, plus others by Little Milton, Etta James and a specialty record from Head Records called "Harvey Matusow's Jews Harp Band," which is a contemporary look at music through the Jews Harp, indicate that Chess is making the move into rock.

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Mercury All-Out In Underground

CHICAGO — Over the past year, Mercury Record Corp. has continued to build on its already impressive roster of progressive talent. At the same time, the company has developed new facilities to provide its acts the finest possible recorded product, and has reorganized its internal structure to best meet the demands of the ever-changing record marketplace.

Mercury recently announced the opening of its eight-track studio in San Francisco, where such acts as the Sir Douglas Quintet, Blue Cheer and Stephen Miller have already done recording work.

Mercury's reorganization over the past six months has seen Irwin H. Steinberg emerge as President, while Lou Simon has become Senior Vice President in Charge of Sales, Marketing and Promotion. Handling the direct promotion duties are John Antoon, in Charge of Singles, and Bob Scherl, whose special area is LPs. Vice President John Sippel is now in charge of artist exploitation, an area that includes artist touring and TV appearances.

Search for Talent

In its search for talent, Mercury's AR offices in New York (Bob Reno, Director; Barry Seidel, Progressive Product), Los Angeles (Jeff Cheen), San Francisco (Bob Sarenpa) and Chicago (Robin McBride) have secured some of the best contemporary acts on the scene. Even Mercury's Nashville office, headed by VP Jerry Kennedy, has contributed most notably with Mickey Newbury, one of the most talented songwriter/performers to emerge in years. In addition, Mercury has signed such London-based performers as Rod Stewart, David Bowie and Blue Mink, and has relied on its European Philips Phonographic Industries affiliates for a number of acts.

Electronic Leader

The Mercury Corporation, most notably through its Lime-light label, has been a leader in the electronic music field, particularly when it comes to the Moog. Producer Robin McBride supervised the recording of two of the most successful Moog LPs—"Moog Groove" and "Electric Love," both by the Electronic Concept Orchestra, and was instrumental in bringing Paul Beaver and Bernard Krause's "Ragnarok" album to

the label. Another McBride produced LP, "Funky Skull" by Melvin Jackson, also made extensive use of the Moog.

A number of the corporation's finest contemporary acts have come out of the West Coast. Blue Cheer was one of the first major San Francisco acts to sign to a label. The group has had three best-selling albums ("Vincebus Eruptum," "Outsideinside" and "New! Improved!") on the Philips label, and recently released its fourth, Called "Blue Cheer," featuring a newly reorganized four man group, including original lead singer/bass player Dickie Peterson. The act recently concluded a major appearance at the Whisky a Go Go in L.A. and is preparing to embark on an extensive U.S. tour. Also from San Francisco (where they moved after leaving San Antonio, Tex.), is the Sir Douglas Quintet, plus Mother Earth, led by female vocalist Tracy Nelson.

From the Coast, too, comes Buddy Miles, whose Buddy Miles Express has released two Mercury LPs, "Expressway to Your Skull" and "Electric Church," the latter partly produced by Jimi Hendrix.

One of the top blues-oriented groups is Linn County on the Philips label. The act moved from Chicago to San Francisco. The West Coast has also given the Mercury Corporation two of the top female vocalists, Big Mama Thornton and Lynne Hughes.

Drawn Heavily from Texas

Another area Mercury has drawn heavily from is Texas. Besides the Sir Douglas Quintet, Mercury is preparing to release the third album by Texan Wayne Talbert, produced by Huey Meaux, as was another one by Texas act the Good, the Bad and the Ugly. Also from Texas are the Cans. From the Southwest, too, comes Taos, produced by Barry Seidel.

Mercury has drawn on other areas for its progressive talent. The company recently lured legendary rock and roll figure Screamin' Jay Hawkins out of recording retirement in Hawaii. The Fort Mudge Memorial Dump, a well-established New England rock act, hails from Boston. Coven comes from Chicago. The Baltimore area has contributed the Organ Grinders, whose last single was produced by Mama Cass. From New York comes Kenny Rankin. From

Underground Aid To Janus' First 8 Months

In operation less than eight months, Janus Records has already released several LPs which have met with heavy underground sales. Albums by Johnny Winter ("About Blues"), Canned Heat ("Vintage"), and two British acts, Blonde on Blonde ("Contrasts") and Mike Cooper ("Oh Really!?!") helped put the new label into the black with its initial LP release.

Marvin Schlachter, president of Janus Records, announced that underground artists will account for more than half of the label's February release schedule. Albums include "Little Woman You're So Sweet"—Shakey Vick; "Come Under Nancy's Tent"—Eagle; Illustration; "Funkadelic"; "The Weinberg Method of Non-Synthetic Rock"; "Jazz Rock Symposium"; and "The Frost Report On Everything" — David Frost.

"Funkadelic," on Westbound, a new Detroit label distributed by Janus, represents an innovative soul sound. Funkadelic plays super funky music with long, loose instrumental and vocal improvisations. On their debut album, Funkadelic asks, "What is soul?" Their answers include "A hamhock in your cornflakes," "The ring around your bathtub" and "A joint wrapped in toilet paper."

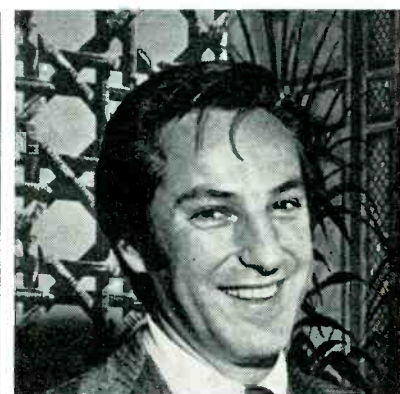
Eagle, a hardrocking quintet from producer Wes Farrell, plays strong, unpretentious rock music. Illustration has a big band sound with 11 members, including both male and female lead singers. Alan Lorber produced.

Shakey Vick, featured in a live recording at Mothers Club in Birmingham, is one of Eng-

Pennsylvania, Mercury recently signed the Magnificent Men who, while continuing with the "soul" sound that brought them into prominence, are getting more and more into a progressive rock sound. Their first Mercury album was just released.

Also from the East Coast comes one of the most unusual and controversial albums Mercury has ever released. It's a rock-documentary called "On the Seventh Day" produced by New Yorkers Vic Millrose and Alan Bernstein.

Mercury has not neglected Europe, either, and has been signing numerous overseas acts.



Marv Schlachter

land's top blues groups. An album by talk show host David Frost could become an underground item.

Producer Wes Farrell's new Anvil label, being distributed by Janus, will include in its initial LP outing the Weinberg Method of Non-Synthetic Electronic Rock, a non-moog album of electronic music, and Jazz Rock Symposium, which is, logically enough, a blend of rock and jazz ideas.

"Any record company that wants to remain in existence today must keep pace with contemporary music and be able to communicate with young musicians, producers and writers," said Schlachter.

Abe Kesh, San Francisco record producer and popular radio host who'll be recording blues guitarist Harvey Mandel and other artists for Janus, said recently, "Marv Schlachter is one of the best record men in the country, if not the best, and Janus can become a monster label. Besides all the experience he has, Marv is still young in his thinking. That's the greatest plus in this business."

During the '70s, Janus Records is obviously going places and the underground will play a major role in the growth of this dynamic young company.

Rock Ensemble Added to Film

Atco's New York Rock & Roll Ensemble are the latest addition to ABC Pictures' production of "Zachariah." The film is being produced and directed by George England. "Zachariah" is a rock Western filming in Mexicali, Mexico.

Also appearing in the film are: Ginger Baker, Doug Kershaw, the James Gang and Country Joe & the Fish. The Ensemble will write and perform several songs for the film.



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'Using Voice as Instrument Next Rock Revolution Step'

NEW YORK — Annette Peacock could be the only person in the world who is able to sing through a Moog. It took her about one year to figure out a method but, by rearranging some of the modules, she was able to put her voice through the synthesizer.

Miss Peacock has been a jazz composer for about five years and recently teamed up with pianist Paul Bley for several concerts. The Bley-Peacock Synthesizer Show, as she calls it, was performed Nov. 8 at Town Hall and Dec. 26 at Philharmonic Hall. Miss Peacock wrote all the pieces the ensemble performed and received favorable reviews and ovations from the audience.

The show has attracted a diverse audience, "ranging from nine-year-old kids with their parents from Long Island to die-hard rock fans," Miss Peacock informed *Record World*.

In performance, Miss Peacock and the other musicians follow charts but do go in for improvisation which "follows the continuity of the composition." She is now in the process of getting her own group together as, over the years, she

has become acquainted with a stable of musicians who share her avant garde leanings.

She seems destined to become quite well known during the year. She and Bley were the subject of a BBC feature story and they will be performing in London, Berlin, several jazz festivals, the Mt. Fuji Rock Festival, the Sid Bernstein-produced Music Festival in Holland and at the Peace Festival sponsored by John Lennon in Ontario. After the inevitable fame comes, she hopes simply to "keep making good music."

Using the voice as instrument as she does is really "just the next step in the rock revolution; it's playing with electronics, like the wah-wah pedal on a bigger scale," according to Miss Peacock.

She and Bley have recorded an album and negotiations are currently underway with several labels for rights to it. On her own, Miss Peacock is represented on "Ending," a Douglas LP, and "Mr. Joy" on Mercury's Limelight label. She also recorded at least five albums in Europe between 1965 and 1966.

Mother Earth Mainstay

By JOHN KORNBLUM

NEW YORK — Perhaps the only original member of Mother Earth remaining with the band is Tracy Nelson. The pleasingly dynamic lead singer has weathered the various personnel changes and still continues as the central theme behind which Mother Earth is based.

The Mercury recording artists were in what some informed sources call "The Big Apple" the other week to help further the cause of peace by appearing—without being paid (even for expenses)—at the Madison Square Garden Peace Festival, a benefit with all the proceeds going to peace and the future staging of such events.

The day after it was all over, *Record World* had a chance to chat with the lovely lead vocalist. Tracy is an energetic girl who comes across as enthusiastic and genuinely interested in what she is doing. Commenting on the previous evening's performance, she remarked that it was beautiful to see a Garden Peace Festival like this happen because it was

everything good, but added that such events are always so hectic that it was nice to have it all behind.

Mother Earth has had such artists as Mike Bloomfield and Mark Naftalin playing with them. This, however, was a while back and since then there have been many changes in the back-up musicians. "The aspect of constant flux," explained Tracy, "used to bother me a bit—you know, getting adjusted to a certain set of people just about the time they were getting ready to split. But now it doesn't seem to be such a great factor; the important thing being to find a common ground for every member of the band and work from that as a foundation."

The group will be doing many concert appearances around the country, including three East Coast performances with Taj Mahal. A new Mother Earth album is also in the making and will be released as soon as possible.

That seemed to be about it as Tracy and the gang were off to return to their Nashville farm where they are presently living.

Danny Cox Gets It Together

NEW YORK — Danny Cox, whose first album, "Birth Announcement," has just been released, is on a national promotional tour. The Together Records singer/guitarist recently visited *Record World* to talk about the album and music.

Danny has been "paying dues" for the past eight years but has no regrets now that he is on the verge of making it big. He says that his material, which includes Dylan, Lennon-McCartney and Leonard Cohen tunes, consists of songs "I feel good doing." He feels that these songs "create something" when they are performed.

Originally from Cincinnati, Danny now lives in Kansas City where he plays to an audience of "freaks, college students and high school kids who bring their parents." The album was produced by label head Gary Usher who, according to Danny, tried to discourage him from "becoming a part of Together Records." He failed and they both seem to have succeeded.

The album is picking up both underground and middle-of-the-road airplay with "French Girl," the most programmed selection. There is a possibility that the cut may be issued as a single but Danny is scheduled to be in the studio in Los Angeles to record some of his own compositions after his tour ends this week. The album is a double record package but the length of the songs are such that there are only 10 of them on all four sides.

Danny has been playing college and club dates in the mid-



Danny Cox, *Record World's* Bob Moore Merlis.

west and at the Family Dog in San Francisco, the Troubador in L.A. and the Cellar Door in Washington, D.C. He appeared on 18 shows of "Allen Ludden's Gallery," a syndicated TV show this summer. He says that his experience has convinced him that he doesn't want "any part of show business" which he defines as "being part of entertainment with no consideration of what or how you are."

The album cover which features Danny enjoying himself in his bathtub at home is an idea of his wife Barbara. The album title was Gary Usher's idea, and the mating of the two ideas seems to be a natural.

Danny is starting to write his own songs now because he finds his mind is changing and other people's songs no longer reflect the way he thinks. Together Records is intensively pushing Danny, who is considered one of the major talents (the other is Alan Watts) on the label.

'Joy' to NARM

"Joy," off-Broadway hit, will be presented in a specially-produced concert form at the Opening Night Dinner Party of the 12th Annual NARM Convention on Friday, March 20.

RCA Records, which recently issued the original cast album of "Joy," is host for the evening. This will mark the first time such an entertainment will be presented for the merchandisers and manufacturers industry group.

Preceding the dinner party at which "Joy" will be presented, Warner Brothers Records hosts the Presidential Welcoming Cocktail Party. More than 1100 record and tape industry members and their wives will attend.

Hudson Hits Road For New Release



Decca recording artists the Everyday Hudson left New York recently in their truck on a tour to promote their new release, "Laugh, Funny, Laugh." Shown cutting the ribbon is Ellis Nassour, Manager of Artist Relations for Decca. Members of the group are, from left, Brett, Bill and Mark Hudson.

'Free Form' Bell's Style

NEW YORK — "Underground" is the wrong name," says Richard Totoian, National Promotion Manager of Bell Records. "I Like 'free form' better. But if you call it either of those names, you're automatically choking off a lot of people. The terms have restrictive connotations. It's like if somebody says they don't like jazz and you play a record for them and they say, 'Hey, I love that—what is it?,' and then you tell them it's jazz, and they say, 'Oh, is that jazz?'. People can be put off by words. We've got to find a new word for this music."

"Besides," says Dave Carrico, Vice President and Director of Producer and Artist Liaison, "if you take 'underground' literally, it means that it's only getting to a few people, and that's obviously not true. Look at the charts. It doesn't make any difference what kind of music it is. If it's good, it's good. That's what you have to go by."

How, in this music business age of superpromotion and flood of product, does a label promote an "underground" (for lack of a better word) artist?

Ink Artists with Future

"We're not into signing groups just for the sake of signing groups," says Carrico. "It's a mistake to think you have to have a so-called 'underground' line like you have a polka line or a classical line or a mood music line. We sign artists that we think have a future. And we work for that future by promoting their product. Sure, we want a hit, but if it doesn't happen the first time out it'll happen eventually if the group is good. Even a group that has built-in appeal, like Mountain, has to be promoted on a constant, consistent basis. You can't—and you shouldn't—take anything for granted."

Bell's current underground product includes the new "Climbing" album by Mountain, featuring Leslie West and Felix Pappalardi (produced by Pappalardi), "Ain't Got No Time" by the Hamilton Face Band and "Tomorrow Today" by Hardin/York.

"You've got to learn the 'thing' in underground promotion," says Totoian. "It has to be done personally. You've got to turn on the local promotion man with your excitement. Let him in on something about the

group that is of interest, or what significance the songs have. What are they about? For example, Felix wrote a beautiful song called 'The Laird' that's on the new Mountain album. I listened to this cut several times and knew he was talking about someone but I couldn't figure out who. Then I saw them do it live at the Fillmore East and it came to me—the song is about Eldridge Cleaver. This is of interest, I think, and it's the type of information you can pass along to the radio people and your local promotion manager."

Give Best Backing

"It's of tremendous importance," Totoian continued, "to give each group the best backing you can. When you go to the recording studio and watch a group dedicate their total energy for weeks and months until the product is finally complete, you feel they deserve a better shot than having their LP just mailed to the stations. It's the responsibility of promotion at all levels—national, regional and local—to enlighten the radio people about your product. The stations don't have the time to find your best cuts for you with all of the product that's out today."

Says Carrico: "We don't sign groups unless they really excite us. We go for quality, not quantity. We don't want a boatload of product. We want to be able to concentrate on specific product so we can give it the promotion it deserves."

Totoian, who spotted Santana during his tenure at Columbia Records in San Francisco and was instrumental in their signing, says, "Bell allows me the freedom to go out and live in a town for a week if I see a need for that. The reason for this is to listen to the stations and form a more personal relationship with each jock at the stations. I've walked into head shops with test pressings and said to guys, 'Look, this gets to me. Tell me if it gets to you.' They may dig it or they may not. But at least they have heard it and their reactions are helpful to me. I listen to anyone who has a comment about our product, but of course I don't always agree. But I understand the value of this personal contact. You can't promote underground product on a factory basis and Bell knows that."

Carrico points out that "The scene is changing gradually at top 40 stations. They're playing more and more album cuts after dark. Still, all labels have learned—or they've having to learn—about FM promotion."

"On an AM station," says Totoian, "once you get your record listed with the program director you know it's going to be played a certain number of times during the day. But the FM program director, if he digs an album, puts it in the library and leaves the choice of playing it up to the jocks. So you've got to promote the individual jocks. You've got to

live with them."

"The response to our product from college radio has been very, very good," says Totoian. "What we'd like to do is set up regular correspondence with college radio stations so they know where we're at at any given time."

"You've also got to visit the campuses, where it's all happening," says Carrico. "You've got to know the right time to buy radio spots and which stations, and the right underground publications and the right theaters for your artists to play. You've got to know your market—totally."

UA All-Out On New 'Hair' Music

NEW YORK — Murray Deutch, Exec VP and General Manager of United Artists Music Group, announces the start of an all-out promotion campaign by the company and its field men from coast to coast on the new music from "Hair."

Deutch advised his entire staff will be working in conjunction with RCA, who just released an album entitled

"DisinHAIRited — More HAIR Music," which includes 13 songs originally written for and featured in earlier versions of the hit musical. The songs are performed by two of the show's writers, Gerome Ragni and James Rado, along with past and present members of the Broadway cast. Galt MacDermot, the third writer of "Hair," produced the album and is featured on piano.

A quiet corner,

in which Country Joe and the Fish thank Rick, Al, Danny and Allan for "Zachariah."

By DAVID RUBINSON
*Executive Vice President,
Fillmore Corporation*

The underground record industry as we know it is similar in many ways to what are loosely being termed "new left politics."

The government has chosen a course of running the country according to the wishes of the majority. They have therefore disenfranchised large and disparate groups of minorities, although the country itself is really an amalgamation of these minorities. When one's basic rights as individuals are taken away because there is no proportional representation, the people are faced with a dictatorship of the majority, and the remaining unrepresented disenfranchised and alienated people have no part whatsoever in the country's decision making processes.

An excellent example of a large unrepresented segment of the population is the youth of our nation—those who are old enough to assume many of the adult responsibilities put upon them, are old enough to fight in our armed services, but are not old enough to take part in our system of voting. The blacks, too, are largely ignored in terms of their importance and value to the community.

A similar situation exists in the record industry today. The words new left politics, hippies, militants—terms of pat dismissal—denigrate the value of the people and institutions just by what they're called. It is assumed in our American system of consensus politics that these groups are just a fringe minority, and that the silent majority is right and is indeed a majority. The government interprets the thoughts and feelings of a huge majority of people even though those people may remain silent. When a Johnson or a Nixon or a Yorty acts, he does it in the name of the people.

Runs Parallel

The record business runs an almost identical parallel. Ten years ago the record business was a penny-anti two-bit operation. The merchandising techniques employed and the horizons of the industry itself were directed almost exclusively to an audience whose major artists were the Rosemary Clooneys, Teresa Brewers, Four Aces, Eddy Arnolds, Vaughan Monroes and Dinah Shores of the business. These artists appealed to the silent majority, and the people who ran the in-

The Underground, And Where It's Headed

dustry came from the same sociological background as the audience they were appealing to.

Techniques were old-fashioned, wholesale and retail operations and in fact the entire record business was very stagnant until the influx of youth-oriented contemporary music mainly via Presley and later the Beatles. Creatively, the business was at its lowest ebb until the powers that were in the record business realized the fantastic possibilities of youth-oriented contemporary music and at the same time realized the possibilities of orienting product and marketing toward the heretofore ignored black community.

This task was left to the small group of so-called fringe artists and producers who specialized in music-oriented toward the just as so-called special interest minority groups. The industry was short-sighted and tended to label music they couldn't understand as R&B, country, and underground, and retained for themselves and labeled as "good music" the Clooneys, Brewers, Four Aces, Eddy Arnolds, etc. There was little crossing of lines at this point—most of the enormous record companies were by and large self-sufficient when this outrageous "new" music came along.

Minorities Creative, Profitable

The reaction of the record industry to the Beatles and other English groups that came along was: 1) to copy what they had done; 2) buy up old masters; 3) have record execs don Beatle wigs and pose for the trades trying desperately to look "hip" all the while understanding nothing about the revolution in form and content that was taking place right before their very eyes. All of a sudden the fringe minorities became responsible for the most creative, vital exciting and, yes, profitable music in the business. Thus, with the profits beginning to roll in, stodgy record companies with an eye for profit turned to trying to understand what and how and why they were selling.

The record companies, therefore, came up with the over-generalized catch-all phrase "underground" which still implies a small weird fringe element of the population. It is

"underground" only in the sense that the French Resistance Movement was underground and it is obviously the major creative force in music today. Music is the major unifying factor for all young people in the world today. The merchandising revolution that has gone on as a result of the increased importance of rock has resulted in the new importance of the LP; in fact, the complete dominance of the LP as a sales item and the demotion of the importance of singles to barely profitable promotion tools to sell albums. The industry is now in the middle of a revolution in radio programming where format FM rock radio is on a tremendous increase and dum-dum Top 40 jingle radio is doomed!

This is basically because the rock audience demands much more content in their music than two minutes and 20 seconds stuck between commercials. They likewise demand a revolution in form to do away with the two-minute single and incorporate the 40-minute album. The young listening audience wants less talk and more music.

Heretofore, there was nobody talking to the young people about subjects they wanted to hear about. There was no organizing principal for the young people in the country, and therefore they were uncohesive and disorganized. With the advance of contemporary rock music, the underground has been organized and changed from a group of statistics and demographics into a community. The underground is not a disoriented weird fringe group! There is no way that any enormous monolithic organization will ever understand or co-opt the essence of underground, even though the entire country is in the middle of a tremendous spurt of anti-establishment procedures and events.

Bootleg records are coming out daily, non-network FM radio stations are cropping up everywhere, new record companies and new production firms are forming in many varied places around the country and the decentralization of the contemporary music business is in its first stages.

Likewise, the decentralization of the country politically is going on. The political un-

derground is gaining strength daily, and as the government continues to blatantly reek violence upon the heads of what they call the underground or new left, these groups solidify in their resistance to the establishment.

Same Problems

If the record industry, which owes its tremendous growth to the newly discovered communities of so-called underground and young blacks, refuses to franchise these communities with a decision making apparatus and policy making power in the industry, which is to say if it continues to take from the communities and does not give correspondingly, then it, too, shall face the same problems the government is facing. It has been all too easy for the industry to sell so-called rock and roll albums.

The record business is run largely by people who have never been in a recording studio and certainly have never been on the streets.

Until these people make an attempt to include in their policy-making apparatus those who have been in both the studio and the streets, they will continue to alienate their profit-producing community. We will see a hardening of positions, a furtherance of the distrust by young unknown artists for record companies in general. The artists quite rightfully believe that the companies are in it for the profit!

What must be done is this: the governing bodies of the large corporations which now run the record business must give free training and education to members of the community from whom they derive all their huge profits; they must develop a dialogue with this community. The community must be prepared by education and training to take over the industry in all its many varied phases: creative functions, business affairs, publishing, management, rack jobbing, distribution, marketing and merchandising.

Three-Day Rock Concert

Felt Forum in Madison Square Garden will be the site of all-star rock and soul concerts to benefit the Coalition Venture Corp. The shows, two each night on Friday, Saturday and Sunday, Feb. 27, 28 and March 1 are being presented by Gurland-Kaufman International, Ltd.

Free Form Alive & Well On Pioneer WHMC

It has been just one year since WHMC in the Washington, D.C., metropolitan area became the East Coast's first AM full-time "free form" radio station programming all progressive rock on a 24-hour basis. After one year, the spirit of free form radio is still alive and well at WHMC.

The station presents an elastic repertoire which may include jazz, hard rock, blues and folk. Each disk jockey programs his own music, selecting mainly from albums, never cutting the selections or talking over them.

Music played on WHMC includes hits such as the Iron Butterfly's three-million-dollar seller, "In a Gadda Da Vida," 18 minutes long; Arlo Guthrie's "Alice's Restaurant," 22 minutes long; "Jesus Christ, Superstar" by Murray Head; and "Melting Pot" by Blue Mink.

Barry Richards, Program Director, keeps on top of the music, checking stores in the D.C. area to see which albums are popular, using charts, telephone requests and his own judgment. When WHMC started playing heavy music in September, 1968, it was the only station in the Washington metropolitan area doing so. Gradually a few FM's devoted some air time to the music and now today quite a bit of progressive rock is being played on many of the top 40 stations.

Washington Became Breakout Area

WHMC never showed in ratings until they changed to the progressive rock format. Since



Above, Barry Richards, PD at WHMC, with Mick Jagger of the Rolling Stones; below, Richards with the Who.

then Washington has become a break-out area for new progressive rock artists because WHMC plays their music and because the new artists get sponsored at the WHMC-Barry Richards concerts each weekend, which attract up to 1500 people. Concerts are held either at Wheaton, Md., or in Virginia. Progressive rock artists also are used in "The Sound Revolution" TVer sponsored by Sears and featuring Richards as emcee.

Anyone wishing to appear at the WHMC concerts or on the TV show should call 301-948-9400.

Vanguard Looks to Detroit

Vanguard Records has become a dominant force on the Detroit rock scene with three new groups from that area now on the label.

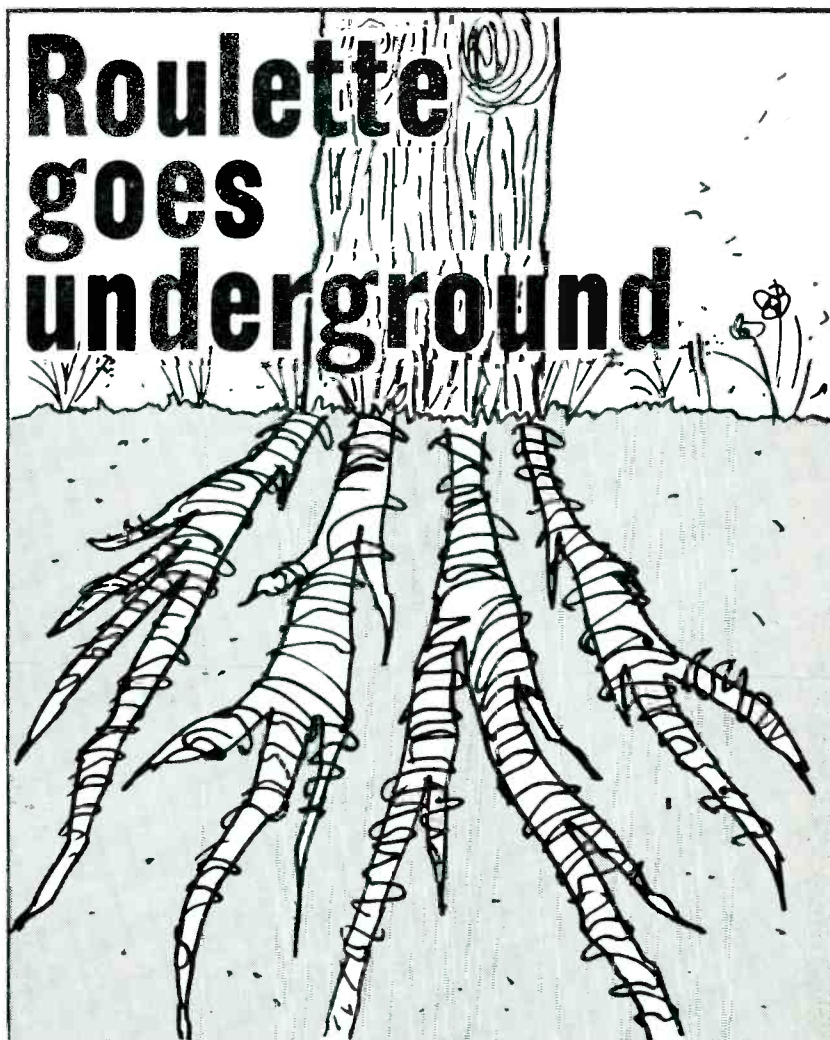
Detroit is their current focus, a Vanguard spokesman explained, "because it has the largest underground support for upcoming rock groups of any area in the United States. As a result, it is producing the largest number of new bands of any part of the country."

Its bands are supported by Michigan, Ohio, Ontario and Illinois colleges and high schools as well as the area's two highly successful large ballrooms: East Town and the Grande. Groups, therefore, find they have many audiences on which to try out new material as well as enough gigs to earn a very respectable living while they're

polishing their material. Too, Detroit area bands reflect the tastes and attitudes of Middle America. By and large the music they create is savage, high energy, gutsy, tough music.

Producer Sam Charters, noted for his recordings of the great Chicago blues musicians, signed Vanguard's first Detroit rock group, the Frost, last year. Since then, he has produced two chart albums for them, "Frost Music" and "Rock and Roll Music." The group is making its East Coast debut this month with dates at Madison Square Garden, Ungano's, Action House and the Electric Circus.

Charters also has brought Third Power and All the Lonely People to the label recently and will have their debut albums ready for early spring release.



SR 42037
STEREO



CHARISMA



CHARISMA SR 42037



'Big Audience Opening For Avant-Garde Composers'

NEW YORK — "A tremendous audience" is opening up for the music and records of avant-garde and experimental composers, according to Lloyd Gellason who handles Deutsche Grammophon product for Polydor, Inc.

The music of experimental composers is an integral part of the underground scene in many ways. Generally, the selections from experimental composers are too long to be programmed except on the most progressive outlets but a genuine "underground" reputation built by word of mouth through university music departments is broadening the audience for these artists.

DGG has a catalogue of the leading artists and composers who are now enjoying unexpected popularity due to several factors. Gellason feels that many classical music enthusiasts are branching out and are getting "turned on" to the works of Stockhausen and Henze, among others. In addition, rock groups are pointing the way towards the experimentalists both in print and in their music. This adds the Fillmore crowd to the potential market for DGG's stable of modern composers.

Polydor/DGG has been quite active recently in promoting Stockhausen to the underground audience through its "Ear Food" campaign in underground newspapers and magazines. Gellason feels that there is an increasing interest on the part of both conductors and audiences in sound itself thus the music of Mauricio Kagel, for example, is concerned with a variety of tones and sounds which is intriguing to an increasingly sound-conscious audience.

'Happening Now'

Many modern composers are "happening now," Gellason believes. He cited Karl Heinz' recent "The Raft of the Frigate Medusa" which was dedicated to Che Guavera and precipitated quite a bit of controversy the one time a performance was attempted.

DGG is marketing an "avant garde" series of LPs featuring the works of Kagel, Berio, Lutoslawski, Mayuzumi and Stockhausen. Other DGG offerings in the field include works by John Cage, Morton Feld-

man and Giuseppe Eiorgio Englert.

Performances of the works of avant-garde composers have become more prevalent in recent times with concert series at Columbia University, Hunter College and other institutions. Modern experimental music incorporating electronic elements has become a motivating force in the direction of music and sound today.

Deutsche Grammophon has been a pioneer in the field for years and is now beginning to enjoy the rewards perseverance is bringing.

New Dawn In Management

NEW YORK — New Dawn Management is enjoying a very successful year—its first.

The company is headed by Zach Glickman who has made quite a name for himself in the undergroup management field. He is now 24 but has five years experience in management, working as a manager's assistant and going "on the road" for three years.

New Dawn handles the professional careers of Dion, the Golden Earring, the Times Square Two, Sam the Sham and Dick Holler who wrote "Abraham, Martin and John."

In the publishing area, New Dawn is represented by Fat Zach Music, BMI, and Skinny Zach Music, ASCAP, which is the publisher of the Shocking Blue's "Venus." Producer Phil Gernhard, who was associated with Laurie Records (the Royal Guardsmen), is handled by Glickman. His most recent credits include Dion's "Abraham, Martin and John" single and LP on Laurie and Dion's first Warner Brothers album, "Sit Down Old Friend."

Glickman thinks of Gernhard as an artist. He says that he has "a great ear for material; he's looking for hit records—groovy records." Right now Gernhard is working on a group called Mouse for Bell; a group called Chair for Warner Brothers and Barry Winslow (former lead singer with the Royal Guardsmen) for

(Continued on page 57)

Time to Take Stock: Rock Revivalist Nader

"In Woodstock, pop music reached a plateau," says Richard Nader, President of Music Production Consultants and one of the prime movers of the current rock and roll revival of the music of the '50s.

"That means a levelling off, a movement sideways instead of upwards. Where do we go from there?," he asks. "A spectacle like that, of such enormity, should have made us realize something. No group came out of that show a star, although all of the important ones were represented. The festival itself became the star. It was the culmination of musical development that started with the Beatles in '63. Until the Liverpoolians came along music was a hodgepodge trying to find a direction: the twist, bossa nova, pure folk, crooners, cryers and a few big bands. Suddenly everybody was going in the same direction, trying to share the cultural and financial phenomena that came in with the Beatles.

"It remained that way, going through its various stages, with 'rubber Soul,' 'Sgt. Pepper,' 'Abbey Road' and whatever else they did paving the way. Now it's spreading out. It actually began to happen prior to Woodstock, with things like the Stones' 'Beggars Banquet'—a real going-back-to-the-roots sound. It was rock and roll all over again. Then we began paying attention to groups like Cat Mother, Creedence Clearwater, Three Dog Night—even Sha-Na-Na, with its satirical approach to the Oldies But Goodies era, caught everyone's fancy. The public liked—the public bought: tickets, records. I was always a die-hard fan of that period, having grown up in it. Lately, it seems every time I hear a new record by either a new or an established group, the sound or the song itself goes back to the '50s. Back to the roots.

Time to Re-examine

"This is a time for re-examination, for a kind of let's-stop-and-take-stock before we go any further."

Nader continued: "For example, the Who came out with a new form and make a fantastic jump in their record sales, and overall acceptance when they came out with the rock opera, 'Tommy.' But how many rock operas can we have? It's time for every artist to find new forms, explore them, and set a pattern for a new direction. Till now we've been calling

'everything that's not immediately recognized by the over-30 generation, 'Underground.' That, too, is just a label now. The so-called underground (and we don't need quotation marks any longer) has split into so many different factions that at this moment in history there is as much of a gap 'twixt the Daily News and the Village Voice as there is between the Village Voice and the East Village Other. It holds that their critics are in similar cubbyholes, and that's probably a healthy sign. Different opinions, different tastes make for artistic product with the most diversified appeal. But where to now?

"Re-examination of the roots, that's where. Out of the thousands of words written about Woodstock, little was said about the talent. It was all about the atmosphere, people, event. But now we see the most important artists in the industry coming out with recorded hits like 'Travelin' Man,' 'Good Golly. Miss Molly,' 'Summertime Blues' and others. All of them go right back to the '50s. And the public is buying them, just as they bought tickets to the first two rock and roll revival shows late last year. We're now booked solidly across the country and from all indications, tickets are moving, and moving fast. Dozens of promoters are trying to cash in on my publicity and I don't mind—there's room. Just give the public their money's worth, because if something goes wrong, I don't want it reflecting on me and Music Production Consultants, and the rock revival in general."

Nader noted that "Some critics have called the revival 'anti-culture.' That is awful and unfair. Since when is going back to the roots 'anti-culture?' When Stan Getz was spending hours listening to early Basie records to hear Lester Young, was that anti-culture? When every alto-sax player alive listened to old Kansas City jazz records by Jay McShann just to get eight bars of Charlie Parker, was that anti-culture? Of course not. They could not develop any further until they went back to their roots and understood them *thoroughly*—not superficially. From that training, dozens of jazz stars were born.

"And if Lester Young and Charlie Parker were alive today and were presented in concert, would that be anti-culture?"

Command/Probe Records is well on its way to establishing itself as one of the leaders in contemporary music.

In July of 1968, when Joe Carlton became Vice President of Command Records, a division of ABC Records, one of his first acts was to establish the Probe label which would be devoted to contemporary sounds (underground). Among the first Probe product was a debut album by the Soft Machine, a British group whose sound is a melange of rock and avant-garde jazz. The direction had been established.

But Carlton was not content with simply establishing a new label; he wanted to update Command as well. In January of 1969 he established the first pop electronic music series with "Moog: The Electric Eclectics of Dick Hyman." The album pointed a new direction for the label and at the same time maintained the quality image which had long been the hallmark of Command Records. Since that time they have released four subsequent records in the series: "Age of Electronic" (Dick Hyman), "Genuine Electric Latin Love Machine" (Richard Hayman), "Copper Plated Integrated Circuit" (Walter Sear) and "Con-

Command/Probe Records: A Contemporary Tradition

certo Electro" (Dick Hyman).

"Concerto Electro" is the latest of the series and a slight departure from its predecessors. All the other albums in the series featured by the synthesizer whereas the "Concerto" utilizes a slightly less radical electronic instrument — the Baldwin Electro Concert Grand piano.

Main Thrust on Probe

But the main thrust into the underground has still come on the newer Probe label (although the electronic albums have received a great deal of play on underground stations and attention from the underground press). Spearheading that drive at this moment is Zephyr, a heavy group out of Denver that features lead singer Candy Given. Zephyr has been tagged by many members of the underground establishment as one of 1970's super-groups.

Released around the time of Zephyr's album were records by Scott Bradford ("Rock Slides"), Morgen ("Morgen"),

and Fat City ("Reincarnation"). Each differs greatly from the others and yet they all have the common denominator of young artists laying down contemporary tracks.

Probe's January releases spotlighted two albums by new British groups—Plus ("The Seven Deadly Sins") and Rare Bird ("Rare Bird"). Plus is an unusual group from Western England who came to Probe via Ray Singer and Simon Napier—Bell's Rocking Horse Productions. Plus are students of the black arts, a subject of great interest in England these days. The occult is a mysterious part of the life-style of Western England which is the home of Stonehenge, the Druids and British witchcraft. It is also a section which is curiously untouched by the passing of time, much like the Appalachian region of the United States, and so all this is second nature to the people of Western England. The members of Plus, however, have gone beyond simple local folklore to a genuine scholarly, historical knowledge of the subject. They ap-

ply this interest and knowledge to what is essentially a hard rock sound.

Rare Bird bring to the public a plea for universal sympathy and understanding on their first album. The discovery of Tony Stratton Smith (who has released their album on his own Charisma Records in England and Europe—they are on Probe in the U.S. and Canada) Rare Bird is instrumentally comprised of organ, electric piano, bass and drums. The group has successfully melded rock, jazz and a touch of classical. It is difficult at best to predict the success of a new group but if the British lists are any indication Rare Bird is well on its way to the top—within weeks their album, and the single from that album, hit the U.K. charts and have been steadily climbing ever since.

(Continued on page 56)

London Rushes Arrival's 'Friends'

NEW YORK—"Friends," by the new British group, the Arrival, now in the top five in Britain's charts, is to be rush-released here by London Records, according to Walt Maguire, national singles sales and pop A&R manager.

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The Growth Of Underground California Long Fertile Terrain

By BILL YARYAN

*Atlantic Records,
West Coast Publicity*

California, with such above-ground achievements as smog, crowded freeways, political drama (with actors in key roles) and tacky-tacky architecture, is the natural birthplace of the "underground" and its music.

The Los Angeles Free Press began here five years ago. The San Francisco Bay Area has spawned several generations of social revolutionaries, from the Beatniks (who found *their* voice in jazz) and Berkeley student activists of the 1950s to Haight-Ashbury's hippies and acid rock bands in the 1960s. Underground FM radio began at KMPX in San Francisco and KPCC in Pasadena. Bill Graham, Chet Helms, Ken Kesey and others in San Francisco were responsible for the first rock dances and light shows. The outdoor gatherings of the clans (with a nod to earlier Newport Jazz and folk festivals) were pioneered by the first be-in in Golden Gate Park, later love-ins, free concerts in the Panhandle and the Monterey Pop Festival.

California has always sheltered a musical underground. Gerry Mulligan in Los Angeles and Dave Brubeck in San Francisco fronted jazz quartets in the 1950s that attracted small followings at first. Rhythm and Blues, disseminated by djs Huggy Boy and Hunter Hancock (whose shows were forced to air after midnight because many records contained double-meaning lyrics), attracted the faithful to shows at the Shrine Auditorium and the El Monte Legion Stadium in Los Angeles.

"Underground" is a meta-

phor, and a slippery one at that. Applied to music, it is something "we" listen to, not "they." Back in 1967 it was the Jefferson Airplane, Buffalo Springfield, Grateful Dead, Cream, the Doors, Iron Butterfly and many other artists who managed to sell LPs but not singles, to be heard on FM radio but not AM.

Long of hair and bare of foot, we stood tall on the far side of the generation gap, sure that the voice we found in rock was more meaningful and relevant than Top 40 bubblegum, "The Sound of Music" soundtrack and Herb Alpert.

Woodstock was the turning point for "underground" music. Clans of long-haired freaks from all over the country gathered together to listen to music and discovered they were a nation (or at least the second largest city in New York) for a time. In many ways, Woodstock was more a sociological event than a musical one. But rock, "underground" rock, was the catalyst.

"Underground" is no longer synonymous with "minority" and "noncommercial." All contemporary music created with conviction now qualifies. Album sales, dominated by rock, may soon outdistance singles sales. Led Zeppelin's "Whole Lotta Love" gets AM air play and makes the singles charts. Crosby, Still, Nash & Young (and Taylor and Reeves) reach both the "underground" and bubblegum markets. The Iron Butterfly, once known only to a group of devotees at a Sunset Strip nightclub, has sold over two million copies of "In-a-Gadda-Vida." Judy Mayhan, Atco's newest singer-songwriter, will undoubtedly reach all markets, including country.



"Underground" music surfaced at Woodstock. Film makers Bob Maurice and Michael Wadleigh captured the excitement of a half million people gathered together to listen to music, and their movie, to be released later this spring, will spread the message of Woodstock around the world. The soundtrack album, to be released on the Cotillion label, promises to be one of the hottest LPs of the year. Photo by Eliot Landy.

The Woodstock film, now being put together by Bob Maurice and Michael Wadleigh in Hollywood, and the soundtrack album to be released on our Cotillion label, will spread the music and message of Woodstock throughout the world this year. The "underground" has surfaced.

Unheralded Geniuses

Perhaps the popularity of the term "underground," with a generation so proud of its semantic perceptions, is an after-effect of the underground fallout shelter boom of the 1950s. No "undergrounds" here, like the place where the tube trains run in London or where the partisans fought in Paris. If there is any real "underground" music it is being recorded by Van Dyke Parks, Randy Newman and Frank Zappa, and other unheralded geniuses we company freaks have not yet heard.

Perhaps, after all these words on the subject, there is no *real* "underground" music at all, just an infinite variety of styles from rock to Ravi Shankar to Stockhausen, listened to on record or in person by people like those at Woodstock,

their brothers and sisters. The significance of this fact for the record business is that any music performed well by involved musicians and presented honestly to the public will find an "underground" audience somewhere.

Command/Probe

(Continued from page 55)

But what is the essential approach of Command/Probe Records to the underground? First of all, they meet the market on its own terms. This means, above all, they do not look down on the underground. They don't listen to a tape and say, "That's weird enough to appeal to those kids." Taking a cue from the Command tradition they insist that all types of product be of high quality and they believe in it.

This concern and belief in the young artists they record (all the artists on the Probe label have previously been unrecorded) is what is establishing Command/Probe Records as a contemporary tradition which is respected among the young. And, one suspects that they will be just as respected when they are over 30.

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By WALTER SEAR

Walter Sear has been associated with Robert Moog for a number of years. Recently Sear served as programmer/consultant on three albums for Command Records' "Pop Electronic Series" ("Moog: The Electric Eclectics of Dick Hyman," "The Age of Electronicus" by Dick Hyman, "Genuine Electric Latin Love Machine" by Richard Hyman). He also composed and recorded his own album for the series, "Copper Plated Integrated Circuit."

* * *

One of the most important factors in the evolution of rock has been the use of electronic music. In fact, broadly speaking, rock is primarily electronic music. Certainly, the acoustic guitars before the rock era have very little in common with the hard electric guitar sounds that we use today. This evolution during the '50s was the result of over-driving amplifiers with high distortion to produce not only a new sound, but an effect that fine guitar makers had been trying to achieve for centuries—a guitar with a long sustain.

This new sound, with the over-worked amplifier adding its own groans and overtones to the guitar, in effect is electronic music. To increase the distortion factor the fuzz tone was intentionally added to change the sound of the amplified guitar even more. By standing directly in front of the speaker system, players found that they could achieve acoustical feedback, which would drive the amplifiers to a new state of frenzy. Rock music is loud music and it is certainly electronic music.

The electric bass guitar was rapidly developed and in many recording studios today, the output of this instrument is fed directly into the control room with only a monitoring amp for the player. The Hammond organ, which was developed in the 1930s, has also become an important rock instrument. A number of similar cousins and close relatives have been developed, but basically the old Hammond lives on.

The Only Way

Rock is loud—it must be played loud to be effective and electronic amplification was the only way to do it. This is due to the economics of the concert hall and entertainment industry. The big bands of the '40s and '50s were no longer economically feasible; they were just too expensive. Since the middle-class had moved to the suburbs they would no

Electronic Music

Coming of Age In the '70s

longer go out to a downtown night club. The jazz combo and other small groups who had entertained in the smaller clubs were put out of work by television.

Yet young people still wanted to dance and get together in a social situation with music. Hi-fi and stereo became the first electronic revolution, but the old sounds and the old songs were no longer valid, especially when they were heard with good fidelity.

Along came a new generation, affluent, post-war, over-indulged and de-sensitized by an average of four hours a day of the new electronic entertainment medium, television. Rock music had to be loud to get their attention. The economics also made sense, for performers with sufficient electronic gear could fill the largest auditorium or, for that matter, work outdoors with no acoustic reinforcement.

The next logical step, then, was the development of new electronic instruments, but electronic instruments in the pure sense, without the sound being produced by the traditional methods of plucking, bowing, stroking, beating, blowing, twanging, shaking or any other physical means—a sound completely produced by electronic circuits.

Developed By Robert Moog

Certainly the most successful and versatile instrument developed to date has been the Moog Synthesizer, developed by Dr. Robert Moog. There are three basic parameters which can be used to describe any sound: 1) whether it is pitched or non-pitched; 2) its quality, color, timbre; and 3) its envelope—how it varies in dynamic level. The Moog Synthesizer allows the player to pre-determine these three parameters with great flexibility and so, theoretically, any known sound can be reconstituted. But of much greater importance, entirely new sounds, never before heard, can be created. This instrument and others like it will come of age in the '70s.

About 40 commercial albums, entirely or in part, have now been produced on the Moog. A large proportion of these have been successful in terms of sales and public acceptance.

Electronic music is no longer outer space music. In fact, it has become a bit conventional. But at least we are no longer limited to the narrow limitations of acoustical instruments. There's a whole new world of sound available.

As an associate of Dr. Moog for the past 10 years, I have had the opportunity to watch the development of new concepts in sound. With the support of Command records, I have been involved in the production of four pop LPs which in part, show some of the limitless sounds that are possible. There will certainly be a greater expansion in this area during the '70s. Properly used, the sounds are relevant and the degree of human expression is expanded by the medium.

New electronic instruments will be developed with different interface between musician and instrument. The Moog is primarily a keyboard interface with the limitations that a keyboard imposes. We will see the development of voice and guitar synthesizers in the not too distant future. These instruments will be relevant to the young and the "underground" simply because they will be new, dif-

ferent and electronic. The young can relate since the natural voice of all electronic instruments is the loud speaker, and they know this sound almost better than they know their mother's voice.

Entirely New Effect

The electronic instruments are amplified as an inherent part of their nature. With more powerful amplifiers and larger speakers, perhaps we can rise above the threshold of pain and create an entirely new effect. With the use of electronics to date, we have been able to produce an environment which attracts the young through the basic device of overstimulating the senses. It is interesting to note that where previous generations were tasties and feelies, the rock generation(s) are blindies and deafies. The psycho-acoustical phenomenon of raising the sound level to the point where the muscles of the middle ear contract and the balance centers of the inner ear are disturbed does create mind-blasting effect. Add a few xenon lights flashing at a blinding intensity and you can take a trip without drugs.

As new electronic instruments are developed and as musicians learn to use them on their own terms, something new and different will evolve. The young, and particularly the educated and sophisticated young, will be the first to understand—and to dig.

New Dawn

(Continued from page 54)

MGM. He'll also be producing Dion's next album which should be started by spring.

Continent Spawns Acts

The Continental European area seems to be a spawning ground for hit acts these days and New Dawn was a pioneer on the scene. When Glickman first played masters of Dutch groups he says, "People thought I was a Martian." Nowadays, New Dawn is representing Red Bullet Productions the biggest production outfit in the Benelux countries.

Currently, the Golden Earring, another Dutch underground discovery, is on a successful three-month national tour. Glickman found it "rough to break a group like them," but seems to be on the right track now as they are getting raves wherever they appear. The group is doing well with their first Atlantic album, "Eight Miles High." Glickman had the added problem of ar-

ranging visas for the group, transporting tons of their equipment and even had their custom-built Mercedes-Benz van shipped over from Europe.

Glickman's philosophy is one of active involvement and cooperation with those he manages. He explains, "I've gotta really dig an act before I'll manage them. Dion and I are like brothers; he respects what I do and I respect what he does."

He finds that he must have a sincere belief in an act in order to do a good job. "I love my work and I wouldn't love it if I didn't dig the people I'm working with." In conjunction with this philosophy, he tries to oversee every aspect of an individual or group's career from checking on the p.a. systems, to making sure the clubs are "right" for the performer to arranging for cooperation with record companies' men in the field.

Glickman frankly states, "I'm in business to sustain my artists as long as humanly possible in every facet of the business."—Bob Moore Merlis.

Monument Readies Second English Aznavour Record

HOLLYWOOD — Following the reception given the first English language LP on Monument by Charles Aznavour, "Of Flesh and Soul," the label is now prepping the second English LP, "A Man's Life," it was confirmed by Steve Poncio, VP of Sales and Merchandising.

"Thanks to the efforts of Charles Aznavour in scheduling a national tour in which he sings a minimum of 17 out of 29 songs in English, we are very gratified to see the response from our distributors and dealers in marketing this tremendous artist in English," stated Poncio. Monument just issued a single by Aznavour in English, "My Hand Needs Your Hand" coupled with "All Those Pretty Girls," as a result of a special poll taken of radio stations, djs and record librarians and which was excerpted from "Of Flesh and Soul."

Aznavour heads for Hollywood this week, arriving on Wednesday (25) for his concerts this weekend (27-28) at the Dorothy Chandler Pavilion. In Hollywood, Aznavour will meet with Bobby Weiss, Monu-

ment Vice-President and Director of their International Division, on the final plans for the release of "A Man's Life" as the LP will feature, for the first time, the first English language treatments of a collection of Aznavour's all-time self-penned song hits. Coast-based Bob Morrison wrote 11 of the songs in English with the remaining title by Herbert Kretzmer.

Aznavour will meet with Messrs. Peter Calabrese and Tim Kiley on two TV specials featuring Monument LPs, scheduled for early production and world-wide syndication.

Disney 'Book' Swedish Winner

James A. Johnson, President of the Disney Music and Record Companies, announces that Disneyland Records' "The Jungle Book" LP has just been awarded a diamond record by the Record Industry Association of Sweden, in recognition of sales of 100,000 copies of the record in Sweden.

Sales of "The Jungle Book" album in Sweden have since climbed to 125,000 copies, which is double the number of copies sold by any previously released record in Sweden, including local and imported product.

Phenomenal sales of the album in Sweden are a reflection of the world-wide popularity of "The Jungle Book" motion picture which is the second largest grossing film ever produced by the Walt Disney Studio. Domestic sales of "The Jungle Book" record album resulted in an RIAA gold record award in 1969. Disneyland Records manufactures its own records in France, Germany, Italy and Canada.



From left, Richard M. Sherman, co-writer of the "Jungle Book" score; James A. (Jimmy) Johnson, President of the Disney Music and Record Companies; and Phil Sammeth, of Disney International Music Operations, with diamond disk won by "The Jungle Book" album in Sweden.

Record World LP's Coming Up

1. **ANDY WILLIAMS' GREATEST HITS**
Columbia KCS 9979 (8,C,R)
2. **SUPERHITS**
Delfonics—Philly Groove PG 1152
3. **NILSSON SINGS NEWMAN**
Nilsson—RCA LSP 4289
4. **DISINHAIRITED**
Various Artists—RCA LSO 1163
5. **THE MAGIC CHRISTIAN**
Soundtrack—Commonwealth United CU 6004
6. **JINGLE JANGLE**
Archies—Kirshner KES 105
7. **CREATION**
Fever Tree—UNI 73967
8. **ON HER MAJESTY'S SECRET SERVICE**
Orig. Soundtrack—United Artists UAS 5204
9. **NEVER GOIN' BACK TO GEORGIA**
Blues Magoos—ABCS 6697
10. **MUSIC FROM BIG PINK**
The Band—Capitol SKAP 2955
11. **EVERYBODY KNOWS THIS IS NOWHERE**
Neil Young with Crazy Horse—Reprise RE 6349
12. **ANY WAY THAT YOU WANT ME**
Evie Sands—A&M SP 4239
13. **FOUR IN BLUE**
Smokey Robinson & Miracles—Tamla 297
14. **WONDERFUL WORLD BEAUTIFUL PEOPLE**
Jimmy Cliff—A&M 4251
15. **SHOW TIME**
Johnny Cash & Tennessee Two—Sun 106
16. **THE HUNTER**
Ike & Tina Turner—Blue Thumb BTS 11
17. **SWITCHED ON NASHVILLE: COUNTRY MOOG**
Gil Trythall—Athena 6003
18. **CHARISMA**
Roulette—RS 42037
19. **SPANKY'S GREATEST HITS**
Spanky & Our Gang—Mercury SR 61227
20. **EARLY IN THE MORNING**
Vanity Fare—Page One 2502
21. **I LOVE YOU**
Eddie Holman—ABC 701
22. **BILL COSBY**
UNI 73006
23. **MAKE YOUR OWN KIND OF MUSIC**
Mama Cass Elliott—Dunhill 50067
24. **BACK IN THE USA**
MC 5—Atlantic SD 8247
25. **THE WELL TEMPERED SYNTHESIZER**
Walter Carlos—Columbia MS 7286 (8,C,R)
26. **CHAPTER THREE**
Manfred Mann—Polydor 24-4013
27. **DAMNATION OF ADAM'S BLESSING**
United Artists UAS 6738
28. **AIN'T GOT NO TIME**
The Hamilton Face Band—Bell 6042
29. **FIFTH AVENUE BAND**
Reprise 6369
30. **TONIGHT I'LL SAY A PRAYER**
Eydie Gorme—RCA LSP 4303
31. **HOT RATS**
Frank Zappa—Bizarre RS 6356
32. **THAT'S THE WAY LOVE IS**
Marvin Gaye—Tamla TS 299
33. **CHERRY HILL PARK**
Billy Joe Royal—Columbia CS 9974
34. **NATURAL GAS**
Firebird 18
35. **WITH A LITTLE HELP FROM MY FRIENDS**
Joe Cocker—A&M SP 4182
36. **TO MUM FROM ANSLEY AND THE BOYS**
Ansley Dunbar Retaliation—Blue Thumb 16
37. **SOUL SPIN**
Four Tops—Motown MS 695
38. **SPACED OUT**
Enoch Light—Project 3 504350
39. **SWAMP ROCK**
Ventures—Liberty LST 8062
40. **BOPPIN' THE BLUES**
Carl Perkins & NRBQ—Columbia CS 9981 (8)
41. **SAM LAY IN BLUESLAND**
Blue Thumb 14
42. **THEN PLAY ON**
Fleetwood Mac—Reprise 6268
43. **MUDDY MISSISSIPPI LINE**
Bobby Goldsboro—United Artists 6735
44. **ROD MCKUEN AT CARNEGIE HALL**
WB/7 Arts WS 1794
45. **LOVE OUT HERE**
Love—Blue Thumb STS 9000
46. **FEELIN' GOOD**
David Ruffin—Motown MS 696
47. **CLOUDS**
Joni Mitchell—Reprise 6341
48. **STINK**
McKenna Mendelson Mainline—United Artists 6729
49. **LOOK-KA PY PY**
Meters—Josie 4011
50. **JUDY/LONDON/1969**
Judy Garland—Juno 5-1000

Must Stock LP's

CONSISTENT TOP SELLERS
OVER A LONG PERIOD
in Alphabetical Order

- A MAN AND A WOMAN**
Soundtrack—United Artists UAL 4147: UAS 5747
- ARE YOU EXPERIENCED**
Jimi Hendrix Experience—Reprise R, RS 6261 (4,8,C,R)
- AXIS: BOLD AS LOVE**
Jimi Hendrix Experience—Reprise R, RS 6201
- BEAT OF THE BRASS**
Herb Alpert & The Tijuana Brass—A&M SP 4146 (4,8,C,R)
- BY THE TIME I GET TO PHOENIX**
Glan Campbell—Capitol T 2851, ST 2851 (4,8,C,R)
- CAMELOT**
Original Cast—Columbia KOL 5621, KOS 2031 (4,8,C,R)
- DIANA ROSS & THE SUPREMES GREATEST HITS**
Motown MS 2-663 (4,8,C,R)
- DISRAELI GEARS**
Cream—Atco SD 33-232
- DR. ZHIVAGO**
Soundtrack—MGM TE 15E 65T
- FIDDLER ON THE ROOF**
Original Cast—RCA LOC, LSOD 1093 (4,8,C,R)
- GENTLE ON MY MIND**
Glen Campbell—Capitol 2806 (4,8,C,R)
- MAGICAL MYSTERY TOUR**
Beatles—Capitol MAL, SMAL 2835
- MAN OF LA MANCHA**
Original Cast—Kapp KL 4505, KS 5505
- SGT. PEPPER'S LONELY HEARTS CLUB BAND**
Beatles—Capitol MAS, SMAS 2653
- SOUNDS OF SILENCE**
Simon & Garfunkel—Columbia CL 2469, CS 9269 (4,8,C,R)
- STEPPENWOLF**
Dunhill DS 50039 (4,8,C,R)
- THE GRADUATE**
Soundtrack—Columbia OS 3180 (4,8,C,R)
- THE SEA**
Anita Kerr/Rod McKuen San Sebastian Strings—Warner Bros.-Seven Arts WS 1970 (4,8,C,R)
- THE SOUND OF MUSIC**
Soundtrack—RCA LOCD, LSOD 2005 (8,R)
- WILDFLOWERS**
Judy Collins—Elektra EKS 74033 (4,8,C,R)

ROULETTE'S Aces of the Week

A "GOTTA GET BACK TO YOU"

Tommy James & The Shondells
R 7071

"NEVER, NEVER LEAVE ME"

Geraldine Hunt
R 7068

ROULETTE

O.K... MIAMI,
CHICAGO, DETROIT,
BALTIMORE, WASHINGTON,
SAN FRANCISCO, NEW YORK,
LOS ANGELES, CLEVELAND,
PHILADELPHIA, NASHVILLE,
ST. LOUIS, NASHVILLE,
DALLAS... HERE IT IS.
"MESSAGE FROM"
A BLACK MAN
VIP 25054
WRITTEN BY NORMAN WHITFIELD
PRODUCED BY JOHNNY BRISTOL
RECORDED BY BARRETT STRONG
THE SPINNERS



A DIVISION OF MOTOWN RECORD CORP.

Getting It Together

By DAN GOLDBERG

NEW YORK—Carman Capalbo, director of the soon-to-open off-Broadway Brecht-Weill classic, "Mahagonny," tried out numerous rock stars for the lead parts before deciding on the cast. Because of the desire on the part of the estate of Brecht and Weill that the musical be staged correctly, it took something like seven years for Capalbo, who also directed "Threepenny Opera," to get the thing together. Among the people whom he considered for the role that Barbara Harris now plays were Grace Slick, Janis Joplin, Linda Ronstadt, Marianne Faithfull (who wanted to play opposite Mick Jagger) and a host of others. Capalbo is confident that the play will succeed ("Threepenny Opera" went on for well over five years), but is interested in the play reaching a young, rock-loving audience. Most rock musicians are cognizant of Brecht and Weill. The Doors recorded one of the songs from "Mahagonny," "Alabama Song," on their first album. "Mahagonny" opens on Feb. 25. The original cast album will be on Atlantic Records.



John Hammond, now recording for Atlantic, gave his interpretations of Chicago blues at the Village Gaslight on Wednesday, Feb. 18. Although his new album, "Southern Fried," features an electric band behind him, his Gaslight gig consisted of Hammond alone with acoustic guitar and harp. Hammond, for all of his talent and authenticity in his conveyance of black blues, and for all his personal, almost Hollywood charm, has never been much of a record seller. This is because his uncompromising dedication to the blues tends to make him an esoteric artist. There was no indication that that status was about to change but as an artist, Hammond continues to grow, to charm and to entertain. His guitar is gritty and forceful and his harp is solid. His voice, as always, hit a low-down masculine pained tone which contrasts with his star-like appearance. He is always something more than just another white man who can sing the blues.

NEWS: Linda Tillory, also known as Sweet Linda Divine, has rejoined the Loading Zone . . . Karen Dalton whom Fred Neil once called "the greatest female singer I've ever heard," has signed with Capitol Records. Her first album will be called "It's So Hard To Tell Who's Gonna Love You Best" . . . Melanie is doing the film score for the new Faye Dunaway movie . . . Bernie Gordon of Fisks fame is seriously considering starting his own rock group.

RECORDS: Van Morrison is one of the most talented artists alive today. As a writer, singer and musician he consistently excels, and his lack of immense success is a mystery to those who love his music. His new album on Reprise is called "Moondance," and it's a masterpiece. Morrison takes his sound from an odd combination of balladry and soul. His voice sounds like a husky José Feliciano and his lyrics are more mystifying and yet simple than anyone this side of Bob Dylan. This new album is even more satisfying than his "Astral Weeks" LP of last year and is as raw and alive as his early recordings with "Them" which he made while still an Englishman. "A Brand New Day" will become a much-loved standard if there is any justice. It really is a magnificent song and would be wonderful material for, say, Aretha Franklin. Morrison uses two devices of soul, horns and female back-ups (Emily Houston, Judy Clay and Jackie Verdell), never sacrifices meaning or taste. Unique in style as well as in content, he is not only a major musician but an entire kind of music.

Also on Reprise is Jack Elliot's "Bill Durham Sacks & Railroad Tracks." This is not a great record but Elliot is a great artist and there are some high spots. "Tramp on the Street," "Michigan Water Blues" and "With God On Our Side" are all gems and "Me and Bobby McGee," while unsatisfying, is the best rendition to date of that wonderful song. The rest of the LP is generally overproduced and the self-conscious "raps" while intermittently amusing get dull after one listening. Ramblin' Jack is still one of a kind though and so the LP is important if not outstanding.

Wilson Pickett's "Right On" on Atlantic is his best album in years. Although the individual tracks came from some half-dozen different producers, the album has a continuity which comes from

Mama Cass Records In Nashville

NASHVILLE—Dunhill's Mama Cass Elliot didn't mean to record while she was in town; all she intended to do was shoot a guest spot on the Johnny Cash show and catch the first plane home.

However, while she was rehearsing the Cash TVer, RCA's Jerry Reed and his business partner-sidekick, Ray Willis, confronted her with a song written by Sharon Leigh Rucker who writes for Reed's Belton Publishing Company, and she quickly changed her mind.

Cass was so bowled over by Sharon's songs that she promptly got on the phone to Dunhill execs, who gave approval to her request to cut in Nashville

—immediately. Reed jumped into action and by 10 o'clock the next evening guitarist Chet Atkins, pianist Floyd Cramer and 20 other musicians tuned up for Cass' first Nashville session.

The session worked out beautifully and Miss Rucker (a record company secretary, who has never had a song recorded previously) was overwhelmed when she listened to playbacks on "Ain't Nobody Else Like You" and "Don't Let the Good Life Pass You By."

Willis said, "Both Cass and Sharon couldn't be any happier about the whole deal, and don't be surprised if Mama Cass is back real soon to cut an album."

MGM Factory Gears for Action

The MGM Records' Pressing Plant in Bloomfield, N.J., is stepping up its drive for extra custom pressing business, announces David J. Jacobson, President of the MGM Merchandising Corporation, who has jurisdiction over the Bloomfield Pressing Plant and all Custom Sales.

Frank Cocchiaraley, General Manager of the Bloomfield Record factory, has named Barry Ruegg as Director of Customer Service, Ed Budd Director of Physical Distribution and Art Fitzharris Director of Manufacturing.

Cocchiaraley and Ruegg stated that the MGM Record factory in Bloomfield is equipped to handle every tape custom job for singles and albums from start to finish. In the case of LPs, the factory has sources which can supply album cover art, printing, labels, jacketing and shrink wrappings. The plant is equipped to produce in excess of 150,000 long playing and single records per day. It is strategically located at 120 Arlington Ave., Bloomfield, N.J.

An extra added service which the Custom Record Department can supply is direct mailings to radio stations throughout the country. Clients may contact Barry Ruegg at (212) 425-8462 or (201) 743-5300.

Wilson's voice and the Atlantic studio musicians in Muscle Shoals. Particularly out of sight is Wilson's version of "Sugar Sugar" which gives the song several new dimensions. Also fantastic are his treatments of "You Keep Me Hangin' On" and "Sweet Inspiration." For the first time he has that extra something in his voice that gives him some (though not, of course, all) of the soul of Otis Redding.

Steppenwolf Life Style

Steppenwolf was one of those groups that came out of Northern California. Their mega-amp sound quickly moved them into the gold spotlight. Yet, in this transition from the underground to stardom, they have not left their ethics behind. Steppenwolf has and will continue to perform benefits for organizations supporting the lifestyle and freedom they believe in. As never before, they realize their responsibility to those they speak for.

Lead singer John Kay says, "I don't feel Steppenwolf is a platform to preach, and I'm not setting us up as the all-knowing spokesmen; only the masses can make the changes that are needed. Kids today look to us and ask how they can do it. We must not have generations of hate and prejudice."

Their most recent Dunhill album, "Monster," is a departure from the group's usual format, a "concept" album with all songs focused around a single theme.

Each member of the group has his own life and interests. Kay writes and travels; bassman Nick St. Nicholas paints, draws and does photography; organist Goldy McJohn writes and works with a video tape camera; Jerry Edmonton sculpts and paints; and new lead guitarist Byrom expresses himself through writing.

tear out guide **record world Top 50 R&B**

This Wk. Feb. 28	Last Wk. Feb. 21	This Wk. Feb. 28	Last Wk. Feb. 21
1. THANK YOU / EVERYBODY IS A STAR Sly & Family Stone—Epic 10555	1	27. IF YOU GOT A HEART Bobby Bland—Duke 458	28
2. PSYCHEDELIC SHACK The Temptations—Gordy 709	2	28. FUNKY CHICKEN (PT 1) Willie Henderson—Brunswick 755429	36
3. RAINY NIGHT IN GEORGIA Brook Benton—Cotillion 44057	6	29. KEEP ON DOIN' Isley Brothers—T-neck 914	29
4. DO THE FUNKY CHICKEN Rufus Thomas—Stax 0059	10	30. MORE TODAY THAN YESTERDAY 125th Street Candy Store—Uptite 0020	32
5. CALL ME Aretha Franklin—Atlantic 2706	15	31. SLIP AROUND Charlie Hodges—Calla 168	26
6. GIVE ME JUST A LITTLE MORE TIME Chairmen of the Board—Invictus 9074	7	32. MESSAGE FROM A BLACK MAN WhatNauts—A&I 001	16
7. DIDN'T I (BLOW YOUR MIND THIS TIME) Delfonics—Philly Groove 161	4	33. ALWAYS SOMETHING THERE TO REMIND ME R. B. Greaves—Atco 6726	24
8. I'M JUST A PRISONER Candi Staton—Fame 1460	8	34. LOVE BONES Johnny Taylor—Stax 125	20
9. NEVER HAD A DREAM COME TRUE Stevie Wonder—Tamla 54191	13	35. YOU ARE MY SUNSHINE Dyke & Blazers—Original Sound 90	22
10. THE BELLS The Originals—Soul 35069	12	36. BOLD SOUL SISTER Ike & Tina Turner—Blue Thumb 104	19
11. HEY THERE LONELY GIRL Eddie Holman—ABC 11240	3	37. THE TOUCH OF YOU Brenda and the Tabulations—Top & Bottom 401	21
12. GOOD GUYS ONLY WIN IN THE MOVIES Mel & Tim—Bamboo 109	14	38. CRYIN' IN THE STREETS George Perkins—Silver Fox 18	48
13. LOVELY WAY SHE LOVES Moments—Stang ST 5009	9	39. TIME Edwin Starr—Gordy 7097	41
14. THE THRILL IS GONE B. B. King—BluesWay 61032	5	40. LORD SEND ME SOMEBODY Green Berets—Uni 55186	50
15. OH WHAT A DAY Dells—Cadet 5663	17	41. DON'T GET CLOSE Little Anthony & Imperials—United Artists 50625	44
16. THE CATWALK The Village Soul Choir—Abbott 2010	18	42. CALL ME LATER Foxy—Double Shot 145	45
17. COUNTRY PREACHER Cannonball Adderley—Capitol 2698	11	43. YOU'RE THE ONE Little Sister—Stone Flower 9000	—
18. TO THE OTHER WOMAN Doris Duke—Canyon 28	25	44. TENDER (WAS THE LOVE WE KNEW) Intruders—Gamble 4001	49
19. IT'S A NEW DAY James Brown—King 6292	37	45. YOU'RE RIGHT RAY CHARLES Joe Tex—Dial 4096	—
20. 24 HOURS OF SADNESS Chi-Lites—Brunswick 755429	31	46. DANGER—HEARTBREAK AHEAD Kim Weston—People 1001	47
21. MOON WALK Joe Simon—Sound Stage Seven 2651	23	47. CALIFORNIA GIRL Eddie Floyd—Stax 0060	46
22. GOTTA HOLD ON TO THIS FEELING Jr. Walker & All Stars—Soul 35070	43	48. MY SOUL'S GOT A HOLE IN IT Howard Tate—Turntable 129	—
23. COME TOGETHER Ike & Tina Turner—Minit 32087	30	49. CONCRETE RESERVATION Syl Johnson—Twinight 129	—
24. TAKE IT OFF HIM AND PUT IT ON ME Clarence Carter—Atlantic 27021	33	50. DEEPER (IN LOVE WITH YOU) O'Jays—Neptune 22	—
25. TIGHTEN UP YOUR OWN THING Etta James—Cadet 5664	27		
26. BREAKING UP IS HARD TO DO Lenny Welch—Commonwealth United 3304	34		

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Breaking Big!

THE ARTISTICS








JUST ANOTHER HEARTACHE

755431



IS BEAUTIFUL Brunswick IS BEAUTIFUL

Sly, Dance to the Music

NEW YORK — We all toss around the encomium "brought the house down" without thinking too much about what we're saying. We should. The closest I ever came to seeing the description come literally true was at Epic's Sly and the Family Stone concert at Madison Square Garden last week-end. It was the slightest bit frightening. Fun, but frightening.

Sly and the Family may just be the greatest rock dance band the era has produced. A moot point, that, but there's no denying it is extremely difficult, in fact, senseless, to remain seated while the group is playing. Almost everything about their music, right down to the titles of the songs—"Dance to the Music," "Stand," et cetera—is an invitation to the dance.

The sell-out crowd at the Garden, rose to their feet at the Sly downbeat, stood on their seats and swayed, like a field of grain in the wind, for about 45 minutes. The wooden floor, and this is no exaggeration, bounced and rippled a good two inches.

I kept scanning the Garden walls for signs of cracking, dust falling, chandeliers loosening, chunks of plaster crashing down. But, unbelievably, nothing happened, and Sly and close family and friends kept pounding out that beat, exhorting the crowd to yell responses and harmless epithets.

Major Attraction

S&TFS are a major attraction now, and they can't be expected to play less than Madison Square Garden-sized, Fillmore-type arenas, but one does wonder whether this is their natural habitat. Which is a nice way of saying it isn't, for reasons hinted at about and one or two others. Sly, despite his admirable social conscience, is a dance band leader. He should be touring the country's Electric Circus counterparts, where the fans can really get on the floor and dance to the music. Then he can real-leebee bein hiss elf.

Another hindrance the Garden imposed was bad, coarsening amplification. The beat came through, all right, but not the nuances of the group's playing. There is an abundance of riff modulation, subtleties of instrumentation, indulged in by Sly et al. None of it could be appreciated.

There has been talk after the Sly concert about its taking on the earmarks of a fascist political rally. In fact, this kind of

silly pseudo-intellectual chatter after rock concerts is close to becoming a cliché. Well, yes, crowds are notoriously fickle (cf. the burial of Caesar in "Julius Caesar") and susceptible to suggestion, and music has always had a hypnotic effect on audiences, but it seems unlikely that it can be used effectively as a mass brain-washing agent. Certainly Sly or the Rolling Stones or the Beatles could no more—or less—turn an audience into killers or numbed believers than, say, Benny Goodman in his Carnegie Hall days, Frank Sinatra in his Paramount days or Lawrence Welk every Saturday night on ABC.

Out For Fun

The kids at a Sly concert are out for fun. If he set Hitler can't to a contemporary canticle, nobody would stop dancing long enough to follow instructions. Sly, it so happens, is in word (his lyrics) and deed (the members of his group) a crusading integrationist, but what fan thinks of him that way? The "Privilege" complex is intriguing to ponder, but basically unrealistic. Rock sets styles but has yet to set off a revolution. The worst it could do is bring the house down.

Sharing the bill with Sly were Capitol's Grand Funk Railroad, who played long, loud and without much variety. But there again that could have been the Garden's awesome amplifying system.

Statistics for the evening are: gross, \$104,000; patrons, 21,000. Or 42,000 stamping feet.

—Dave Finkle.

Hollybrooke to Laurie

Arrangements have been made between Gene Schwartz, VP of Laurie Records, and Irwin Levine and Steve Metz of Hollybrooke Records for Laurie to distribute product released on the latter label. As of the present time, Hollybrooke is the only outside label being distributed through Laurie.

Clifford, Hemric Tour

American International Records artist Mike Clifford and A-I Records A&R producer Guy Hemric have left for a week-long tour of the Southwest to open the promotion of Clifford's first release on the label, "Broken Hearted Man."

Blocker Hosts 'Blackbook' TVer

PHILADELPHIA — "The Blackbook Show," WFIL-TV "live" program aired Sundays from four to 4:30 p.m., is hosted by Jim Blocker, who is also its Chairman and producer.

The TVer presents talk and entertainment that reflect the influences of the black movement on contemporary culture. Blocker is an Assistant VP of the First Pennsylvania Bank, President of Philadelphia Investors and President of Hope Developing Corp. Performing artists and guests cover the widest spectrum possible, Blocker informs.



Patti LaBelle, Jim Blocker

New Simon Single

NASHVILLE — Joe Simon, Sound Stage 7 artist, has a new single on the market, "Moon Walk," as a follow-up to his hit rendition of "San Francisco is a Lonely Town."

R&B BEAT

(Continued from page 64)

George Tindley. Brenton Wood; Stridells; Betty Lavette; L. Sister; Judy Clay; Buddy Miles; Det. Emeralds; Eddy Floyd; Arthur Conley ("Maria").

KNOK, Dallas, Bettye Swann; Syl Johnson; Etta James; #4—J. Taylor.

WDAO, Dayton, Big: Judy Clay. On: G. Perkins; L. Sister; O'Jays; Little Sonny . . . KATZ, St. Louis, On: Tymes; Bobby Taylor; Eddie Floyd; Etta James; Edwin Starr . . . Hits: Della Reese; Little Sister; E. Starr.

KDIA, S. F., On: Joe Tex; Bobby Freeman; Ray Charles; Bob & Earl . . . WJLB, Detroit, On: Judy Clay; Oscar Weathers; George Tindley. Big: Bobby Womack; Betty LaVette; Isely Bros.; Little Sister; Darrow Fletcher. On: Howard Tate; O'Jays; Spinners . . . WGRT, Chicago, George Tindley; Little Sister; Ray Charles . . . WEBB, Baltimore, Gloria Taylor; Stridells; Little Sister . . . WOKS Columbus (Ernestine Mathis), Dyke & B.; Lorraine Ellison; Edwin Starr . . . WESY, JoAnn Garrett . . . WEUP, Dyke; Garland Green.

WJMO, Pic: Oscar Weathers, Syl Johnson, Tinny Willis, #1—Delfonics; #2—Aretha; #3—D. Duke; #6—B. Cosby; #7—Originals; #9—S. Wonder; #12—O'Jays (smash) #14—Ike and Tina; #15—Eddie Floyd; #16—B. Womack; #17—Isley; #19—Flamingos; Betty Lavette; Village Soul Choir; Funkadelic; Ethics; Nina Simone . . . J. L. Wright is Music Director, Rudy Green is Program Director and Ken Hawkins is General Manager . . . WOL, (Conrad Williams) New: Friends of Distinction, Nina Simone; George Tindley; Freda Payne; Gene Faith; Buddy Miles; Soul Children; Supremes; Fawns; Young Senators; Bobby Byrd; #1—Aretha; #2—Originals; #3—James Brown; #6—D. Duke; #7—Jr. Walker; #8—Rufus; #10—Manhattans; #13—Dells; #14—Ike and Tina; #15—S. Wonder; #16—Mel and Tim; #19—Illey; #20—Green Berets; #24—Intruders . . . Strong new Honey and the Bees on Jubilee . . . WWRL, Norma Pinnella. New: Oscar Weathers; Lou Rawls; Flamingos; Betty Lavette; Friends of Distinction; Gene Faith; Four Miles High; George Kerr; Bobby Byrd; Bobby Wade; Artistics; Ray Charles; J. P. Robinson; Five Stairsteps; Martha and Vandellas; #1—B. Benton; #2—Sly; #3—Delfonics; #4—D. Duke; #5—J. Brown; #6—B. B. King; #7—Chairmen of the Board; #7—Originals; #10—Aretha; #11—Rufus; #12—Jr. Walker; #13—Whatnauts; #22-14—S. Wonder; #23-15—Isley; #17—Ike and Tina; #27-19—George Perkins; #26-20—Little Sister; #21—Mel and Tim; #22—B. Bland; #23—Kool and Gang; #24—O'Jays; #25—Little Anthony; #26—Edwin Starr; #29—Intruders; #30—Funkadelic . . . "Marching to a Different Drummer," Delite Records, a Pic: WEBB, JMO, ABQ, CHB, WJBK, WMBM, KATZ, KXLW . . . We quote from the Sly Stone "Are You Real" written by Sly Stone, "Don't hate the black, don't hate the white. If you get bit, just hate the bite. Make sure your heart is beating right."

Juke Box Top 25

1. **BRIDGE OVER TROUBLED WATERS**
Simon & Garfunkle—Columbia 4-45079
2. **THANK YOU**
Sly & Family Stone—Epic 5-10555
3. **TRAVELIN' BAND / WHO'LL STOP THE RAIN**
Creedence Clearwater Revival—Fantasy 637
4. **HEY THERE LONELY GIRL**
Eddie Holman—ABC 11240
5. **RAINDROPS KEEP FALLING ON MY HEAD**
B. J. Thomas—Scepter 12265
6. **WITHOUT LOVE**
Tom Jones—Parrot 40045
7. **HONEY COME BACK**
Glen Campbell—Capitol 2718
8. **PSYCHEDELIC SHACK**
Temptations—Gordy 7096
9. **MA BELLE AMIE**
Tee Set—Colossus 107
10. **NO TIME**
Guess Who—RCA 74-0300
11. **RAINY NIGHT IN GEORGIA**
Brook Benton—Cotillion 44057
12. **THE RAPPER**
Jaggerz—Kama Sutra 502
13. **GIVE ME JUST A LITTLE MORE TIME**
Chairmen Of The Board—Invictus 9074
14. **HE AIN'T HEAVY HE'S MY BROTHER**
Hollies—Epic 5-10532
15. **EVIL WAYS**
Santana—Columbia 4-45069
16. **BREAKING UP IS HARD TO DO**
Lenny Welch—Commonwealth United 3004
17. **KENTUCKY RAIN**
Elvis Presley—RCA 47-9791
18. **CALL ME / SON OF A PREACHER MAN**
Aretha Franklin—Atlantic 2706
19. **ALL I HAVE TO DO IS DREAM**
Bobbie Gentry & Glen Campbell—Capitol 2745
20. **MY ELUSIVE DREAMS**
Bobby Vinton—Epic 5-10576
21. **HOUSE OF THE RISING SUN**
Frijid Pink—Parrot 341
22. **EASY COME EASY GO**
Bobby Sherman—Metromedia 107
23. **THE THRILL IS GONE**
B. B. King—BluesWay-61032
24. **DIDN'T I BLOW YOUR MIND THIS TIME**
Delfonics—Philly Groove 161
25. **NEVER HAD A DREAM COME TRUE**
Stevie Wonder—Tamla 54191

Abe Lipsky Dead

Abe Lipsky, who headed Abe Lipsky Distributors, Inc., a leading coin machine firm, died Feb. 15. He was 56.

Lipsky, who made his home in Ft. Lee, N. J., started in the coin machine business 23 years ago with Young Distributors. Later he was with Sandy Moore Distributors.

He founded his own operation which deals in new and used machines under the name Libra Distributors which has since been changed to Abe Lipsky Distributors. He is survived by his wife Bernice and a daughter.

ASCAP Coast Meet

ASCAP President Stanley Adams announced that the Society's semi-annual West Coast Membership Meeting will be held on Wednesday, Feb. 25, at 5 p.m. at the Century Plaza Hotel in Los Angeles.

Concert Review

5D, Turley Earn Valentines

NEW YORK—Fifth Dimension fans packed Philharmonic Hall on Feb. 14 to see the Bell artists and cheered wildly as that Top 40 quintet ran through their popular versions of Lincoln Center soul.

They were ably accompanied by their back-up group which included their arranger Rene DeKnight on organ. Costuming was another area of professionalism with the group which appeared in short tunics over pants. The group, including the somewhat pregnant Florence LaRue, plus Billy Davis, Marilyn McCoo, Ron Townson and Lamont McLemore, looked as polished as they performed.

They demonstrated their versatility as they are able to work in the intimate atmosphere of the club and hotel scene as well as in a large concert setting such as this one. The group featured many of their big hits,

such as "Up Up and Away," "Wedding Bell Blues," "Blowing Away" and their recent medley of "A Change Is Going To Come/People Got To Be Free."

They brought the assemblage closer together when Florence and Marilyn went down into the audience to bring fans onto the stage to dance along with "Aquarius/Let The Sun Shine In."

The group closed the concert with a rendition of their first single for Bell, "The Declaration," which is a musical adaptation of "The Declaration of Independence."

The audience, which consisted of people from all age groups, certainly seemed to appreciate the Fifth Dimension's energetic performance and their pleasing potpourri of contemporary sounds.

Following the concert, Larry Uttal, Bell Records and Columbia Pictures hosted a party in the group's honor at the Top of the Met Restaurant for over 350 selected guests.

* * *

Opening the Fifth Dimension Valentine's night concert at Philharmonic Hall in Lincoln Center was a surprising newcomer to the New York scene, Turley Richards.

You knew he had something going for him when, on his opening number, the mike was dead for the first minute. Without showing any signs of nervousness, he continued to sing without amplification and when the mike came back he received a burst of applause for carrying on in spite of mechanical difficulties.

He showed remarkable presence and great versatility in his renditions of jazz, rock, ballad and blues numbers. Among the tunes he did were two of Bob Dylan's: "Just Like a Woman" and his first Warner Brothers single, "Love Minus Zero." He also performed "I'm Not Saying That I Love You" and closed with a great treatment of "I Heard the Voice of Jesus."

He followed his New York showing with a concert in Boston sharing the bill with Laura Nyro. He is scheduled to play the Hollywood Bowl this spring.

There is a new star in the making with Turley Richards. Despite his near-blindness, he presents a marvelous personal appearance and seems to have great potential as a recording artist.



At a party in honor of the Fifth Dimension at the Top of the Met following their Philharmonic Hall concert Feb. 14 are (top, left to right) Marc Gordon (personal manager of the Fifth Dimension), Pam Uttal, Lamont McLemore (Fifth Dimension), Billy Davis, Jr. (Fifth Dimension), Gina Bryams, artist Leroy Neiman, who presented the group with a portrait, Marilyn McCoo (Fifth Dimension), Ron Townson (Fifth Dimension), Mrs. Bones Howe, Bones Howe (Fifth Dimension Producer), Florence LaRue (Fifth Dimension) and (kneeling) Larry Uttal, President of Bell Records, who, with his wife, hosted for which over 350 turned out. Below, (left to right): Billy Davis, Jr., Record World Publisher Bob Austin, Florence LaRue, Lamont McLemore and, kneeling, Ron Townson.

CTI's First Releases

(Continued from page 3)

With the end of that agreement, CTI is now issuing its own product to be distributed independently. All CTI product will be available in 8 track and cassette configuration simultaneously with record release. Vic Chirumbolo, CTI's Director of Sales and Marketing, emphasized that tape product will also be distributed by the same independent distributors.

In the foreign field, CTI will be distributed by King Records in Japan, Singapore, Malaysia and the Philippines. King handled CTI-A&M releases in this area in the past. European, Canadian and South American distribution agreements are pending.

CTI's promotion and sales West of the Rockies are being handled by Ray Lawrence in Los Angeles.

First releases on the CTI label are albums by Kathy McCord and Hubert Laws. Miss McCord is a 17-year-old contemporary folk singer who wrote all the material on her album with the exception of an

adaptation of Lennon and McCartney's "She's Leaving Home," done in the first person as "I'm Leaving Home." The album is already picking up a great deal of progressive programming including WABX, Detroit; WNEW-FM, New York; and WDAS-FM, Philadelphia.

The Hubert Laws LP, "Crying Song," was partially recorded in Memphis at American Sound Studios. Other tracks feature George Benson and Grady Tate. Laws' flute virtuosity is picking up sales in Washington, Baltimore, Los Angeles, San Francisco and Chicago. A single of the Beatles' "Let It Be" by Laws has just been released.

Future releases for CTI include a Freddie Hubbard LP, "Red Clay," which will be issued in the 6000 series. A heavily jazz-oriented rock group from Florida, Flow was recently well received at a Fillmore Tuesday night. The four-man group will have its first album release in the 1000 series on CTI.

Oscar Nominations Told

(Continued from page 3)

ics by Don Black; and "What Are You Doing the Rest of Your Life?" from "The Happy Ending," music by Michel Legrand, lyrics by Marilyn and Alan Bergman.

Nominated for best score of a musical are: "Goodbye, Mr. Chips," music and lyrics by Leslie Bricusse, music adapted by John Williams (MGM track); "Hello, Dolly," music adapted by Lennie Hayton and Lionel Newman (20th Fox); "Paint Your Wagon," Alan Jay Lerner Production, Paramount, music adapted by Nelson Riddle (Paramount); "Sweet Charity," Universal, music adapted by Cy Coleman (Decca); and "They Shoot Horses, Don't They?," music adapted by John Green and Albert Woodbury.

Nominated for best original score are: "Anne of the Thou-

sand Days," Georges Delerue; "Butch Cassidy and the Sundance Kid," Burt Bacharach; "The Reivers," John Williams; "The Secret of Santa Vittoria," Ernest Gold; and "The Wild Bunch," Jerry Fielding.

The Academy ceremony will be held April 7. Already slated to sing on the show are Crewe Records' Oliver, who had the number one version of "Jean," and Scepter's B. J. Thomas, who had the number one version of "Raindrops." It's expected that A&M's Liza Minnelli will also perform "Come Saturday Morning," from the flick for which she received a best actress nomination.

Peter O'Toole was nominated for his musical comedy performance in "Goodbye, Mr. Chips.

Arnold Gets Plaque

When Eddy Arnold appears in a New York supper club for the first time in his long career at the Waldorf-Astoria's Empire Room for two weeks beginning Monday, Feb. 23, he will receive a gold plaque in honor of his 60,000,000th record sale in early February.

Gimbel Best-Dressed

The Fashion Foundation of America, in its 31st annual survey of custom tailors and designers, has named Herman D. Gimbel, President and Chairman of the Board of Audio Fidelity Records, Inc., as the best-dressed man in America in the field of business.

RCA Re-aligns

(Continued from page 3)

methods of research, evaluation and forecasting which in the future will enable RCA Records to allocate its resources and efforts in the most effective and profitable ways." Laginestra said Tarr's new responsibility will be divorced from the day-to-day operations of the Division.

Jack Burgess, formerly Division Vice President, Sales, was named Division Vice President, Marketing, replacing Tarr.

Dictated by Segmentation

In announcing establishment of product lines, each headed by a general manager who will be responsible for conception, creation and merchandising its product, Laginestra said this format was dictated by the increasing segmentation of the record market, and the objective that RCA Records be strongly represented in every product area.

Harry Jenkins, Division Vice President, Record Operations, will be responsible for Country and Western Music, and Chet Atkins, Division Vice President, Artists and Repertoire, Nashville (Head of RCA Records' Nashville Operation), will continue to report to Jenkins.

Joseph E. D'Imperio, Division Vice President, will be in charge of Popular Music.

Laginestra will serve as acting manager of Hard Rock Music. The company is actively interviewing candidates to fill this most vital position.

Peter Dellheim will serve as acting manager for Classical Music.

Buzz Willis will head up the Rhythm and Blue Music category, and will report to Harry Jenkins.

Laginestra said each of the executives would supervise the activities of personnel assigned for the purpose of conceiving, creating and merchandising the product so that the merchandising will meet the specific needs of the particular product involved. He added: "Each of these men will specialize in his own particular market to the extent that the albums released fit a need of that market. In many instances, he will have to find new ways of producing, promoting and marketing his product also."

In explaining the new concept, Racusin pointed out that "No textbook organization chart of solid lines and boxes can adequately describe this

operating technique since it involves maximum utilization of manpower and talent. Its inherent characteristics are extreme flexibility and expansibility of personnel responsibilities rather than limiting them as most traditional organization charts do."

Each of the product lines will draw on the resources of RCA Records' services—advertising, marketing, public affairs, business affairs, etc.

Laginestra said that through the product areas each with an executive reporting directly to him the company would have a greater degree of specialization in the coordinated creation and merchandising of product. "With one man in charge of each area from conception through creation and on to merchandising, we will be able to have faster decisions at a time in industry history when such decisions are mandatory. In addition it will make possible more effective communication with our artists having a single point of contact. That man, with the responsibility of making his area profitable, will be accountable to me for an operation that achieves that profitability," he concluded.

Little David Distribbs

NEW YORK — Little David has added three new distributors for records and tapes—Taylor Electric in Milwaukee, B&K in Oklahoma City and Stan's Record Service in Shreveport.

Huff to Notable



Cy Coleman (seated, left) after signing Jimmy Huff (also seated) to an exclusive recording contract with Notable Records. Standing (from left) are Jack Adams, who produced Huff's first Notable disk, "I'd Love Making Love to You," backed by "The Lonely Young Girls"; Cal Styles, Notable VP; and Eric Colodne, President, Sales and Promotion. Huff, featured in the film "Brand X," hails from Petersburg, Va.

record world **Gospel Time**

By **IRENE W. JOHNSON**

The tribute to the late Dr. Martin Luther King, Jr., began with a 20-hour television taping at the Reeves TV studio at 102 W. 67th St. in N. Y. The gospel television taping, a tribute to our late beloved leader will be aired on national television the first week in April. The show must be edited down to one hour by **Tony Lawrence**, the director.

This program was produced and directed by Lawrence and **Charles La Mar** (manager of the **Chambers Brothers**). Many top personalities in show business came by the show to give their best wishes.

Rev. Jessie Jackson opened the show with a prayer and lead the overflow crowd in the song "Lift Every Voice," 1970 style, head down with right hand raised with a fist à la Black Power.

Other performers were the **Mighty Mellotones**, **Staple Singers**, **Ben Branch** and the **Operation Breadbasket Choir and Orchestra** Prof. **Candwell and Choir Rev. Lawrence Roberts** and his **Angelic Choir** **Rev. Cleophus Robinson**, the **Brooklyn Bridges**, **Nathaniel Townsend** and the **St. Mark Ensemble Choir**, **Curtis Mayfield** and the **Impressions**, the **Lu Parks Dancers**, **Mrs. Sidney Poitier** and **Lenny Welch**. **Mrs. Poitier** was there for 20 hours with many baskets of chicken and coffee.

You are invited to see the tape. Just call **Tony Lawrence** or **Anne Thomas** at 734-1041 or 360-8216 for the times of the showing of the tapes. As reported by **Monroe S. Frederick II**.

* * *

The **Mighty Clouds of Joy**, the **Fantastic Violinaires**, **Dorothy Norwood** and the **Knights and the Blind Boys of Alabama** are touring this year. For dates on the **Gospel Explosion**, contact **Ermont Franklin**, 4613 Bandera Rd., Austin, Texas, or call a/c 512-WA 6-1209 . . . The **Gospel Keynotes** are open for bookings. This is a sensational young group. Their LP, "Just One More Time," and single, "We Need Prayer" b/w "Come on Lord," is going well for them. For dates, write **Willie Neal Johnson**, c/o Mrs. Ger-

ry Collins, **KAPE Radio**, 608 East Travis, San Antonio, Texas.

Brother T. C. Lee, gospel dj at **KREO Radio** in Indio, Calif., would like up and coming gospel groups to send releases they want aired to him, also record companies. The address is **Drawer K**, Indio Calif. 92201, a/c 714-DI 7-3403 . . . Send dj copies of all gospel releases to **B. Brown II Campus Record Shop**, 518 2nd Ave., Daytona Beach, Fla. 32015.

Salute to Kilgore

A salute to **John Kilgore**, sole owner of **Kilgore Records**, P. O. Box 641, Leesville, La. 71446. **Kilgore** started his company in June, 1969, exclusively for gospel. He was born and raised in Louisiana where he completed high school and attended college, majoring in music. He has served in the U.S. Air Force and was active in the A. F. Band. Returning to civilian life, he decided to write and produce. If you have not received a copy of his current release "Only the Strong Shall Survive" b/w "It's Not Your Thing," by the **Famous Echoes of Heaven**, you can write to him at his address or call 239-3215 in Leesville, La.

Brother Henderson of **KGFJ Radio**, Proverb and Gospel Corner Records in L.A., California, has two new releases, "What The World Needs Now" b/w "Keep on Keeping On," **Watts Community Choir**, Proverb; and "He's My Everything" b/w "Waiting on the Lord," **Inspirational Souls**, Gospel Corner.

Nashboro Records has new releases on the **Gospel Harmonettes** with **Dorothy Love Coates**, "Stop, Take a Little Time to Pray"; **Brother Joe May**, "You've Got To Move"; the **Angelic Gospel Singers**, "Somebody Saved Me"; and the **Bivens Specials of Florida**, a young group of boys and girls with their first **Nashboro** release, "Are You Ready for the Program."

"I'm Grateful," "I Know God Cares for Me," "The Name of Jesus" and "Help Sunshine" from the LP "Hello Sunshine," **Maceo Woods** and the **Christian Tabernacle Baptist Church**

choir of Chicago are all going very strong all over the country . . . "Stop and Get Religion" is the title of the new LP by **Norris Turner** on the **HSH** label. Besides "Stop and Get Religion," there are 11 tunes. Among them you'll find "His Eye Is on The Sparrow," "Don't Let Nobody Turn You Around," "Solid Rock," "I've Been Blessed" and "Lord Have Mercy on the People of This World." Most enjoyable and good listening . . . From **Savoy Records**, "In Memory of **Ruth Davis**," old selections featuring the late **Ruth Davis** on lead with the **Famous Davis Sisters** . . . **James Cleveland** and the **Southern California Community Choir** offer on a new LP such selections as "Psalm #134," "For You I'm Praying," "Jesus Savior," "Pilot Me," "I Can't Thank God Enough," "God's Been Good To Me," "It's Amazing" and others.

Evangelist Rosie Wallace and the **First Church of Love, Faith and Deliverance Choir of Philadelphia, Pa.**, who just a few years ago had much success with her renditions of "God Cares" and "Get Your Business Fixed," has added her special touch to such selections as "Must Jesus Bear the Cross Alone," "Take It To the Lord and Prayer," "Heavenly Father's Children," "Consecrate Me," and "Be Ready When He Comes Your Way" . . . "Hello Sunshine" LP, **Jessy Dixon** and the **Chicago Community Choir**, is great. "You've Been So Good To Me" and "I've Already Been To The Water" are among my favorites. For dates on **Jessy** and the **Chicago Choir**, write to **Jessy Dixon**, 8932 Blackstone, Chicago, Ill. Phone a/c 312-734 2146.

Gospel Association's Sumner Nominated

Gospel Music Association member **Donnie Sumner's** composition "The Things That Matter" has won a **NARAS** Grammy nomination in the **Best Country Song—Composers Award**.

While recorded several times as a gospel tune, "The Things That Matter" bridged the gospel-country gap when recorded by **Royal American** artist **Van Trevor**. **Trevor's** recording placed high on the national country charts for an extended length of time. **Sumner** won the 1969 **SESAC** award in the **Best SESAC Writer** category and "Things That Matter" took three individual **SESAC** awards.



The Ever Popular:
"New Hope Baptist Church Young Adult Choir w/Ann Moss"
Hob #1322

"GET TOGETHER and GETTIN' UP MORNING."

A favorite with the DJ's Should be a monster.

A surprise announcement coming in our next issue.

"NOTE" "STRANGER ON THE ROAD"



Hob #299

Featuring:
"DON'T DRIVE YOUR MAMA AWAY"
SHIRLEY CAESAR

Fast approaching an all time record for a Gospel LP.

"DON'T DRIVE YOUR MAMA AWAY"
Part 1 & Part 2
Hob #1319

By Popular Demand;
"ONLY BELIEVE"
The Rev. **Claude Jeter**
Hob #1331

DJ's and distributors all over the country requested this 45 rpm record. Flip side, will become as popular as, **White Christmas**.

Tommy Ellison's Five Singing Stars have finally come up with the Big one:

"WHEN THE SAINTS GO MARCHING IN"
Hob #1333

Flip,
"AMEN"
Enhances this 45.

Lemes Assists Fundora In Latin Expansion

MIAMI — Raul Lemes has been named Assistant to Record World's Latin American Manager Tomas Fundora in a general expansion of the Latin department.

Lemes will be based at the magazine's newly opened offices at 3140 W. 8th Ave., Hialeah, Fla., reporting to Fundora.

A student of Business Administration at the Miami Dade Junior College, Lemes has been active in local radio, working closely with Cuban dj Alexis Fari on his "Show de la Juventud" on WQBA, one of the area's highest rated programs. He has been assisting Fundora as Production Coordinator on the latter's "Tomas Fundora and His Stars in Miami" TVer for several months.

For over a year Lemes has been reporting the "Miami Hit Parade" to Record World.



Raul Lemes

Symphony Sid's Latin Top 10

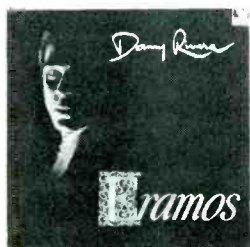
WEVD—New York

1. CHE CHE COLE
Willie Colon—Fania
2. MALANGA
Eddie Palmieri—Tico
3. COSA PA TI
Johnny Colon—Cotique
4. MY CLOUD
Joe Bataan—Fania
5. AGUZATE
Ricardo Ray—Alegre
6. TUS RECUERDOS
Lebron Bros.—Cotique
7. MY MEMORIES OF YOU
Jimmy Sabater—Tico
8. FALSARIA
El Gran Combo—Gema
9. ADIVINAME
Ray Barretto—Fania
10. SONERO
Johnny Pacheco—Fania

Lebendiger Wed

SAO PAULO—Enrique Lebendiger, head of Fermata Records, was married on Jan. 10 to Irene de Dabrowa Kostecki.

Velvet presenta:
DANNY RIVERA



"Eramos"

Velvet LPVS-1418

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Hialeah, Fla.
Tel. 888-1377



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New York and Puerto Rico

"CHE CHE COLÉ"

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Puerto Rico Dist.: Allied Wholesale Co., P.O. Box 512, Catano, P. R.



en record world

Desde Nuestro Rincon Internacional

By THOMAS FUNDORA

(This column appears first in Spanish and then in English)

Recibiendo promoción Marco Antonio Vázquez en España, con su interpretación de "Te Ví Llorando." Posiblemente viaje a la Península Ibérica el cantante mexicano, llamado para contratos por los representantes de Peerless en ese país . . . Rumbo a México y Los Angeles, Carlos Dias Granados de Miami Records, que le está dando promoción al nuevo "long playing" de Los Corraleros, titulado "Curru Palomita" del sello Fuentes. Además de haber logrado entrar en el mercado mexicano, este grupo colombiano también está situándose en la Costa Oeste de Estados Unidos. Fuentes también acaba de lanzar cuatro nuevos cartuchos estereo, de Los Corraleros, Los Millonarios, César Castro y de Peñaranda y su Conjunto, al mismo tiempo que inician la promoción del nuevo talento infantil Rodrigo Rodríguez, niño, que según oímos, tiene una prodigiosa voz . . . Actuando Xiomara Alfaro en Santo Domingo, al tiempo que sale al mercado su nuevo "album" en Tone Latino . . . Se está imponiendo poco a poco otro nuevo talento Argentino. Se trata en esta oportunidad de Piero, cuya versión de "Mi Viejo" le ha abierto el camino del éxito, a pesar de que este tema ha sido cubierto ya por muchos sellos y varios intérpretes.



Lucecita Benitez



Luis A. Aubry



Rene Morety

Serías amenazas de muerte recibe Gustavo Quintero en Colombia. El muy popular colombiano de las canciones alegres se encuentra en extremo preocupado, dado lo variado de su itinerario artístico, que abre puertas a la gran posibilidad de un secuestro . . . Viajó Leonardo de Colombia a Caracas . . . Firmado el gran compositor Mexicano Paco Chanona por la Capitol. En esta oportunidad, Paco, que mantiene gran vigencia con la belleza y popularidad de sus canciones, se enfrentará al gran público como intérprete. Conociendo a fondo a Paco y sus posibilidades como cantante, le auguro un prometedor futuro en esta especialidad. Abrazos Paco! . . . Van sentando conmoción en México "Las Monjitas a Gogo". Se trata de las Misioneras Catequistas Guadalupeanas, que se están presentando en "Siempre en Domingo," popular programa televisivo que conduce Raúl Velasco por el Canal 4 de Ciudad México . . . Nuestro saludo a "Disco Hit" revista especializada en discos impresa en Chicago, bajo la dirección de F. Fernández . . . Aumenta notablemente la popularidad de Raúl Marrero en Chicago, a través de su nuevo éxito "Jamás lo vas a Saber," que también está recibiendo promoción de W.B.N.X. Radio de Nueva York. La "X", como se conoce a la popular emisora neoyorkina, mantiene este número en su "Hit Parade". ¡Se lo merece! . . . Grandes intereses crean en Puerto Rico una nueva distribuidora de discos. Se trata en este caso de Silco International Recording Corp. of Puerto Rico, relacionada con un fuerte conglomerado de empresas que abarcan construcciones, seguros, hoteles, fábricas y distribuciones a granel. ¡Nos alegramos! . . . Excelente la interpretación de Lucecita de "Mi Propio Yo" que conjuntamente con "Ausencia" acaba de poner a la venta RCA . . . Nuestro saludo al gran amigo Luis A. Aubry de Sonoradio y René Morety de Remo Records de Nueva York. Y en relación con Sonoradio, podemos informar que ha sido encargada del departamento de Exportación y Promoción en el Extranjero, la buena amiga Gladys Watanabe R. ¡Felicidades Gladys!

Va recibiendo gran aceptación en la radio en Inglés en Estados Unidos el "sencillo" de Tico que contiene "Yes I Will" interpretado por . . .
(Continued on page 71)

Desde Nuestro (Continued from page 70)

tado por Gilberto Sextet. Grabando La Lupe un nuevo "album" para este sello . . . Sale a la venta esta semana el larga duración del Maestro Estivil . . . Raúl Vazquez, cantante y compositor peruano de un raro estilo, tiene posibilidades muy grandes en el mercado internacional . . . Nombra Capitol en México a Ricardo Terán como Jefe del Departamento de Promoción de esa empresa, a Nicolás Villalpando como Prensa y Promoción Artística y a José Camacho como Promotor Radial. Conocí a Terán, si mal no recuerdo, actuando en otra empresa, a la cual le dedicó sus grandes esfuerzos baldiamente. ¡No Valía pena! . . . Nos tropezamos durante estas semanas con Mateo San Martín en tres ciudades distintas. ¡Viajero el San Martín! . . . John S. Magac, gerente de Fania Records Argentina, una subsidiaria de Fania Records, acaba de permanecer durante un mes las oficinas de Nueva York. Durante su visita, John acordó varios planes de producción con la etiqueta, para futuros lanzamientos en la Argentina. Fania es distribuida en Buenos Aires por Sicamericana (Music Hall). ¡Saludos John! . . . Y ahora . . . ¡Hasta la próxima!

* * *

Lend an Ear . . . In English

Marco Antonio Vazquez is being promoted in Spain. This Mexican singer is expected for performances in that country in several months set up by the distributors of Peerless in Spain. His performance of "Te Ví Llorando" is the one that is opening doors for him in Europe . . . Carlos Díaz Granados is visiting Mexico and Los Angeles. Miami Records is strongly promoting a new album by the popular Colombian orchestra Los Corraleros, already accepted in Mexico and on the West Coast. Fuentes released four new 8 track stereo cartridges in the states, such as "Los Corraleros," "Los Millonarios" and "Cesar Castro." At the same time, they are promoting a new teen voice that looks very promising, Rodrigo Rodriguez . . . Xiomara Alfaro is performing in Santo Domingo. Tone Latino is releasing their new album by this fine singer . . . A new Argentinean talent is climbing fast, Piero, whose "Mi Viejo" opened doors for him internationally.

Gustavo Quintero, popular singer from Colombia, has been receiving death threats for several weeks. Due to his intensive tour through dozens of cities, he considers this situation serious . . . Leonardo from Colombia performed in Caracas last week . . . Paco Chanona, superb Mexican composer, was signed by Capitol as an interpreter. We do not doubt that Paco will make it . . . "Monjitas a Gogo," a group from Misioneras Catequistas Guadalupeñas, is being presented on Channel 4 in Mexico by Raúl Velasco, with great success . . . Raúl Marrero is having a hit with "Jamás lo vas a Saber" in Chicago. This theme is also getting air coverage from WBNX in New York, which is appearing in the Hit Parade of that station in New York . . . A new distributor is opening in Puerto Rico, Silco International Recording Co. of Puerto Rico. A very strong group of enterprises is backing this new firm . . . RCA released a new single by Lucecita Benitez containing "Mi Propio Yo" b/w "Ausencia" . . . Regards to our good friends Luis A. Aubry from Sonoradio, Peru and René Morety from Remo Records, N. Y. Gladys Watanabe R. has been appointed Export Manager for Sonoradio in Perú. Congratulations, Gladys!

Tico is promoting "Yes I Will" by Gilberto Sextet in the American market. Great! . . . La Lupe is cutting a new album . . . An album by Maestro Estivil (instrumental) will be released shortly . . . Raúl Vazquez, a composer-singer with a unique style, could make it big internationally. Vazquez' label is Iempsa from Peru . . . Capitol appointed Ricardo Terán as their Promotion Manager, Nicolás Villalpando as their Press Manager and José Camacho as their Radio Promotor . . . We got together with Mateo San Martín in several cities last week. A great traveler! . . . John S. Magac, Manager of Fania Records Argentina, a subsidiary of Fania Records of N. Y., just spent one month visiting the parent company. During his visit various production deals were made with labels and artists for future releases in Argentina. Fania Argentina is distributed by Sicamericana (Music Hall), while Fania concerns itself with the production and promotion of its artists and releases. This is an uncommon arrangement for a company the size of Fania. However, it affords Fania the opportunity to concentrate all its efforts on promotion.

record world Latin American Album Reviews

"BANG BANG LULU"

DON VALENTINO
Audio Latino ALS-1969

Don Valentino se convierte en un exitazo con su "Bang Bang Lulu." Vendiendo en Miami, New York y comienza a moverse en Puerto Rico. Excelentes arreglos luciendo el Cholo Ortiz y su Orq. "Bang Bang Lulu," "Manigua," "Nuestro Amor," "Mi Borinqueña," "Sabroso Guaguancó" y "Esa Rosa." Don Valentino is smashing with his "Bang Bang Lulu." Selling in Miami, New York and moving nicely in Puerto Rico. Great arrangements and orchestra under direction of Cholo Ortiz. "Bang Bang Lulu," "El Dandy," "Así como Tú Eres," "No Importa Corazón," "Paisajes de mi Cuba" and "Esa Rosa."



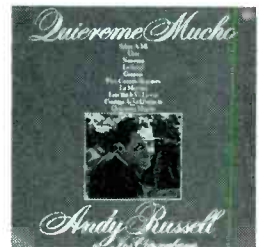
★★★★

QUIEREME MUCHO

ANDY RUSSELL Y LOS COPACABANA
Cap Latino ST-19032

Andy Russell reafirma su popularidad con "Para Cuando Regreses," "La Señal" y "Génesis" contenidas en este "álbum". También un repertorio que venderá siempre como "Uno," "La Mentira," "Contigo a la Distancia" y "Quiereme Mucho" entre otras.

Andy Russell keeps selling. Now with "Para Cuando Regreses," "La Señal" and "Génesis" contained in this album. Also, "Nosotros," "Esta Tarde Vi Llover" and "Sabor a Mi." Great package.



(Continued on page 72)

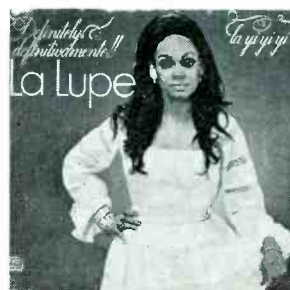
MCA Mgr. on Tour

Don Johnson, MCA International's Manager of Marketing for Latin America, is currently on a one-month swing through his territory conferring with MCA's Latin Licensee companies.

Wilson's Welcome Dghtr.

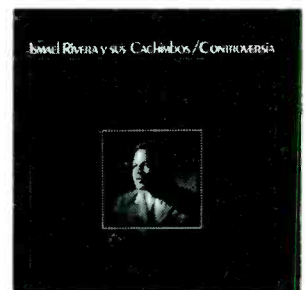
Martin Wilson, head of Mio International, and wife Judith became the parents of a daughter, Cyma Bethany, born on January 20.

TICO Y ALEGRE SIGUEN ADELANTE . . . por MIGUEL ESTIVILL



LA LUPE
Tico 1199

RICHIE RAY
ALEGRE 880



ISMAEL RIVERA y SUS CACHIMBOS
Tico 1196

SOPHY
TICO 1198

N. Y. Dist.: DOME DIST. CORP., 32-02 Greenpoint Ave., L.I.C., N.Y. 11101 (212) 786-9637
Puerto Rico Dist.: Allied Wholesale Co. of P.R., Wilson y Barbosa, Cataña, P. R.

Impact Singles

1. **ARMANDO MANZANERO**
"El Avión"
"Me Espera Maria"
RCA 76-2988
2. **WILLIE COLON**
"Tú No Puedes Conmigo"
"Che Che Colé"
Fania 515
3. **GILBERTO SEXTET**
"Agapito"
"Yes I Will" (Part 1)
Tiro 554
4. **FELIX DEL ROSARIO**
"La Bailadora"
"Victor y Memelo"
Kubaney K-5364
5. **CARLOS LICO**
"Tú Que me Das"
"Dolor"
Cap Latino 6892
6. **LISA DI MILO**
"El Amor Vencera"
"Al Salir el Sol"
Kangi K-8384



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La Maestranza
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Miami, Fla.
Tel. 643-5000

Latin Dj Reports

DICK "RICARDO" SUGAR
WHBI-FM, New York

1. **MY CLOUD**
J. Bataan (Fania)
2. **COME BACK BABY**
H. Averna (Fania)
3. **DESESPERADO / DESPERATELY**
J. Sabater (Tico)
4. **CHE CHE COLE**
W. Colon (Fania)
5. **ADORO**
R. Ledesma (Gema)
DON'T BE AFRAID
Lebron Bros. (Cotique)
6. **UNWED MOTHER**
J. Bataan (Fania)
7. **MAYBE**
R. Robles (Fania)
8. **PELAD**
R. Panan (Fania)
9. **CELOS**
S. Colon (Fania)
10. **AGUZATE**
R. Rav (Alegre)
11. **TOGETHER**
R. Barretto (Fania)
12. **LA MALANGA**
E. Palmieri (Tico)

* * *

RADIO TGTO INTERNACIONAL,
GUATEMALA, C.A.

1. **EL TRIUNFADOR**
Los Iracundos (Victor)
2. **TE VI LLORANDO**
Marco A Vazquez (Peerless)
3. **TE HE PROMETIDO**
Leo Dan (CBS)
4. **ME HAN HERIDO**
Las Cuatro Monedas (CBS)
5. **YA NO ME IMPORTAS NADA**
Marisol (Holiday)
6. **YA PARA QUE**
Herve Vilard (Mercury)
7. **RIO VERDE**
Trio Galleta (Oseon)
8. **EL AVION**
Armando Manzanero (Victor)
9. **GRACIAS AMOR**
Emily Granz (Musart)
10. **PROMESAS, PROMESAS**
Enrique Guzmán (CBS)

Hal Charm's Mom Dead

NEW YORK — Ruth Grossman, mother of Pickwick International Vice President Hal Charm, died here last week. She was 62.

Latin American Reviews

(Continued from page 71)

"HABRA UN NUEVO MUNDO"

LOPE BALAGUER CON RAFAEL SOLANO Y ORQUESTA
Gemini LP-018

El gran cantante dominicano interpreta canciones ganadores del Primer y Segundo Festival de la Canción Dominicana. Fantásticos arreglos de Solano y su Orquesta. "Por Amor," "Por Caridad," "Habrá un nuevo Mundo," "Canta Mundo," y "Sigueme."

Lope Balaguer sings winners in the First and Second Festival of the Song of Santo Domingo. Super on "Por Amor," "El Mundo y el Amor," "Cuatro Temas" and "Mala Suerte."

★★★★

MAESTRA DE MAESTRAS . . .!

BLANCA ROSA GIL
Benson BLP-1256

Blanca Rosa ha situado como éxito "El Huerfanito" de este "álbum". Le siguen "Sabes de que Tengo Ganas?," "Fijate," "Matame," "A Quién," "Nuestro Balance" y otras. Excelentes arreglos!

Blanca Rosa is smashing in Puerto Rico and New York with "El Huerfanito" from this album. Included, too, are "Ya Para qué?" "Una Limosna," "Quiera Dios" and "Fijate."



Latin American Single Hit Parade

COLORADO

By LOS AMIGOS

1. **LA ECHE EN UN CARRITO**
Antonio Aguilar (Musart)
2. **LIBRO ABIERTO**
Gerardo Reyes (Columbia)
3. **TU CAMINO Y EL MIO**
Antonio Aguilar (Musart)
4. **LA DEL MORRAL**
Antonio Aguilar (Musart)
5. **CON LA TINTA DE MI SANGRE**
Los Relampagos (Marsol)
6. **LA MENTIRA**
Rene & Rene (Falcón)
7. **LAS CINCO HERMANAS**
Ol Hurricane (Hurricane)
8. **TE VI LLORANDO**
Roberto Vargas (Del Rio)
9. **OTRA CARTA TRISTE**
Tiny Morrie (Hurricane)
10. **CONFESION**
Jorge Valente (Columbia)

STA, Cherry Formed

Bob Slocum and Gil Munroe, President and VP of Slocum House, the publishing firm, have set up STA, a personal management firm, and Cherry Records, with offices at 39 West 55th St. Their first two recording artists are singers Al Vino and Alex Beaton who were signed by Cherry's A & R man, Jerry Bruno.

Latin American Single Hit Parade

NEW YORK

1. **CHE CHE COLE**
Willie Colón (Fania)
2. **SUGAR SUGAR**
The Archies (Calendar)
3. **MY CLOUD**
Joe Bataan (Fania)
4. **MI VIEJO**
Varios Interpretes
5. **EL HIJO AUSENTE**
Jaime Negrón (MAM)
6. **EL HUERFANITO**
Blanca Rosa Gil (Benson)
7. **FALSARIA**
El Gran Combo (Gema)
8. **CUANDO YO MUERA**
J. Ventura (Kubaney)
9. **YA NO TE ESPERO**
Los Condes (Gema)
10. **ALZA TU COPA, BRINDEMOS POR EL ADIOS**
El Greco (Parnaso)
11. **LA MUJER Y LA GASOLINA**
Los Molineros (Inca)
12. **CUENTAME**
Formula V (Borinquen)
13. **CLEMENCIA**
Hnas. Nuñez (Orfeon)
14. **SOLO CON LAS ESTRELLAS**
Marco A. Muñiz (RCA)
15. **LA MALANGA**
Eddie Palmieri (Tico)

Audio Fi Rushes Babs

Audio Fidelity is rush-releasing a newly cut single called "After St. Francis" from Barbara McNair's LP, "More Today Than Yesterday." Move was inspired by favorable reaction to her rendering of the tune on her TV show recently.

RECORD WORLD **TOP 20**
JAZZ
LP'S

1. **SWISS MOVEMENT**
Les McCann & Eddie Harris—
Atlantic SD 1537
2. **WALKING IN SPACE**
Quincy Jones—A&M SP 3023
3. **MEMPHIS UNDERGROUND**
Herbie Mann—Atlantic SD 1522
4. **YE ME LE**
Sergio Mendes & Brasil '66—
A&M SO 4236
5. **HOT BUTTERED SOUL**
Isaac Hayes—Enterprise ENS 1001
6. **FANCY FREE**
Donald Byrd—Blue Note BST 84319
7. **HERBIE MANN LIVE AT THE
WHISKEY A GO GO**
Atlantic SD 1536
8. **IN A SILENT WAY**
Miles Davis—Columbia CS 9875
9. **CONCERTO GROSSO
IN D BLUES**
Herbie Mann—Atlantic SD 1540
10. **CRYSTAL ILLUSIONS**
Sergio Mendes & Brasil '66—
A&M SP 4197
11. **HIGH VOLTAGE**
Eddie Harris—Atlantic SD 1529
12. **LIGHTHOUSE '69**
Jazz Crusaders—World Pacific 20165
13. **DIDN'T WE**
Stan Getz—Verve V6 8780
14. **SELFLESSNESS**
John Coltrane—Impulse AS 9761
15. **BUDDY AND SOUL**
Buddy Rich Big Band—
World Pacific 20185
16. **HOT DOG**
Lou Donaldson—Blue Note BST 84318
17. **INSIDE**
Paul Horn—Epic BNX 26466
18. **SPRING FEVER**
Soulful Strings—Cadet LSP 834
19. **GOING UP**
David T. Walker—Revue RS 7211
20. **FIRST TAKE**
Roberta Flack—Atlantic SD 8230

Money Music (Continued from page 18)

B; Al Martino; Murray Head . . . WCAO, Dusty Springfield; Jimmy Cliff; Cowsills; "Shilo"; Al Green; Tommy James . . . KRLA, Rick Nelson; Fleetwood Mac; Doors LP; George Baker (Colossus); Vic Dana . . . KIMN, BFinger; Al Martino . . . WIBG, Bill Deal; Kinks; Owen B.

Cowsills went right on WCAO.

WYSL, Brooklyn Bridge; Joe Brooks; Dusty Springfield; Fleetwood Mac; Tommy James; Steam; Murray Head. Smash: Plum Run.

Cohen Cancer Research Foundation

Larry Cohen, in memory of his wife Linda, has established a foundation for cancer research. Contributions should be addressed to Linda Cohen Cancer Research Fund, Attn.: Dr. Horace Mac Vaughn III, Univ. of Penna. Hospital, 34th & Spruce Sts., Phila., Pa. 19104.

We love: "Don't Take Your Love," Blossoms, Bell.

Top LP Cut Choice: "Miss America," Mark Lindsay LP. Best cut in the album, and a good choice for a single!

Super Choice: "I Who Have Nothing," Liquid Smoke, Avco-Embassy. On KNUZ; KLIF-FM. This is a HIT!

Country Coalition on KHJ, KJR, KYA, WBBQ, WKY, WCFL, WIBG, KOMA, WAPE, KISN, WPOP, KAFY.

New Panhandle: "Everyday" on Happy Tiger.

James Gang "Stop" sounds like a hit record.

Super Tip: "Band of Gold," Freda Payne, Invictus.

New Tony Joe White: "Groupie Girl."

New Original Caste: "Mr. Sunday."

Local Promo Man of the Week: Ray Free, Decca, NYC. He is an ex-musician and talks that groovy talk. Very heavy.

New Evie Sands: "But You Know I Love You."

New Supremes: "Up the Ladder to the Roof."

KRIZ, Pic: "Does Anybody Really Know," Tension; "Buffalo Soldier," Flamingos: On: Mary Hopkin; Tokens; Vic Dana . . . WIIN, Norman Greenbaum; Sir Douglas; Village Soul Choir . . . WSGN, GRoots; Frijid Pink; Al Martino; Gentrys . . . WKY, Frijid Pink; Copper 'N Brass . . . WPRO, Owen B; Steam; #12—

Poppy Family . . . CHUM, Al Martino . . . KOMA, Owen B; Country Coalition; Dusty Springfield; Gentry & Campbell . . . WPOP, Al Martino; Bobby Vee; Rufus Thomas; Blue Mink; Frijid Pink; Tension; GRoots. #1—J'Taime . . . KIMN, Spirit; Jackie De-

Shannon; Newbeats; Marshmallow Way; Fleetwood Mac . . . WDRC, Aretha; Blue Mink; BFinger; Frijid Pink; Jr. Walker; Tension . . . WNHC, Vic Dana; Frijid Pink; Tension . . . WMAK,

King Crimson; BFinger; Frijid Pink . . . KTLK, Pics: Obsession; Jackie DeShannon; Joneses . . . WILS, Mary Hopkin; Kinks; Spirit . . . KYME, Al Martino; Jackie DeShannon. #1—Spirit.

. . . WOHO, Rick Nelson; Johnny Taylor . . . WKFR, Michael Parks; Rufus Thomas; Brenda & T. . . WPDQ, Spiral Staircase . . . CFOX, Vic Dana; Dells . . . WLOF, Neal Dover; Steam;

Vibrations; Blue Mink . . . WKIX, Johnny Taylor; Owen B . . . KXOL, Brooklyn Bridge pic; Raiders; Band . . . WLEE, #4—Frijid Pink . . . WCAO. #6—F. Pink; Little Sister; Al Green; Kool; Ronnie Hawkins . . . KINT, Jerry Naylor; Jimmy Helms

(needs AM drive man, production: 1-915-772-5300, El Paso). Dick Weber leaves WGBS. Available, 305-233-1649 (8701 SW 141st St., Apt. M-3, Miami, Fla. 33158).

WAAB, Al Martino; Brooklyn Bridge; Bobby Vee; Cuff Links . . . KCBQ, Al Martino . . . WABC, John Lennon . . . KLIV, Road; Dells; Bobby Vee; Marmalade; Kinks . . . WJIM, Mama Cass, Carpenters . . . WRIT, Jerry Hayes; Newbeats; Ronnie Hawkins; Rufus Thomas . . . WAKR, Peggy Lipton . . . WLAV, Hit: Corner-

stone . . . WCFL, C. Coalition.

Behind the Scenes (George Hound Dog Lorenz), Dallas hit: "Sugar Shaker," Errol Sober, Abnak. Thee One: "Turn Back the Hands of Time," Tyrone Davis . . . Pop Parade: Tommy Roe; Jimmy Huff; Beach Boys; Dillard & Clark; Union Gap . . . Major Bill Smith: "High on Life," Scotty McKay . . . Johnny Bond: "Get It Together," Bob Darin . . . Judy Kraft; Rufus Thomas . . . Tom Kennedy: "The Little Green Bag" . . . Bill Casady: "Birds of All Nations," George McCann III . . . Ron Saul, WB, reports initial order in NYC on Beach Boys is 50,000 off WABC.

WIXZ, On: Dusty Springfield; Ronnie Hawkins; Ike & Tina; Cascades; Della Reese; Band; Owen B; Smith; Rufus Thomas; J'Taime, Smash #2 in sales is Brenda & the Tabulations.

WB Publications Revamped

George Lee, VP, General Manager of Warner Brothers Music, has announced a realignment of personnel in the Publication Division.

Dan Fox, Publications Manager, has also assumed the duties of Editor. Eileen Michael has joined the company in the Publisher Relations slot and is responsible for licensing songs for print from outside publishers. Bob Alexander has been named Educational Representative and will handle the promotion of educational music.

Lee pointed out that with the publication and printing of sheet music, folios, band, choral and other publications, Warner Brothers has enjoyed a sharp sales increase in the pop and educational fields and since the publication of such best-selling items as "Rod McKuen At Carnegie Hall," "Sinatra Sings McKuen," "The Band and Music from the Big Pink," "Up on Cripple Creek," "Rag Mama Rag," "Ma Belle Amie," "All I Have To Do Is Dream," "Lu," "Save the Country" and "Blowin' Away."

With folios containing "The Sounds of Janis Joplin" and "Laura Nyro" forthcoming, Warner Brothers is definitely swinging in the printed pop music scene on a full scale basis.

Shirelles on UA

NEW YORK—The Shirelles have signed an exclusive recording contract with United Artists Records.

The group, currently on tour in Europe, was brought to the label by their present manager-producer Randy Irwin, who will produce their future disks. Negotiations were handled between Irwin, UA VP and General Manager Mike Lipton and Liberty/UA VP Bob Skaff. A single release is planned in the immediate future with an album to follow shortly thereafter.

Segovia Month

(Continued from page 18)

the new release, "Castles of Spain," which was recorded this past December in Madrid. Of special interest is that with the March release, Segovia's entire stereo catalog will be available for the first time in cassette, cartridge and open reel tape form.

record world **Eyeview Europe**

Italian Items

By HARA MINTANGIAN

MILAN — Like every year, two weeks before the San Remo Festival an Italian pop songs committee, Sorrisi E. Canzoni, questioned 50 youngsters about the 26 songs in the forthcoming Festival.

On the same evening, Feb. 12, the Circolo della Stampa of Milan organized a press conference to discuss the Festival during the past 20 years. The conference was held by Gigi

Speroni, organizer of this meeting, Ivan Pedrini, Vittorio Franchini, Aldo Locatelli and Aba Cercato. On this occasion two record companies also presented one artist each who will also participate in the Festival. The two singers who presented some of their well-known songs were Iva Zanicchi (Rifi) and Pino Donaggio (Carosello).

Songs Participating At the San Remo Festival

(1) ACCIDENTI—Published by Ricordi-Leonardi, Sung by Supergruppo (Ricordi), Rocky Roberts (Durium); (2) AHI, AHI RAGAZZO—Published by RCA, Sung by Valeria Mongardini (RCA) and Rita Pavone (RCA); (3) AHI CHE MALE CHE MI FAI—Published by Curci; (4) CANZONE BLU—Published by Numero Uno, Sung by Tony Renis (Numero Uno) and Sergio Leonardi (CGD); (5) CHE EFETTO MI FA—Published by Curci, Sung by Sandy Shaw (Pye) and Pino Donaggio (Carosello); (6) CHI NON LAVORA NON FA L'AMORE—Published by Clan, Sung by Adriano Celentano (Clan) and Claudia Mori (Clan); (7) CIAO ANNI VERDI—Published by Ariston, Sung by Rossana Fratello (Ariston) and I Domodossola (PDU); (8) ETERNITA'—Published by CGD-Ariston, Sung by Ornella Vanoni (Ariston) and I Camaleonti (CBS Italiana); (9) HIPPI—Published by Rifi, Sung by Fausto Leali (Rifi), Carmen Villani (Fonit-Cetra); (10) IO MI FERMO QUI—Published by Ricordi, Sung by I Dik Dik (Ricordi) and Donatello (Ricordi); (11) L'ADDIO—Published by Rifi, Sung by Michele (Rifi) and Lucia Rizzo (Fonit-Cetra); (12) L'AMORE E' UNA COLOMBA—Published by CGD, Sung by Marisa Sannia (CGD) and Gianni Nazzaro (CGD); (13) LA PRIMA COSA BELLA—Published by RCA, Sung by Nicola di Bari (RCA) and Gianni Morandi (RCA); (14) L'ARCA DI NOE—Published by Cetra, Sung by Sergio Endrigo (Fonit-Cetra) and Iva Zanicchi (Rifi); (15) LA SPADA NEL CUORE—Published by RCA, Sung by Patty Pravo (RCA) and Little Tony (Little Records); (16) LA STAGIONE DI UN FIORE—Published by CAM, Sung by I Gens (Cam) and Emiliana (Rifi); (17) NEVICAVA A ROMA—Published by Clan, Sung by Pio (Clan) and Renato Rascel (RCA); (18) OCCHI A MANDORLA—Published by Ricordi, Sung by Rossano (Rifi) and Dori Ghezzi (Durium); (19) ORA VIVO—Sung by Dino Drusiani (Phonogram) and Francesco Banti (Phonogram); (20) PA'DIGLIELO A MA'—Published by RCA, Sung by Nada (RCA) and Rosalino (RCA); (21) RE DI CUORI—Published by CGD, Sung by Caterina Caselli (CGD) and Nino Ferrer (Sif); (22) ROMANTICO BLUES—Published by CGD, Sung by Gigliola Cinquetti (CGD) and Bobby Solo (Ricordi); (23) SERENATA—Published by Ricordi, Sung by Tony del Monaco (Ricordi) and Claudio Villa (Cetra-Fonit); (24) SOLE, PIOGGIA E VENTO—Published by RCA, Sung by Mal (RCA) and Luciano Paoli (Telerecord); (25) TAXI—Published by Ariston, Sung by Anna Identici (Ariston) and Antoine (Vogue); (26) TIPITIPITI—Published by CGD-Phonogram, Sung by Orietta Berti (Phonogram) and Mario Tessuto (CGD).

News from Germany

By PAUL SIEGEL

BERLIN—Vienna held the limelight last week in Berlin, with a fascinating exhibition of Austria's culture and photostats of original scores of the famous classical composers in their original handwriting . . . Teldec's pro producer, Wolf Kabitsky, flying off to London to meet with Caterina Valente to discuss her newest single on German Decca. Wolf also records Peggy March in German . . . Heidi Brühl's new Philips single, "Regen Fällt Heut auf My Head," getting the royal treatment from the djs. This is Heidi's last record for some months as she's going off to Rome where she resides and prepare for her next baby . . . The AFN (U.S. Armed Forces Radio Network) has a hot show which I listen to every night in Berlin run by specialist R. Cooke . . . Löwen Automaten, Germany's leading juke box operators, have Siw Malmkvist on their cover this month. She's a Danish girl who really made good in Germany . . . Thank you, Phil Rose, Warners/Reprise, for your cooperation on our dj shows here on RIAS, Berlin . . . Capitol ought to send their gifted Al De Lory on a European concert tour with his piano and orchestra, as his album, "Midnight Cowboy," is catching fire here . . . After listening to the top 100 pops I pick Jerry Wexler's Lulu with "Oh Me, Oh My" for European airplays . . . Michael Holm is a young, gifted all-around talent and I predict bigger and better things for him in the coming years. His "Mendocino" has been on the charts and now he's got a lulu with "Barfuss im Regen" . . . Heinz Jürgens of that little active label in Cologne has a hot album line . . . Electrola has released a great album, "Concert for Piano and Orchestra No. 2" Serge Rachmaninoff, with the French Conservatoire Paris Orchestra, conductor Andre Cluytens at the Baton, Gabriel Tacchino doing the finger work on the grand piano . . . Hear that Tamla/Motown group Smokey Robinson and the Miracles paid a short visit to London to record for a Tom Jones TV show. Too bad Smokey (Bill) Robinson didn't hit Germany, as his interest in football back in Northern High School, Detroit, would have been whetted by the sport here . . . The Soulful Dynamics, produced by Günter Geyer of Sikorski Musikverlag, are headed for the big time. Günter is pounding the wardrums to make their sound heard around the world.

Lohmeyer Joins Record World

BERLIN — Veteran German journalist Henno Lohmeyer has joined the European staff of Record World as Associate Editor, reporting to Paul Siegel, Continental Editor.

Lohmeyer has his own German press service called Henno's Stenogram, which services over 300 German, Swiss and Austrian newspapers. Lohmeyer also hosts a major European TV interview program, "In Between Station," with its next show to headline Hildegard Knef.

Other activities include writing for the Axel Springer newspaper chain and Berlin's BZ newspaper.

Italy's Top 10

Single Tip of the Week:

SUGAR SUGAR
Archies (RCA)

- MA CHI SE NE IMPORTA
Gianni Morandi/RCA/
Published by RCA
- VENUS
Shocking Blue/SAAR/
Published by SAAR
- SE BRUCIASSE LA CITTA'
Massimo Ranieri/CGD/
Published by Sugarmusic
- MI RITORNI IN MENTE
Luccio Battisti/Ricordi/
Published by Acqua Azzurra
- MA COME HAI FATTO
Domenico Modugno/RCA/
Published by RCA/Interlancio
- QUESTO FOLLE SENTIMENTO
Formula 3/Numero Uno/
Published by Acqua Azzurra
- MEZZANOTTE D'AMORE
Al Bano/EMI Italiana/
Published by Voce del Padrone
- GOING OUT OF MY HEAD
Frank Sinatra/Reprise (CGD)
Published by Resolute
- UN'OMBRA
Mina/PDU/
Published by PDU/Ricordi
- MAMMAMIA
I Camaleonti/CBS Italiana/
Published by April Music (Sugarmusi)/
Acqua Azzurra
(By Courtesy of Officio DOXA)

Coming Up

on
RIAS, Berlin
BBC, London
Loewen Juke Op's
Europawelle Saar
Radio Luxembourg
BR-SDF-SWF-WDR

(OFFICIAL EXCHANGE PROGRAM)

- DON'T CRY, DADDY
Elvis Presley—RCA
- ONE CUP OF HAPPINESS
Dean Martin—Reprise
- DOWN ON THE CORNER
Creedence Clearwater Revival—Bellaphon
- RUB A DUB DUB
The Equals—President
- NA NA HEY HEY KISS HIM GOODBYE
The Steam—Fontana
- GRUEZI YOHL, FRAU STIRNIMAA
The Minstrels—Columbia
- LEGEND OF LOVE
Mary Roos—CBS
- MIGHTY JOE
Shocking Blue—Metronome
- MADemoiselle Ninette
The Soulful Dynamics—Philips
- OH LADY MARY
Peter Alexander—Ariola

Through courtesy of:
RADIO EXPOSURE CHARTS
(International Ring)

Germany's Top 10

SINGLE TIP

DOMESTIC:

"GRUEZI WOHL, FRAU SIRMIMAA"
The Minstrels—Columbia/EMI

INTERNATIONAL:

"MIGHTY JOE"
The Shocking Blue—Metronome

- DEIN SCHONSTES GESCHENK
Roy Black—Polydor
- SUGAR, SUGAR
The Archies—RCA
- MENDOCINO
Michael Holm—Ariola
- HEYA
J. J. Light—Liberty
- VENUS
The Shocking Blue—Metronome
- NIE MEHR ALLEIN
Christian Anders—Columbia
- IN DER CARNABY STREET
Peggy March—Decca
- ANUSCHKA
Udo Jürgens—Ariola
- GEH NICHT VORBEI
Christian Anders—Columbia
- WEINE NICHT KLEINE EVA
The Flippers—Bellaphon

THROUGH COURTESY OF:

AUTOMATENMARKT

EDITORS: KILLY GRIPEL, UWE LENCHER,
PAUL SIEGEL

Paris Promenade

By GILLES PETARD

PARIS—On Feb. 9 Pierre Henry gave two exceptional concerts at the Olympia featuring taped musical accompaniment by **Spooky Tooth** . . . At the same theater, **Enrico Macios** starred on Feb. 4 . . . **Jimmy McGriff** and his trio grooving for three solid weeks at the new Blue Note . . . **Léo Ferré** recorded "The Nana" in London, accompanied by the **Moody Blues** . . . **Noelle Cordier** and **Jean Vallée** have been selected for the Concours de l'Eurovision . . . Decca signed up with the Dutch-Belgian label Pink Elephant and has just released four singles . . . A big future is predicted for **East of Eden** (Deram), a British group out with two LPs and has just finished a tour of Switzerland. The five boys are scheduled for extensive appearances in France very shortly . . . Vega just released an excellent single by **Simone Langlois**, "William Stormy" . . . **Barbara Baker** of Disc'AZ signed up with Map City Records' **Frank Mill** and is releasing immediately the single by the **Blue Jays** . . . Musidisc's **Jean-Claude Thomas** signed up with **Wally Roker's** Canyon label, which immediately prompts me to extend my kudos for "To the Other Woman" by **Doris Duke** . . . **Michel Legrand** just recorded French and English versions of his song, "What Are You Doing the Rest of Your Life" from the motion picture "Happy Ending." French lyrics to this song were written by **Eddie Marnay** . . . Philips is giving a big push for Vertigo, a label featuring albums by **Manfred Mann**, **Juicy Lucy**, **Colosseum**, **Black Sabbath** and **Cressida** . . . The batch of new LPs by French artists released by Philips comprises **Enrico Macias**, **Serge Lama**, **Barbara** and **Claude Bolling** . . . **Marc Ogret's** next LP will feature sailor's songs . . . Vogue is re-releasing a single by **Mouloudji**, "La complainte de l'obsédé" . . . Pathé-Marconi released a lavishly laid-out album of classic-pop music by **Gérard Manset**, "La mort d'Orion." It is the most ambitious project of pop avant-garde so far done in France. The vocals are by **Manset**, **Ann Vanderlove** and **Gianni Esposito**.

W&P Music Formed

NEW YORK—The formation of the W & P Music Co. as a publishing subsidiary of Quadrell Records, Inc., of Los Angeles and New York City has been announced by Robert L. Muller, New York financier. The new company is located at 343 Madison Ave. in New York and 6744 Hillpark Drive in Los Angeles.

Chairman of the Board Muller said that Willis H. Schaefer, conductor of "Disney on Parade," was elected President and C. Robert Meek, New York investment consultant, Executive VP.

France's Top 10

SINGLE TIP:

LE CLAN DES SICILIENS
Barclay

- IT'S FIVE O'CLOCK
Les Aphrodite's Child
- DANS LA MAISON VIDE
Michel Polnareff
- CEUX QUE L'AMOUR A BLESSE
Johnny Hallyday
- LES HOMMES QUI N'ONT RIEN A PERDRE
Sylvie Vartan
- C'EST LA VIE LILY
Joe Dassin
- UNE PETITE LARME M'A TRAH
Claude François
- GAGNER DU TEMPS
Adamo
- TU VEUX OU TU VEUX PAS
Marcel Zanini
- BIEN L'BONJOUR
Richard Anthony
- IL ETAIT UNE FOIS DANS LE SUD
Les Charlots

Through Courtesy of:

Through courtesy of:

Europe No. 1, Paris

Hit Parade D'Europe 1

Through courtesy of Lucienne Morisse

Holler to Atlantic

Dick Holler, producer-songwriter, has just signed a long-term recording contract with Atlantic Records, according to Zach Glickman, head of New Dawn Artists Management, which handles Holler's personal management. Deal was set by Glickman with Atlantic VP, Jerry Wexler.

Monti Rock on Sire

Monti Rock III has just recorded an LP for Sire Records. He is currently appearing at New York's Apartment.

Golden Gary



Al Bennett, left, President of Liberty/UA, and Gary Lewis of Gary Lewis and the Playboys hold recently-bestowed RIAA gold disk for Gary's "Golden Greats" LP.

London Lowdown

By JEAN GRIFFITHS

LONDON—Maurice Clarke, top exploitation man, joins **Harry** and **Gene Goodman's** English company Blue Ribbon Music. This is the Goodman's independent operation now functioning from London. **Eddie Day**, Francis, Day & Hunter exec, heading for San Remo Festival. Week-long legal litigation between MGM Records and Pye Records settled out of court this week in London . . . New Inn place for the "in-crowd"—American Publishers please note—is **Burkes** . . . **Paddy O'Neill**, lead actor in English production of "Hair," signed by **Les Reed's** Chapter One label as recording artist, singing his own song, "Sharkey" . . . Scoop for **Bert Corri**, Francis, Day & Hunter executive: **Nicol Williamson** (Actor of the Year) now recording under the Francis, Day & Hunter banner.

Scene in London: Absolutely no American publishers. Looks like the overflow from MIDEM have all gone home . . . **Helen Shapiro**, hit songstress of some years ago back, looking for a place in the charts with a **John Schroeder** number, "Take Down a Note Miss Smith" . . . Brand new release expected from **Cilla Black** in the summer: a baby. Congratulations, Cilla! . . . **Dionne Warwick** and **B. J. Thomas**, two Scepter stars, due in London for concert appearances this spring . . . M.C.A. (U.K.) Records hoping to find lead for their new **Tim Rice/Andrew Lloyd Webber** rock opera, "Jesus Christ" . . . Around the clock advertising by Polydor Records on the Thompson Newscaster in Piccadilly Circus for **Peter Straker's** new single, "If This Was The Last Song" . . . **George** and **Patty Harrison**, **Deep Purple**, **Viv Prince** and **Jethro Tull** seen quietly enjoying **Ashton, Gardner & Dyke** at the Speakeasy this week . . . **Ray Charles** flying to London to tape **Tom Jones** special . . . **John & Beverley Martyn**, Island recording artists, make their concert debut at Queen Elizabeth Hall . . . **Joe Boyd** very happy Fairport Convention concert at Festival Hall a sell-out . . . American djs would be happy to stay in America if they heard disclosures on BBC Television's "Man Alive," where English disk jockeys discussed their earnings from British radio.

Simon Napier-Bell and **Vicky Wickham**, responsible for big **Dusty Springfield** hit, "You Don't Have To Say You Love Me," have adapted the Pilgrim's Chorus from **Wagner's** "Tannhäuser" for new **Vince Hill** single. The title, with acknowledgements to Tannhäuser, Wagner & The Pilgrims, "Don't Speak of Love" . . . First solo album by **Roger Cook**, part of the **David & Jonathan** team and recently a member of the **Blue Mink** group, released on Columbia is "Study." Roger and his partner, **Roger Greenway**, have great track record as English writers and performers . . . **John McNally** covering big American hit "Jean" for CBS. Song has never really made it in England but looks like John will have a great chance in this territory . . . **John Mayall**, daddy of the British blues, returns to the states with his 11th band, first stopping off at Edmonton, Canada. 36-year-old John said this week, "I think people are used to me swapping musicians by now!" . . . Record producer **Jimmy Miller** returned from his honeymoon in the states this week and went straight into the studios to work on tapes for the **Air Force** (group) concert at the Royal Albert Hall . . . **Rolf Harris' "Two Little Boys"** has now reached sales of 900,000. Rolf and manager, **Phyl Rounce**, just returned from confab with MGM's **Mike Curb** in Hollywood pleased with the new MGM look. MGM currently handling Rolf's "Two Little Boys" hit in the states.

Browne Joins Goldsen

HOLLYWOOD — Jackson Browne, folk singer-writer, has affiliated his Open Window Music Company with Michael H. Goldsen's Criterion Music Corp.

Browne has been featured at the Troubadour and Ash Grove clubs in Los Angeles. Twelve of his original compositions have recently been released on Capitol, Columbia, Elektra, UA, MGM and Liberty. Currently, he is preparing an album of his own for an independent LP.

Taylor Pact

Peter Asher, Manager and Producer of the Warner Brothers artist James Taylor, and Neil J. Anderson, Vice President of the April and Blackwood Music Companies, announce a co-publishing arrangement for all songs written by Taylor. The agreement is between Taylor's firm, Country Road Music, Inc., and Blackwood Music, Inc.

record world **Nashville Report**

By RED O'DONNELL

Merle Haggard says his hit composition "Okie From Muskogee" started out as a joke. "We were riding along in the bus one time and talking about Muskogee—where my parents came from—and I just sang, 'We don't smoke marijuana in Muskogee.' And that was it," he explained.

"But a month or so later, I got to thinking about it, about all the trouble they been having in other places and how they got a college in Muskogee and you don't ever hear a peep out of it, and I got to thinking about that line I sang in the bus about marijuana. So I expanded it into a song."

"Country and Western music isn't making a comeback," opines Patti Page. "How could it? It never went away. However," adds Patti, whose recording of "Tennessee Waltz" is the all-time biggest selling disk by a female singer, they've made the words more indistinguishable. "These days, it's called country-rock. All that means is that country must have moved over into the pop field."



Red O'Donnell

Despite the rigors of out-of-town appearances, song-writing, recording, movie making and a TV series, Johnny Cash has not neglected his duties as an expectant father. His wife, June, who is anticipating the arrival (of a son, she declares) in March (the 10th, she contends), proudly models what she calls a maternity mink, explaining, "John bought me a beautiful ranch mink last year, but it had a belt at the waist. Well, in the fall it started to look funny and I wore it with the belt undone. But John took a look and said, 'Anybody whose coat doesn't fit for the reason yours doesn't deserves another one.' The next day a box was delivered out at the house—and there it was."

The Cashes are also having a new room—a nursery—built into their rambling stone house on Old Hickory Lake at Hendersonville, Tenn., near Nashville.

Birthdays: Faron Young, Johnny Cash, Chuck Glaser and Audrey Williams.

Guests scheduled for tapings on the Johnny Cash TVer during March include: George Gobel, Jeannie C. Riley, Merle Haggard and Tommy Cash (5), Waylon Jennings, Michael (Bronson) Parks, Jackie DeShannon (12), Robi Orbison and Shel Silverstein (19), Patti Page, Tony Joe White and Sonny James (26) . . . Billy Grammer now producing the Stonemans recording sessions for RCA . . . United Artists' de-lovely Penny DeHaven to appear at 43rd annual Apple Blossom Festival April 28-29-30 for second consecutive year. Penny's current disk is "I Feel Fine" . . . Roy Drusky, Charlie Walker, Harold Morrison, Gwen & Jerry Collins to entertain Feb. 28 at formal opening of Tupelo, Miss., Trace Hall of Fame, a convention facility constructed by Natchez Trace Inn owner Junior Hancock. Spot will top-line C/W acts regularly.

A welcome to C. W. (Chick) Doherty who is Decca's new National Promotion Coordinator for country product. Formerly of Dallas, Doherty will headquarter in Nashville reporting to the label's Vice President Owen Bradley . . . Annie McPhail is 4 ft. 10 inches in her hosiery, and weighs 174 pounds. A resident of Rockwell, Tex. (just outside of Bid D), Annie is known as Country Mamma Annie. She enjoys eating, watching pro football games and singing. Country Mamma sings "Who Do You Think You're Foolin" b/w "That's the Way It Is," on her first Startime release . . . Monument artist Chris Noel, who lived here until her husband, Ty Herrington, died around Christmastime, has moved to New York where she plans to resume her singing-acting career . . . Drummer Wayne White has been added to Sonny James' Southern Gentlemen band . . . Mel Tillis has signed a big \$\$\$ deal with MGM . . . What's this talk about Billy Walker ending his contract with Monument? . . . The Harper Valley PTA act, frequent headliners at Las Vegas clubs, has a new single out on Mercury that is showing action. It's "Sweet Dreams," written by Don Gibson several years ago . . . Loretta Lynn and Charley

(Continued on page 80)

Atlanta For CMA Meet

Under the guidance of CMA Directors Jack Goldbart and Wade Pepper, the Country Music Association will host a luncheon meeting in Atlanta on April 13 in the Tudor Room of the Regency-Hyatt House to introduce the values of membership in the CMA to over a hundred music industry businessmen.

Master of Ceremonies will be Ralph Emery of WSM fame who is also a Director. The businessmen will be presented with a short program after cocktails and lunch to acquaint them with the many benefits of membership in the organization. This first of a kind meeting will be in coordination with the regular quarterly meeting of the Board of Directors and Officers of the CMA.

Tupelo Initiates Convention Facility

NASHVILLE — A Feb. 28 kick-off show featuring Roy Drusky, Charlie Walker, Harold Morrison and Gwen and Jerry Collins formally opens the new Trace Hall of Fame, in Tupelo, Miss., a convention facility built by Natchez Trace Inn owner Junior Hancock and featuring top C&W stars.

Talent bookings for the opening show were handled through Dave Barton, VP, Hubert Long Talent Agency.

Custom Distributing In Nashville

NASHVILLE — A new business here has been opened by Steven Whaley and Barry Kirby at 805-16th Ave. South to handle specialized mailing for city-wide clients.

Named Custom Distributing, the firm's first efforts will be in mailing records for local clients to custom listings of top djs in the country music and jazz fields. With several clients already signed, Whaley confirmed that they are able to address, stamp and deliver to the post office as many as 3,000 records in less than 24 hours.

Walker to Four Star

NASHVILLE — Joe Walker has joined Four Star Publishing Co. as assistant here to chief Bob Jennings. Walker is a longtime local record retailer and owner of two downtown outlets.

Dolly Parton Scholarship Fund

NASHVILLE — RCA songstress/writer Dolly Parton returns home to Sevierville, Tenn., for a special performance April 25 at her high school alma mater, the Sevier County High School, to establish a scholarship fund for the school band.

Louis Owens, director of Dolly Parton Enterprises, said that all proceeds from the performance would go to the scholarship fund to send deserving band members to college and to purchase instruments and equipment for the band. Bob Ferguson, Dolly's A&R Director, will travel to Sevierville with her to produce an album recorded live during her performance.

Bobby Bare Back On Ole Opry

RCA's Bobby Bare returned as a regular member of the Grand Ole Opry Saturday, Feb. 7, announces E. W. "Bud" Wendell, Opry Manager.

Wendell said the signing of Bare is "in keeping with the policy of utilizing only the most outstanding talent on the Grand Ole Opry. The millions of fans of WSM Radio and the Grand Ole Opry deserve the very best in country music, and Bobby Bare exemplifies this belief."

Singleton Inks Dempsey

NASHVILLE — Shelby S. Singleton, Jr., President, the Shelby Singleton Corp., has announced the signing of guitarist Little Jimmy Dempsey to an exclusive recording contract with Plantation Records.

For Davis Fund



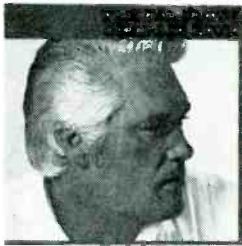
Bud Wendell recently presented a check from the Opry Trust Fund in the amount of \$3,000 to Mary Claire Rhodes, who officially received the donation on behalf of the Oscar Davis Rehabilitation Fund. Mrs. Rhodes serves as Secretary-Treasurer of the Davis Fund, organized several years ago to help defray the medical expenses of Davis. Larry Moeller, Chief Exec at Moeller Talent, Inc. was also on hand for presentation ceremonies.

Country LP Reviews

THE FABULOUS CHARLIE RICH

Epic BN 26516.

Charlie, who's always been terrific, seems to be getting an extra helping of attention these days. Seems the undergroundniks have discovered him. "I Almost Lost My Mind," "San Francisco is a Lonely Town," "Raggedy Ann" and new single, "July the 12th, 1939."



★★★★

TAKE A LETTER MARIA

ANTHONY ARMSTRONG JONES—Chart
CHS 1027.

The fellow starts off this package with "Take a Letter Maria," his current click and then goes on to do nine other ditties from the country chart and country-ized readings of songs from the pop charts. Should do very well for him.



★★★★

SUNDAY MORNING WITH NAT STUCKEY AND CONNIE SMITH

RCA LSP 4300.

Nat and Connie keep it respectful and sensitive on this album of sacred music, "God Will," "Now Lord, What Can I Do For You," "Well, It's All Right," "Crumbs From the Table," "Did You Let Your Light Shine," "Sunday Morning," "Daddy Sang Bass," "Way Up on the Mountain," "His Love Takes Care of Me."



Clement Gives \$5,000 Law School Scholarship

Vanderbilt Law School Dean John W. Wade announces that Jack H. Clement has agreed to give the law school an annual \$5,000 scholarship.

Clement, Nashville music publisher, songwriter, and President of Jack Music, Inc., presented a check to Dean Wade this morning in the amount of \$2,500 to be awarded to a worthy student already in law school who is in financial need.

A full \$5,000 scholarship will be given in the fall of 1970 to a first-year student of outstanding ability and leadership potential who would otherwise be unable to attend Vanderbilt Law School.

The recipients of the Clement scholarship will be chosen by a committee composed of law school director of admissions John Beasley, Professor of Law Ray Patterson, and Clement.

Clement said: "The purpose of this scholarship is to enable students, who could not otherwise afford to do so, to attend

a top-notch law school. The purpose is not merely to produce more lawyers. We hope to find young men with the sort of ideals and abilities that will contribute to the elevation of the legal profession. As a very good friend of mine from that profession said to me, 'the way to make the law better is to make the lawyers better.'

"In addition it is my hope that recipients of this scholarship will agree to establish or contribute to a similar scholarship fund if and when they are in a position to do so."

In accepting the scholarship check, Dean Wade said: "The Vanderbilt University Law School is extremely grateful for this splendid scholarship which Mr. Clement is establishing today. Through it, many fine young men will be able to obtain a legal education. They will be the beneficiaries, the law school will be the beneficiary, and the communities in which these men locate will also be real beneficiaries."

FROM

PORTER WAGONER

2 Great Singles

YOU GOT-TA HAVE A LICENCE

B/W

FAIRCHILD

RCA #47-9802

LITTLE BOY'S PRAYER

B/W

ROSES OUT OF SEASON

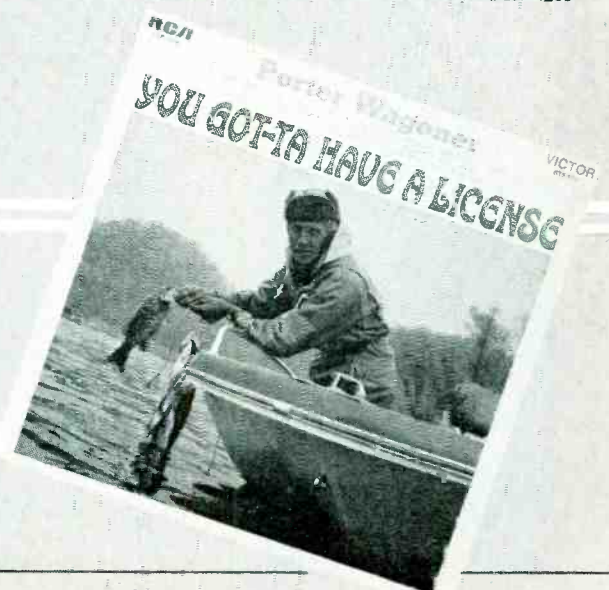
RCA #47-9811

FROM

1

GREAT ALBUM

RCA #LSP-4286



RCA

record world Country From The Continent

By MURRAY KASH

LONDON — The special big screen premiere of "Johnny Cash, The Man, His World, His Music" at the Fairfield Hall, Croydon, just outside London was practically sold out for both houses, at 6:45 and 9:00 p.m. In conjunction with the film showing, CBS is releasing a Cash single, "If I Were a Carpenter" b/w "Cause I Love You," along with an EP, "Folsom Prison/San Quentin," and an LP, "Hello, I'm Johnny Cash" . . .



Murray Kash

Records going all-out with their promotion of the Lucky Label they are now distributing. For the kick-off, there is a sampler, "This is Lucky Country," with all the artists that have recorded with them so far. Also on the list, "Country Music the Cody Nash Way," by the Cody Nash Outfit; the Hillsiders and "Listen to the Country Fever," by the popular group of the same name.

Pickwick International is lining up a couple of releases: on the Camden label, "The Nashville Stars on Tour," to be released to tie in with the Second International Country Music Festival at Wembley. The tracks will include three hits by Jim Reeves and Bobby Bare's "Detroit City." Future Hallmark LPs will include such performers as Marty Robbins and Jim Reeves . . . Nice to see that Larry Cunningham has his own

weekly half-hour radio series over in Eire, along with fellow country music artists Brian Coll and the Buckaroos, the Frank Morgan Trio and Gene Stuart of the Mighty Avons (the vocalist who replaced Larry when he left the Avons)

Bill Bebb, producer of "Country Style," is putting out specials, featuring the RCA stars who were over here before Christmas. A few weeks ago, Skeeter Davis and George Hamilton IV were featured; on Feb. 16 it will be Nat Stuckey and Connie Smith. This week the program leaves its London base, will be done from Radio Leeds and will star the two boys who have become very popular in this country with their brand of Bluegrass music (and happen to reside in Leeds), Nick Strutt and Roger Knowles. Future country music performers scheduled on BBC shows: the Alabama Hayriders; the Leesiders; the Kentuckians; the Clay County Travellers and Brian Chalker.

Caught in the Act: Pete Sayers over from Nashville appearing at London's Nashville Room playing to capacity all the week he was there! Many of Pete's old friends were on hand to greet him in his old stamping grounds. Pete tells me he's been very active during his stay, playing at country and folk clubs, plus radio and TV shows. In between times, Pete has been visiting with his mother in Newmarket. When he gets back to Nashville, Sayers will be taping interviews with Nashville stars to send back to BBC's "Country Style."

Jeannie Honored

AUSTIN, TEXAS — Jeannie C. Riley was taken into custody here as she deplaned Feb. 5 at the Austin Municipal Airport.

Miss Riley was picked up by four Texas Rangers who placed her under state arrest and delivered her to the Austin Coliseum where she, astronaut Alan Bean and dancer Ann Miller were made Honorary Members of the Headliners Club. The Headliners give annual awards to the news media for outstanding service to Texas and the nation. Jeannie joins Lyndon Johnson, Governor Conley and actor John Wayne as honorary members.

GOOD-BYE
CRUEL WORLD-
I'm Leaving
For The Moon

JIMMY WEST
ON
Kid Cuz'n

record world Country Disk Jockey Reports

KIOX—Bay City, Texas

1. It's Just a Matter of Time (Sonny James)
2. The Fightin' Side of Me (Merle Haggard)
3. Dirty Rice (Jimmy Newman)
4. Put a Little Love in Your Heart (Susan Raye)
5. If I Were a Carpenter (Cash & Carter)
6. That's When She Started (Conway Twitty)
7. John's Back in Town/Flip (Gene Watson)
8. Sittin' in Atlanta Station (Nat Stuckey)
9. She'll Be Hangin' Round (Mel Tillis)
10. She Cheats On Me (Glen Barber)

WEXL—Detroit, Mich.

1. Wings Upon Your Horns (Loretta Lynn)
2. God Bless America Again (Bobby Bare)
3. Brown Eyed Handsome Man (Waylon Jennings)
4. That's When She Started to Stop Loving You (Conway Twitty)
5. Walk Unshamed (Tompall & The Glaser Bros.)
6. There's a Story (Dottie West & Don Gibson)
7. Get Together (Gwen & Jerry Collins)
8. Then She's a Lover (Roy Clark)
9. Dream Baby (Bob Regan & Lucille Star)
10. Put a Little Love in Your Heart (Susan Raye)

WPXE—Starke, Florida

1. Honey Come Back (Glen Campbell)
2. Country Girl (Jeannie C. Riley)
3. I'll Make Amends (Roy Drusky)
4. N.E. Ark. Miss. Co. Bootlegger (Kenny Price)
5. I'll See Him Through (Tammy Wynette)
6. Big Mama's Medicine Show (Buddy Alan)
7. Get Together (Gwen & Jerry Collins)
8. Put a Little Love (Susan Raye)
9. Wheels of Freedom (Melvin Nash)
10. If I Were a Carpenter (Cash & Carter)

WJAT—Swainsboro, Georgia

1. A Week in a Country Jail (Tom T. Hall)
2. One Minute Past Eternity (Jerry Lee Lewis)
3. That's When She Started to Stop Loving You (Conway Twitty)
4. It's Just a Matter of Time (Sonny James)
5. She'll Be Hanging Round Somewhere (Mel Tillis)
6. Brown Eyed Handsome Man (Waylon Jennings)
7. The Fighting Side of Me (Merle Haggard)
8. Six White Horses (Tommy Cash)
9. I'll See Him Through (Tammy Wynette)
10. If I Were a Carpenter (Johnny Cash & June Carter)

BILL STEBECK

WJQS—Jackson, Miss.

1. Partly Bill (Lawanda Lindsey)
2. You and Your Sweet Love (Connie Smith)
3. Nobody's Fool (Jim Reeves)
4. All the Same to You (B. Anderson & J. Howard)
5. Week in a Country Jail (Tom T. Hall)
6. It's Just a Matter of Time (Sonny James)
7. I'll Get Over Losing You (Conway Twitty)
8. I May Never Be Free (Bobby Lewis)
9. Honey Come Back (Glen Campbell)
10. If I Were a Carpenter (Johnny Cash & June Carter)

FRANK KENNEDY

KSMK—Kennebec, Wash.

1. Wings Upon Your Horns (Loretta Lynn)
2. The Arms of My Weakness (Darrell McCall)
3. I'll Go to a Stranger (Jim, Jack & Rose (Johnny Bush)
4. She Cheats On Me (Glen Barber)
5. The Chicago Story (Jimmy Snyder)
6. The Whole World Holding Hands (Freddie Hart)
7. It's Just a Matter of Time (Sonny James)
8. A Week in a Country Jail (Tom T. Hall)
9. Everybody's Gotta Hurt (Cheryl Poole)
10. Pitty Pitty Patter (Tom T. Hall)

VERNE LOTZ SHEPPARD

KOTA—Rapid City, S.D.

1. Try a Little Kindness (Glen Campbell)
2. Honey Come Back (Glen Campbell)
3. Big in Vegas (Buck Owen)
4. Six White Horses (Tommy Cash)
5. If I Were a Carpenter (Johnny Cash & June Carter)
6. There's a Story Goin' Round (Don Gibson & Dottie West)
7. It's Just a Matter of Time (Sonny James)
8. Camelia (Marty Robbins)
9. Baby, Baby (David Houston)
10. Blistered (Johnny Cash)

ACE BALL

KPUB—Pueblo, Colo.

1. It's Just a Matter of Time (Sonny James)
2. Try a Little Kindness (Glen Campbell)
3. Wings Upon Your Horns (Loretta Lynn)
4. Camelia (Marty Robbins)
5. The Whole World Is Holding Hands (Freddie Hart)
6. Country Girl (Jeannie C. Riley)
7. If I Were a Carpenter (Johnny Cash & June Carter)
8. Cry Like a Baby (Weldon Myrick)
9. Super Highway (Merle Travis)
10. Yours Forever (Winn Stewart)

CHUCK BROWN

WJWS—South Hill, Va.

1. The Fightin' Side of Me (Merle Haggard)
2. Country Girl (Jeannie C. Riley)
3. Daddy Come and Get Me (Dolly Parton)
4. Hello, I'm a Juke Box (George Kent)
5. It's Just a Matter of Time (Sonny James)
6. Tomorrow Is Forever (Porter Wagoner & Dolly Parton)
7. Put a Little Love in Your Heart (Susan Raye)
8. She Cheats On Me (Glenn Barber)
9. Husband Hunting (Liz Anderson)
10. Thinkin' Bout You, Babe (Billy Walker)

CORKY MAYBERRY

KBBQ—Burbank, Calif.

1. Honey Come Back (Glen Campbell)
2. A Week in a Country Jail (Tom T. Hall)
3. Welfare Cadillac (Guy Drake)
4. It's Just a Matter of Time (Sonny James)
5. Walk a Mile in My Shoes (Joe South)
6. That's When She Started to Stop Loving Me (Conway Twitty)
7. I'll See Him Through (Tammy Wynette)
8. The Fightin' Side of Me (Merle Haggard)
9. I'm a Lover (S. Davis)
10. Don't Cry, Daddy (Elvis Presley)

KDAZ—Albuquerque, N. M.

1. Brown Eyed Handsome Man (Waylon Jennings)
2. Wings Upon Your Horns (Loretta Lynn)
3. Wish I Didn't Have to Miss You So (Jack Greene & Jeannie Seely)
4. No Blues Is Good News (George Jones)
5. One Minute Past Eternity (Jerry Lee Lewis)
6. Six White Horses (Tommy Cash)
7. If It's All the Same to You (Jan Howard & Bill Anderson)
8. Baby, Baby (David Houston)
9. Nobody's Fool (Jim Reeves)
10. A Week in a Country Jail (Tom T. Hall)

KMAK—Fresno, Calif.

1. A Week in a Country Jail (Tom T. Hall)
2. If I Were a Carpenter (Johnny Cash & June Carter)
3. Don't Cry, Daddy (Elvis Presley)
4. Honey, Come Back (Glen Campbell)
5. That's When She Started to Stop Loving You (Conway Twitty)
6. It's Just a Matter of Time (Sonny James)
7. I'll See Him Through (Tammy Wynette)
8. Take a Letter, Maria (A. Armstrong Jones)
9. Brown Eyed Handsome Man (Waylon Jennings)
10. The Fightin' Side of Me (Merle Haggard)

CHARLIE GRANT

WGRV—Greenville, Tenn.

1. Just a Matter of Time (Sonny James)
2. Fighting Side of Me (Merle Haggard)
3. Country Girl (Jeannie C. Riley)
4. The Whole World Holding Hands (Freddie Hart)
5. Today's Teardrops (Ray Kirkland)
6. Little Johnny (Wilburn Brothers)
7. Tennessee Birdwalk (Jack & Misty)
8. Will the Circle Be Unbroken (Jerry Dyke)
9. These Eyes (Ralph Loveday)
10. Dream Baby (Regan & Starr)

KSPQ—Spokane, Wash.

1. A Week in a Country Jail (Tom T. Hall)
2. There's a Story (West/Gibson)
3. Don't Cry, Daddy (Elvis Presley)
4. Get Together (Gwen/Jerry Collins)
5. Nobody's Fool (Jim Reeves)
6. I'm Going Home (Bobby Lewis)
7. Put a Little Love in Your Heart (Susan Raye)
8. It's Just a Matter of Time (Sonny James)
9. The Whole World Is Holding Hands (Freddie Hart)
10. Take a Letter, Maria (A. Armstrong Jones)

KPNG—Port Neches, Texas

1. Just a Matter of Time (Sonny James)
2. Week in a Country Jail (Tom T. Hall)
3. Brown Eyed Handsome Man (Waylon Jennings)
4. Honey Come Back (Glen Campbell)
5. Started to Stop Loving You (Conway Twitty)
6. One Minute Past Eternity (Jerry Lee Lewis)
7. Six White Horses (Tommy Cash)
8. I Hope So (Willie Nelson)
9. Nobody's Fool (Jim Reeves)
10. If I Were a Carpenter (Cash & Carter)

KFRD—Rosenberg, Texas

1. Fightin' Side of Me (Merle Haggard)
2. Once More with Feeling (Jerry Lee Lewis)
3. I'll See Him Through (Tammy Wynette)
4. Started to Stop Loving You (Conway Twitty)
5. Then He Touched Me (Jean Shepard)
6. Daddy, Come and Get Me (Dolly Parton)
7. Charlie Brown (Compton Brothers)
8. I've Been Everywhere (Lynn Anderson)
9. I'm a Lover (Skeeter Davis)
10. Rock Island Line (Johnny Cash)



Loretta Lynn
thanks everyone for making
"Loretta Lynn Month" the longest month
of the year. Seven successful weeks!
She thanks you the best way she knows how.

She sings.

"I KNOW HOW"

732637

Her New Release On
Decca Records
Land Of The Country Giants



record world Country Music Hollywood

By EDDIE BRIGGS

Capitol Records' George Lindsey, "Goober" on the CBS-TV "Mayberry RFD" series, accompanied by Buz Wilburn from the Capitol Tower in Hollywood, jetted to Fresno to headline a recent KEAP-sponsored "Fresno Tribute to Bob Wills." Lindsey sang his latest single, "My Home Town," told numerous jokes and won the admiration and hearts of over 1,000 central California country music fans. Program chief Chuck Wagon reports that approximately \$1,100 was raised for the former Fresno resident who is paralyzed and seriously ill in a Fort Worth, Texas, nursing home.

Three Fresno area night clubs cooperated in the giant tribute, Nashville West, DeMarquis and the legendary Fresno Barn. Proving that the much-loved Wills will never be forgotten, especially now, numerous well known artists and others on their way up volunteered their talents to insure a successful show. Joining "Goober" Lindsey was "The One Rose of Country Music," Rose Maddox who cut short her vacation at her Oregon ranch to perform. Rose was joined by brothers Fred and Friendly Henry. Others featured were the beloved Johnny Bond, star of Gene Autry's "Melody Ranch" TV show and prexy of the Academy of Country-Western Music in Hollywood; Dorsey "Tall Oak Tree" Burnette, Charlene Arthur, Mayf Nutter, Ronnie Sessions, the Anderson Five and former members of Bob's Texas Playboys, now residing in Fresno, fiddler Joe Holley, trumpeter Alex Brashers, Gene Barnard and Harley Huggins. They were joined for the night by Tommy Duncan's brother Glen, ex-Moon Mullican band member Richard Prine and Mel Ward. It was a sentimental re-union and had fans begging for more. Bob would have been thrilled if he could have seen his old gang in action again.

Joan Saueressig, PD of KZON-Santa Maria, Calif., created a lot of local interest with contest tied in with Wayside's Jack and Misty's "Tennessee Bird Walk" disk. Joan says they began to get drawings of birds, followed by a full-fledged contest involving listeners' own versions of what a Tennessee Bird should look like. Besides drawings, KZON received stuffed birds, birds made of yarn, wood, even sculptured birds! Youngest entrant was six and the oldest was 81. Local merchants donated prizes, and according to Joan it was a great success. By the way, KZON reads the column every week and are #1 in their market according to the latest ARB. Well done!

We don't have complete details yet, but a recent benefit for music promoter Rue Barclay and recording executive Woody Fleener of Sange & Sand Records, Hollywood, was held at Tommy Thomas' Palomino Club, North Hollywood, and raised over \$1,000 to help pay for Barclay and Fleener's medical expenses. According to fragmentary reports from southern California, the two music men were stabbed by hooligans posing as aspiring recording artists. The benefit was produced by Doye O'Dell and Bill Boyd with Corky Mayberry of KBBQ-Burbank and Boyd serving as emcees. Talent consisted of Tex Williams, Chapparral Brothers, Doye O'Dell, Johnny Bond, Billy Armstrong, the LaGarde Twins, the Canadian Sweethearts and the Tony Booth Palomino Club Band.

Sounds like Hank,
Looks like Hank,
Writes like Hank.

"MUD ON YOUR HANDS"

Is Hit Bound
b/w "A Cheater's Prayer"
HUB REYNOLDS

on
Hi-Lowe Records #1447

821 17th Avenue South
Nashville, Tennessee

Published by
Hank Williams, Jr. Music and Parlows Music

Georgia in Nashville

NASHVILLE — Starday-King patee Georgia Gibbs will be here soon to record a country LP.

Jones Joins Cash

NASHVILLE — Musicor's George Jones will trek to Music City April 2 to tape "The Johnny Cash Show."

The colorful Judy Lynn Show was a recent Hollywood visitor taping the syndicated Della Reese show. Judy's now at Harrah's-Reno 'till March 11 . . . Good pal Johnny Clayton and wife Darlene back home in Salt Lake City following a Far East-South Pacific tour entertaining American troops. Johnny is the new PD at 10,000 watt KRGO in Salt Lake. Johnny says fishing and country music are both good there . . . Rudy Hickman with E. Jimmy Key's Newkeys Music-Nashville high on Dave Dudley's newie on Mercury, "The Pool Shark." We are, too.

Nashville Report

(Continued from page 76)

Pride, two giants of the C/W field, guest on CBS-TV's "Hee Haw" Wednesday (25) . . . SESAC is providing the decorations for the Nashville chapter, NARAS' Grammy Awards banquet Wednesday, March 11. The decorations have been designed and decorated by Personal Touch of New York, and the local decorating is being co-ordinated by SESAC's local promotion chief Allene Brunner with aid of 30 girls from George Peabody College sororities. (Job requires about five hours). SESAC performed and contributed a similar service for the Country Music Association's awards dinner last October.

Elvis Presley opens three-day engagement at Houston's Live-stock Show & Rodeo Friday (27), to be followed by appearances by Charley Pride (March 2-3-4); Bobby Goldsboro (March 5) and "Hee Haw" co-hosts Roy Clark and Buck Owens (March 6-7) . . .

The Jim Reeves Fan Club of Great Britain has scheduled its second national convention March 28 in London during the Country Music Festival. President David Bussey has invited Jim's widow Mary to attend . . . Chart recording artist Tony Martin is going into the tailoring business. He and his L. A. haberdasher friend Mike Howard will open a chain of men's boutiques. Tony will design the clothes. First shops scheduled for Las Vegas, Puerto Rico, Nassau and Acapulco . . . French singer-writer Charles Aznavour, who records for Fred Foster's Monument label, says he has a system to keep his infant daughter Kathie quiet while he composes at home. She has a doll with a tape recording inside its mouth which says, "Shhh . . . Don't make any noise. Papa is working to earn money for us" . . . Jethro of Homer & Jethro says that people frequently come up to him and ask, "Aren't you Homer & Jethro?" . . . Glen Campbell's confession: "I'm really not from Delight, Ark. I was born in Billstown, but I always say Delight because it is the closest town that's on the map."

record world C&W Singles Publishers List

A GIRL WHO'LL SATISFY HER MAN (Champion, BMI)	57	NOBODY'S FOOL (Tuckahoe, BMI)	15
A LOVER'S QUESTION (Progressive-Eden, BMI)	45	NORTHEAST ARKANSAS MISSISSIPPI COUNTY BOOTLEGGERS (Tree, BMI)	22
A WEEK IN A COUNTRY JAIL (Newkeys, BMI)	9	OCCASIONAL WIFE (Hartack/Reneau, BMI)	30
ALL I HAVE TO DO IS DREAM (House of Bryant, BMI)	52	ONCE MORE WITH FEELING (Combine, BMI)	35
ANGEL OF THE MORNING (Blackwood, BMI)	49	ONCE MORE WITH FEELING (Campbell, BMI)	66
BABY BABY (Champion, BMI)	39	ONE MINUTE PAST ETERNITY (Hilo/Gold Dust, BMI)	13
BETTER DAYS FOR MAMA (Contention, SESAC)	62	PUT A LITTLE LOVE IN YOUR HEART (Unart, BMI)	48
BIG MAMA'S MEDICINE SHOW (Blue Book, BMI)	54	ROCK ISLAND LINE (Hi-Lo, BMI)	42
BROWN-EYED HANDSOME MAN (Arc, BMI)	18	RUNNING BARE (Yonah, BMI)	59
CHARLIE BROWN (Fyer, BMI)	37	SHE CHEATS ON ME (Acuff-Rose, BMI)	24
COUNTRY GIRL (Shelby Singleton, BMI)	25	SHE'LL BE HANGING 'ROUND SOMEWHERE (Sawgrass, BMI)	11
DADDY COME AND GET ME (Owepar, BMI)	32	SITTING IN ATLANTA STATION (Atlanta, ASCAP)	20
DON'T CRY DADDY (Gladys/BnB, ASCAP)	23	SIX WHITE HORSES (Peer Int'l, BMI)	36
FANCY (Shayne, ASCAP)	41	SOMETHING TO THINK ABOUT (Hank Williams, BMI)	27
FIGHTIN' SIDE OF ME (Blue Book, BMI)	4	TAKE A LETTER, MARIA (Four Star, BMI)	14
GET TOGETHER (Irving, BMI)	34	TENNESSEE BIRDWALK (Back Bay, BMI)	29
GOD PUT A RAINBOW IN THE CLOUDS (Fred Rose, BMI)	73	THAT'S WHEN SHE STARTED TO STOP LOVING YOU (Tree, BMI)	3
GOODBYE CRUEL WORLD, I'M LEAVING FOR THE MOON (Pelton, BMI)	74	THE CHICAGO STORY (Newkeys, BMI)	47
HELLO, I'M A JUKE BOX (Newkeys, BMI)	7	THE GOLDEN ROCKET (Hill & Range, BMI)	44
HERE'S A TOAST TO MAMA (Blue Book, BMI)	46	THE SUN'S GOTTA SHINE (Contention, SESAC)	38
HONKY COME BACK (Jobete, BMI)	2	THE WHOLE WORLD IS HOLDING HANDS (Blue Book, BMI)	51
HONKY TONK WOMEN (Gideon, BMI)	72	THEN HE TOUCHED ME (Gallico, BMI)	8
HUSBAND HUNTING (Greenback, BMI)	60	THEN SHE'S A LOVER (Russell-Cason, ASCAP)	28
IF I WERE A CARPENTER (Faithful Virtue, BMI)	10	THERE'S A STORY (GOIN' ROUND) (Acuff-Rose, BMI)	16
IF IT'S ALL THE SAME TO YOU (Moss Rose, BMI)	53	THINKING ABOUT YOU BABE (Wilderness, BMI)	19
I'LL MAKE AMENDS (Lowery, BMI)	12	TILL I CAN'T TAKE IT ANY MORE (Eden, BMI)	71
I'LL SEE HIM THROUGH (Al Galico, BMI)	6	THIRD WORLD (Melrose, ASCAP)	63
I'M A LOVER (NOT A FIGHTER) (Crestmoor, BMI)	17	TOM CRFFN COUNTY FAIR (Combine, BMI)	75
IT'S JUST A MATTER OF TIME (Eden, BMI)	1	TOMORROW IS FOREVER (Owepar, BMI)	50
I'VE BEEN EVERYWHERE (Hill & Range, BMI)	43	TRUCK DRIVER'S LAMENT (Yonah, BMI)	68
LITTLE JOHNNY FROM DOWN THE STREET (Sure-Fire, BMI)	26	WABASH CANNON BALL (Peer Int'l, BMI)	33
LORD IS THAT ME (Blue Crest, BMI)	67	WELFARE CADILLAC (Bullfighter Music, BMI)	5
LOVE IS NOT FOR ME (Tree, BMI)	69	WE'RE GONNA GET TOGETHER (Blue Book, BMI)	61
MAMA, COME 'N' GET YOUR BABY BOY (Viva, BMI)	64	WHO WILL THE NEXT FOOL BE? (Knox, BMI)	65
MAMA, I WON'T BE WEARING A RING (Hill & Range/Blue Crest, BMI)	55	WINGS UPON YOUR HORNS (Sure Fire, BMI)	31
MISS YOU (Wandering Acres, SESAC)	70	WISH I DIDN'T HAVE TO MISS YOU (Tree, BMI)	40
MY ELUSIVE DREAMS (Tree, BMI)	58	YOUR HUSBAND, MY WIFE (Pocket Full of Tunes/Jilbern, BMI)	21
MY WOMAN, MY WOMAN, MY WIFE (Mariposa, BMI)	56		

record world Top C&W Singles

This Wk. Feb. 28	Last Wk. Feb. 21	Wks. on Chart	This Wk. Feb. 28	Last Wk. Feb. 21	Wks. on Chart
1	2	9	39	30	19
2	5	5	40	28	16
3	1	9	41	22	12
4	18	5	42	46	3
5	7	11	43	52	4
6	20	7	44	45	18
7	9	14	46	49	8
8	15	9	47	54	5
9	3	13	55	55	5
11	16	8	49	50	5
12	12	4	50	57	3
13	4	14	51	24	9
14	8	11	52	59	2
15	6	14	53	42	17
16	19	14	54	60	5
17	14	13	55	58	3
18	11	15	63	63	2
19	10	13	57	65	3
20	21	10	58	62	3
21	23	8	59	61	3
22	32	7	60	64	4
23	13	11	61	72	2
24	27	10	62	66	2
25	34	9	63	67	2
26	31	4	64	69	2
27	29	9	65	70	2
36	36	5	66	73	2
29	48	5	67	(—)	1
30	43	4	68	68	4
31	25	16	69	(—)	1
32	37	7	70	75	2
33	38	3	71	71	3
34	35	9	72	(—)	1
35	44	3	73	(—)	1
36	26	16	74	74	3
37	41	5	75	(—)	1
38	40	10			

This view from
tomorrow
of yesterday
is a haunting
new single.

Today.

Lord Is That Me

732631

Written By:
Da las Frazier
Sange D. Shafer
Published By:
Bil e Crest Music, Inc.
505 Gallatan Road
Madison, Tenn. 37115

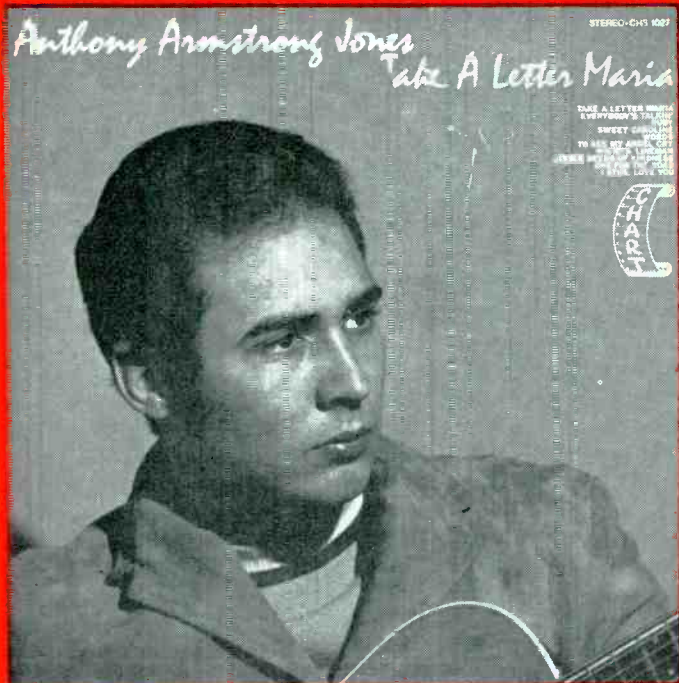


Jack Greene

DECCA RECORDS
LAND OF THE
COUNTRY GIANTS

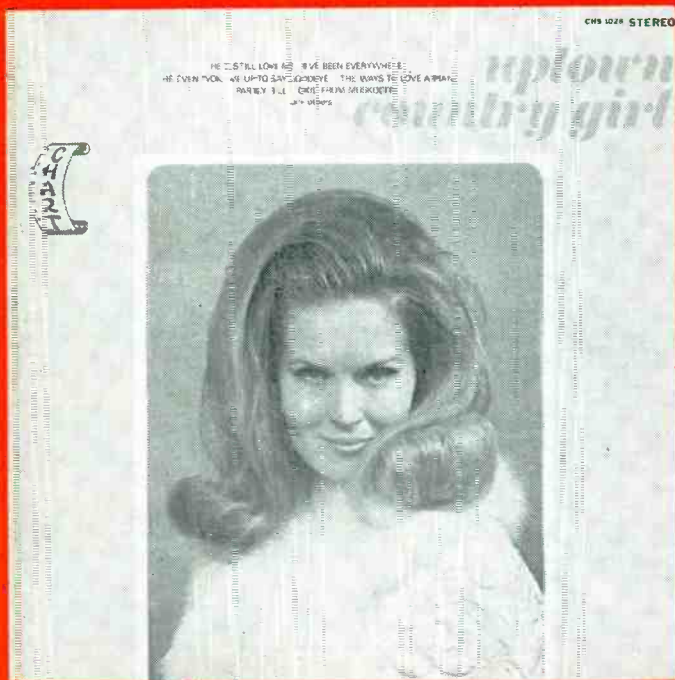
MOVE OVER L. P. CHART

HERE WE COME!



"TAKE A LETTER MARIA"
Anthony Armstrong Jones

CHS 1027



"UPTOWN COUNTRY GIRL"

Lynn Anderson CHS 1028

The Sounds
of the 70's
are on



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**ZaBach Hot
On Swamp Fire**

NEW YORK—Honorary mayor of Pound Ridge, N.Y., Florian ZaBach is having success with his new Swampfire LP, "Florian ZaBach with the Nashville Country Strings." The violinist, best known for his hits of "Hot Canary" and the "Syncopated Clock," is doing current material with backing provided by elements of the London Philharmonic on the album.



Florian ZaBach

He has been enjoying great popularity abroad and spends a good part of the year in England, France, South Africa, Australia and other exotic ports of call, he told Record World last week.

In the USA he has been appearing with symphony orchestras and will soon be performing in Las Vegas, Tahoe, and on the Ed Sullivan show.

An accomplished spin fisherman, he has written two books on the subject while pursuing his musical career. ZaBach plays a rare 1732 Guarnerius violin on such tunes as "Hey Jude," "The Look of Love," and "Born Free" on the album. Two electric violins, a new experience for ZaBach, are used on the album in keeping with the spirit of his modern material.

ZaBach sifted through many current tunes before selecting the right material for the LP. He felt that some songs depend on lyric so much that a violin lead would not be adequate. At the moment he is looking over more contemporary material for a second Swampfire LP. A single is also planned for future release.

Wayside Big Opening

Wayside Records has begun 1970 with three big records by Darrell McCall, Jack and Misty and Jimmy Snyder.

Busy Greene Month

NASHVILLE — The Jack Greene Show, featuring Jeannie Seely, Jimmy Dry and the Jolly Giants, has just completed its busiest month since inception in October.

Record World Top Country LP'S

This Wk. Feb. 28	Last Wk. Feb. 21		Wks. on Chart
1	1	BEST OF CHARLEY PRIDE RCA LSP 4223	19
2	2	STORY SONGS OF THE TRAINS & RIVERS Johnny Cash and the Tennessee Two—Sun 104	11
3	6	OKIE FROM MUSKOGEE Merle Haggard—Capitol ST 384	5
4	3	TALL DARK STRANGER Buck Owens—Capitol ST 212	35
5	11	FROM MEMPHIS TO VEGAS Elvis Presley—RCA LSP 6020	13
6	7	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	36
7	4	PORTRAIT OF MERLE HAGGARD Capitol ST 319	18
8	5	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	28
9	19	TRY A LITTLE KINDNESS Glen Campbell—Capitol SW 389	3
10	8	LIVE Glen Campbell—Capitol STPE 268	23
11	12	THE EVERLOVIN' SOUL OF ROY CLARK Dot DLP 25972	8
12	15	SHOWTIME Johnny Cash and the Tennessee Two—Sun 106	9
13	9	SONGS THAT MADE COUNTRY GIRLS FAMOUS Lynn Anderson—Chart CHS 1022	16
14	22	HELLO, I'M JOHNNY CASH Columbia—KCS 9943	3
15	10	TOGETHER Jerry Lee Lewis and Linda Gail Lewis—Smash SRS 47126	18
16	16	COUNTRY MOOG / SWITCHED ON NASHVILLE Athena 6003	11
17	20	JUST PLAIN CHARLEY C. PRIDE RCA LSP 4290	4
18	13	LIVE AT COBO HALL, DETROIT Hank Williams, Jr.—MGM SE 4644	18
19	14	MOVING ON Danny Davis and the Nashville Brass—RCA 4232	11
20	21	WINGS UPON YOUR HORNS Loretta Lynn—Decca DL 75163	5
21	24	BIG IN VEGAS Buck Owens—Capitol ST 413	3
22	27	WHERE GRASS WON'T GROW George Jones—Musicor 3181	2
23	28	SHE EVEN WOKE ME UP TO SAY GOODBYE Jerry Lee Lewis—Smash SRS 67128	2
24	25	BY SPECIAL REQUEST Chet Atkins and Hank Snow—RCA LSP 4254	4
25	17	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton—RCA LSP 4188	19
26	(—)	GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis—Sun 108	1
27	23	ORIGINAL GOLDEN HITS, VOLS. I & II Johnny Cash—Sun 100 101	23
28	30	WAYS TO LOVE A MAN Tammy Wynette—Epic BN 26519	2
29	(—)	WAYLON Waylon Jennings—RCA LSP 4260	1
30	29	WINE ME UP Faron Young—Mercury SR 61241	10

Breaking Pop
Everywhere

The Hottest
Record in
The Nation!

"TENNESSEE BIRD WALK"

Wayside #45-010

Written by:

JACK BLANCHARD

Produced by:

LITTLE RICHIE JOHNSON



JACK
BLANCHARD
&
MISTY
MORGAN

record world Country Singles Reviews

IS ANYBODY GOIN' TO SAN ANTONE (Tree, BMI)
THINGS ARE LOOKING UP (Pi-Gem, BMI)

CHARLEY PRIDE—RCA 47-9806.

On the road looking for a pick-up, Charley will get lots of picks. Earmarks of a smash.

MERRY-GO-ROUND WORLD (Wandering Acres, SESAC)
FOOL'S NIGHT OUT (Wandering Acres, SESAC)

WEBB PIERCE—Decca 32641.

Rack this one up as one of Webb's best releases. It's an easy-going lament with strings and heavy background voices.

FIRST NIGHT ON THE TOWN (Riverboat Music/Lomin Music, BMI)
IF I MAKE IT TO THE ALTAR (Riverboat Music/Lomin Music, BMI)
MAGGI & MARIE—Avenue South AS 517-1.

This lonesome recitation/song will have the juke box players crying in their beer.

IRMA JACKSON (Blue Book, BMI)
DON & ROSEMARIE (Pequod Music, ASCAP)

SMOKEY ROBERDS—Capitol 2754.

Glen Campbell's producer took a Merle Haggard song into the studio and came out with a winner on Smokey. Air this one for sure.

BILLY LOVE-BEADS, COLLEGE JOE AND OLD TENNESSEE (Green Grass Music, BMI)

WHITE COLLARS (Algee Music Corp., BMI)

PAUL RICHEY—Columbia 4-45102.

Billy Sherrill has done it again, the "super producer" has great material about races, war and America.

BAD CASE OF THE BLUES (Shelby Singleton Music, BMI)

LINDA MARTELL—Plantation PL-46.

Linda yodels like "the Singing Brakeman" on her new release. Be sure to save a place for the female Charley Pride.

DON'T LET ME DOWN (Maclen Music, BMI)
ROCKY TOP (House of Bryant, BMI)

DILLARD & CLARK—A&M 1165.

This is the best "down home" country release for the talented Coast bunch. Music Directors should never miss listening to a Dillard & Clark release; they're country to the bone.

IN THE LONLINESS OF THE CITY (Gallico Music, BMI)

NORRO WILSON—Smash S-2262.

Norro heads for Cajun country to try for a smash hit. It's up-tempo and Louisiana-flavored.

MY HEART WAS THE LAST ONE TO KNOW (Combine Music, BMI)
LINDA GAIL LEWIS—Smash S-2261.

What a tear-jerker! The "friends & neighbors" will love it to death. It's another from the "Boy Named Sue" cleffer Shel Silverstein and Kris Kristofferson.

DARLING DAYS (Blue Crest, BMI)

PRETEND YOU DON'T SEE ME (Matamoros Music, BMI)

BILLY WALKER—Monument Mn45-1189.

Billy left the string section at home this time. It's a good down-home offering with lots of steel guitar. Try it on for size.

I KNOW YOU'RE MARRIED BUT I LOVE YOU STILL (Lois, BMI)
MONEY, MARBLES AND CHALK (Lois, BMI)

RED SOVINE—Starday 889.

A country song that down home country fans will fall in love with in no time flat.

THAT'S THE WAY I SEE IT (Tree, BMI)
I'VE HEARD THAT SONG BEFORE (Tree, BMI)

JACK RENO—Dot 17340.

Here's a big one for Jack. It should work its way into country standarddom. Watch it.

Already the
Record of
The Year!

"CHICAGO STORY"

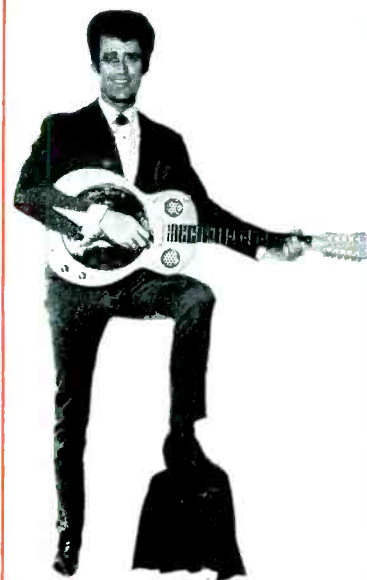
Wayside #45-009

Written by:

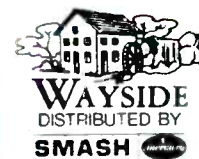
TOM T. HALL

Produced by:

LITTLE RICHIE JOHNSON



Jimmy
Snyder



Wayside
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Belen, New Mexico

(505) 864-7185

JOAN BAEZ One Day At A Time

VSD-79310
STEREO
VANGUARD



March 1970

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

*heading for the top
of the Charts!*

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