

RECORD WORLD

WHO IN THE WORLD

MAY 22, 1971

**Ampex and Big Tree Records
And an Artist Named Lobo
Have a Hit Record in "Me
And You and a Dog Named Boo,"
Jumping into the Top 10
This Week. At Right, Ampex
Director Jim Frey, Big Tree
Exec Doug Morris, Lobo, Big Tree
Exec Dick Vanderbilt. Story
On Ampex' Biggest Single To
Date Appears on Page 3.**



PICKS OF THE WEEK

SINGLES

GLADYS KNIGHT & THE PIPS, "I DON'T WANT TO DO WRONG" (Jobete, BMI). Fresh off their "If I Were Your Woman" smash, Gladys and the guys slow the pace somewhat for this soul outburst. Re title: they can't do wrong. B/w "Is There a Place (In His Heart for Me)" (Jobete, BMI). Soul S 35083 (Motown).



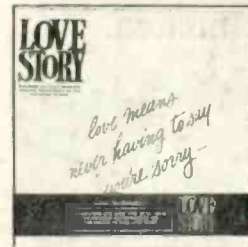
SLEEPERS

EDGAR WINTER'S WHITE TRASH, "WHERE WOULD I BE (WITHOUT YOU)" (Hierophant/Shucking & Jiving, BMI). Brother Edgar's new aggregation features Jerry La Croix and has turned out one of the best albums of this or any year. All their excitement is here, in capsule form. Sure shot. Epic 5-10740.



ALBUMS

ALI MACGRAW, FYAN O'NEAL, CAST, "LOVE STORY." To follow its hit "Love Story" music soundtrack, Paramount has released, on two records, most of the legendary dialogue from Erich Segal's historical best-selling novel and screenplay. Paramount PAS 7000.



VAN MORRISON, "CALL ME UP IN DREAMLAND" (Van Jan/WB, ASCAP). With Van now an established top 40 artist, how can this cut from his current album, which always sounded like a hit, miss? No way. Great stuff for radio play. Turn it up! B/w "Street Choir" (Van Jan/WB, ASCAP). Warner Bros. 7488.



LEE DORSEY, "TEARS, TEARS AND MORE TEARS" (Marsaint, BMI). Toussaint-Sehorn productions of Dorsey discs have clicked often in the past. This certainly won't be the last time. Right in his hit tradition, this one's funky and so fine. B/w "Occapella" (Marsaint, BMI). Spring 114 (Polydor).



TOM JONES, "SHE'S A LADY." Tom Jones keeps the smash albums coming with this one tagged onto the recent top single, "She's a Lady." New single, "Puppet Man," is included with "In Dreams," "Ebb Tide" and newies. Parrot XPAS 71046 (London).



THE GRASS ROOTS, "SOONER OR LATER" (Gary Zekley/Paris Brothers, ASCAP). There are few more consistent groups than this bunch. Here's one solidly in their hit groove. Ideal top 40 sound that sticks with you. A Steve Barri production with horn arrangement by Jimmie Haskell. Dunhill D-4279 (ABC).



DAVE AND ANSIL COLLINS "DOUBLE BARREL" (Interglobal, BMI). Currently topping the charts in Great Britain and liable to do the same this side of the Atlantic. Just the type of novelty number that could click for summer fun. Insanity reigns supreme on this inspired effort. Big Tree 115 (Ampex).



LEON RUSSELL AND THE SHELTER PEOPLE, "LEON RUSSELL AND THE SHELTER PEOPLE." Leon Russell and his Shelter people roll out the funk on this album, which already is getting heavy airplay. Russell wrote most of the tunes. Others by Dylan, Harrison. Shelter SW 8903 (Capitol).



ROBERTA FLACK & DONNY HATHAWAY, "YOU'VE GOT A FRIEND" (Screen Gems-Columbia, BMI). A combination that seemed inevitable proves unbeatable when matched with beautiful tune from the Carole King catalog. Can't miss across the board. B/w "Gone Away" (Camad, BMI). Atlantic 45-2808.



JAMES DARREN, "BRING ME DOWN SLOW" (Don Kirshner/ATV, BMI). One actor turned singer who achieved deserved success in the recording field has returned with a highly commercial sounding Sedaka-Greenfield tune. Top 40 and MCR must. B/w "More and More" (Don Kirshner/ATV, BMI). Kirshner 63-5013 (RCA).

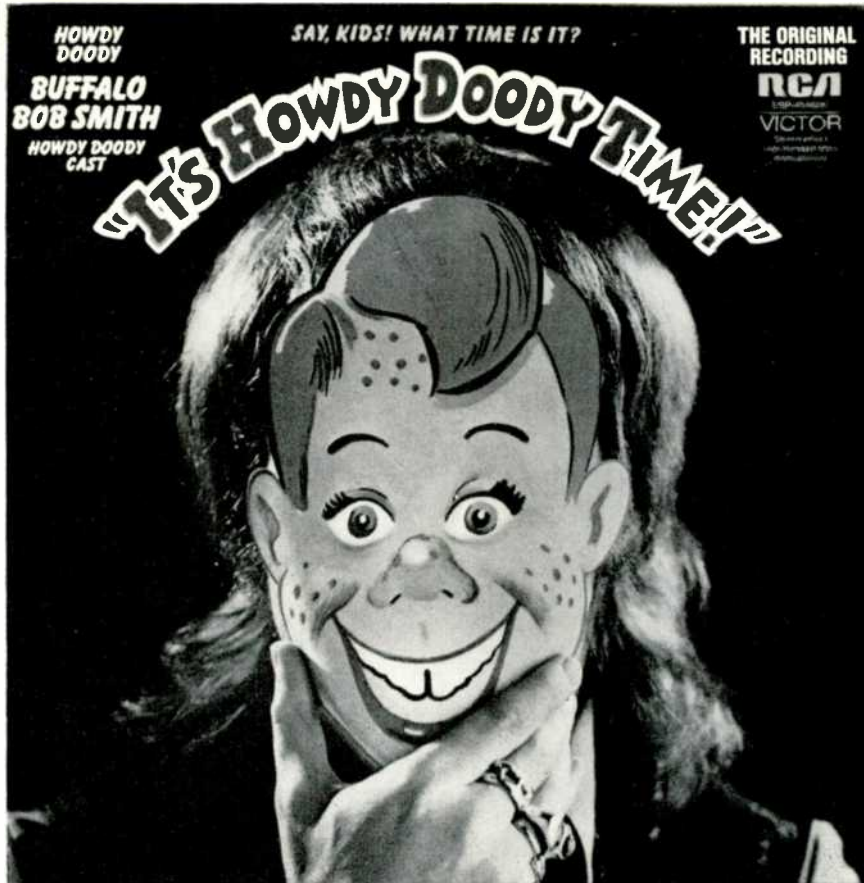


THE RASCALS, "PEACEFUL WORLD." The Rascals, re-organized by members Felix Cavaliere, mainstay songwriter, and Dino Danelli, bow on Columbia with a lush and idyllic two-record set. Buzz Feiten also appears. Columbia G 30462.



THE CUSTOM LABEL PROSPERITY

Special Section This Week



LSP-4546
 P8S-1758
 PK-1758

The one album
 for every alienated,
 spaced-out, disenfranchised,
 media-drenched, wrecked kid
 in America.

**THE PURE,
 ORIGINAL RECORDINGS**

Howdy Doody's no put-on.
 He's not really a piece of
 wooden nostalgia, either.

He's a symbol of innocence.
 The innocence kids of all ages thirst
 for today.

That's why the freaks are
 turning out en masse at Buffalo Bob's
 revival shows.

To rest. To laugh. To escape, if
 only for a few hours, society's strings.

These are the original
 Howdy Doody recordings from our
 vaults. We haven't hyped them up
 with "memorabilia," like some
 competitive Howdy Doody's.

This is the real thing.



The original Howdy Doody
 recordings are shipping now, with full
 advertising/merchandising support—
 including FM radio spots, underground
 print, and special local plans.

RCA
 Records
 and Tapes

Ampex Gets Hot With A Single Called 'Boo'

By GREGG GELLER

■ NEW YORK — There's an old expression that musicians use when everything is going right: when you're hot, you're hot. That's the phrase Jim Frey, Director of Ampex Records, used to describe the current state of affairs at 555 Madison Ave.

This week the label has the first top 10 record in its brief history with "Me and You and a Dog Named Boo" by Lobo on Ampex-distributed Big Tree Records checking in at number eight on the singles chart. The disc, recently added to the ultra-tight WABC, New York, playlist, is expected to be certified as a gold record in the near future.

Big Tree has been distributed by Ampex since last February. The first successful record to emerge from the collaboration was "One Night Stand" by the Magic Lanterns. Prior to joining with Ampex, Big Tree hit

with the Neighborhood's "Big Yellow Taxi." The young label is headed by Doug Morris and Dick Vanderbilt, who were formerly associated with Laurie Records.

Until the Lobo smash, Ampex' biggest hit record was "We Gotta Get You a Woman" by Runt, which scored as high as 17 on the singles chart. Runt, who is actually Todd Rundgren, is currently climbing the charts with his Ampex-distributed Bearsville recording of "Be Nice To Me." His second album, "Ballad of Todd Rundgren," was released last week.

From the outset, Ampex' staple has been its original cast recording, "Purlie." The album is currently over 600,000 in retail sales, and, reflecting the staying power of the highly successful Broadway show, still racks up 2,000 orders per week.

(Continued on page 51)

Bledsoe Exits UA Records

■ Ron Bledsoe, Vice President—Product, and Member of the Board of Directors of United Artists Records, Inc., has announced that effective June 1 he will resign from the organization.

The move was motivated by Bledsoe's desire for a deeper and more personal involvement in the creative aspects of the music business, such as publishing and producing.

Mike Stewart, President of United Artists Records, Inc., stated, "It is, of course, with deep regret that I accept Ron Bledsoe's resignation. However, I am pleased that Ron will continue his fruitful association with the company by producing and guiding the careers of certain key acts on the label."

Bledsoe joined Liberty Rec-

ords in 1965 as Executive assistant to then President, Alvin Bennett. During the past six years he has served in various major executive capacities with Liberty Records, then Liberty/UA Records, predecessors to the current UA Records firm. Bledsoe keyed the Liberty entry into the tape cartridge business, served as Director of Artists & Repertoire, Vice President in Charge of Corporate Development, President of Musical Isle of America, the company's rack and independent distribution arm, and was Executive Vice President and General Manager for Liberty/UA, Inc., before the label became United Artists Records.

In addition, Bledsoe produced discs for such major artists as Vikki Carr.

Steen Back in Distribution

■ WOBURN, MASS. — Cecil Steen announces the formation of a distributor outlet here called Records Etcetera, Inc.

Steen took over the Transcontinental Dist. Corp. in Woburn. The record lines being

distributed at this time are Bell and Ranwood. Additional lines are being negotiated. Steen will be assisted by his wife, Lee, in the operation of the new company.

A Thanks-giving For Bill Graham

By DAVE FINKLE

■ NEW YORK — Just before Thanksgiving for the past three years I received an invitation to the Fillmore East's Thanksgiving Dinner. I was never able to attend one, but I was always grateful for the thought.

It was these dinners that I remembered when Bill Graham announced his withdrawal from rock last week.

Everybody I heard discussing Graham spent a great deal of time questioning his motive.

Within the trade, which reacted with more cynicism than I would have expected, the remark I heard most frequently was "Well, he made his money and now he's getting out." Oh, sure, the skeptics either implied or said outrightly, he helped rock but he was getting plenty for himself.

Now, although I never knew Graham well—I suspect I'm just about the only regular concert reviewer in the business who has only been backstage at the Fillmore once—I have interviewed him on a couple occasions, and I recall not enjoying the conversations thoroughly, because Graham was not a man I found easy to warm to. He was and continues to be suspicious of the trades. I was, however, impressed by what I like to think was and is hard-nosed sincerity and I was also impressed by his credo—

"You have to give the public what you think they should want."

Graham is a man who has set up standards. What he thinks the public should want and what the public accepts or rejects might not jibe, but that is beside the point. He calls, by his credo, for participants in the contemporary music scene to develop some sense of taste, to be true to some value.

Sure, Bill Graham has made money from contemporary music, but why shouldn't he? Are the people who are scoring him for avarice refusing their paychecks this week?

Graham made money, but by throwing extravagant Thanksgiving Dinners, by opening his theaters time and again to charities he deemed worthy, he put himself in the position of not keeping all the money he made or making all the money he possibly could. Were those dinners, charities, those special treats for performers, just public relations gimmicks? Perhaps, to some extent, but public relations on a very personal level, public relations with a heart beating beneath them.

Everybody gives Christmas parties, but how many give Thanksgiving Dinners?

Well, Bill Graham probably won't give a Thanksgiving Dinner this year. I hope and trust that someone will invite him to one instead.

Menon Cap Industries President

■ HOLLYWOOD — The Board of Directors of Capitol Industries, Inc., announces that Bhaskar Menon was elected to succeed Stanley M. Gortikov as President and Chief Executive of Capitol Industries.

Menon joined Capitol on April 19 as President of Capitol Records, Inc., in which post he will continue. He will resign his former post of Executive Vice President of Capitol Industries, Inc.

The CI Board noted the significant contribution made to Capitol by Gortikov during his

11-year association with the company and advised that he has consented to continue to serve as a member of CI Board of Directors.

Menon came to Capitol from his post as a Senior International Executive of EMI London. The CI board noted that Menon's outstanding record of accomplishment at EMI, as well as the management abilities that he has demonstrated since joining Capitol, have eminently qualified him for the new responsibilities as President of Capitol Industries.

Cook Named MCA VP Corporate Affairs

■ HOLLYWOOD—In a further expansion and reorganization move, MCA Records, Inc., President J. K. ("Mike") Maitland announces the newly created post of VP in Charge of Corporate Affairs for the record companies and has appointed Lou Cook to the post.

Maitland stated that the new position is the result of nearly a year of internal structural study made by an independent engineering firm, and that it brings together many of the functions of other divisions within the organization as well as new ones.

Cook will be the company executive in charge of all corporate internal and external matters both domestically and internationally. Although he has had an extensive legal background, and in fact was one head of the MCA, Inc., law

department in New York, his functions will be predominantly business, not legal.

Although headquartering in the Universal Tower, Cook will also be traveling a great deal in this country and abroad and will be the main corporate executive in charge of all business aspects of the label's license operation. He has already assumed the new post and is currently in Europe meeting with licensees for the MCA labels — Uni, Kapp and Decca.

A native of Los Angeles, Cook was in private legal practice in Beverly Hills for several years before joining MCA, Inc. After his MCA legal assignment in New York in 1969, he returned to Los Angeles when Maitland assumed the presidency of the label and was its chief legal counsel.

Hussakowsky Stereo D Labels Eastern Sales, Promo Chief

■ Loren Becker, President of Stereo Dimension Records, has announced that Andy Hussakowsky now holds the post East Coast Sales and Promotion Manager for the label's Athena and Evolution labels.

Hussakowsky, under the direction of the label's National Sales and Promotion Director, Fred Edwards, will initiate and supervise marketing and promotion activities in the markets of Albany, Boston, Buffalo, Hartford, New York, Philadelphia

and Washington, D. C.

With the company for the last six months, Hussakowsky has been working in a regional promotion capacity, devoting his efforts to exposure of the label's increasing artists roster. Current releases include a first single by Canadian rock group Lighthouse titled "Hats Off to the Stranger," Gloria Loring's new single, "I Don't Want to Leave You Anymore," "Larry Santos' new single, "I Love You More Than Anything," as well as albums by Helen O'Connell, Miami-based Game and Toronto's Steel River on the Evolution label; and Martha Radclyffe on the Athena label.

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Andy Hussakowsky

Bell Records Signs Michel Legrand

■ NEW YORK — Larry Uttal, President of Bell Records, announces that international composer-conductor-pianist Michel Legrand has been signed to a long-term, world-wide producer and artist contract.

Legrand will help establish Bell in France, as well as in every major country where the multi-talented musician is known. Legrand, who received an Academy Award for "Windmills of Your Mind," has created scores for more than 50

films. Among his six Academy Award nominations are three for writing and conducting the score of "Umbrellas of Cherbourg" and for its popular song, "I Will Wait For You." The versatile Frenchman has recorded three LPs as a vocalist, composed a ballet, a piano concerto and other classical works, conducted major symphony orchestras in Europe, led the first modern jazz band to tour the Soviet Union and acted

(Continued on page 60)

Kleinhandler To New RCA Post

■ Joe Kleinhandler has been appointed Administrative Assistant to the Director of Commercial Sales, by RCA Records, announces Gene Settler, Director of Commercial Sales. The appointment is effective immediately.



In this newly created position, Mr. Kleinhandler will assist me in various sales and administration functions including working with the RCA Records field men and distributors, and establishing ever-better liaison between the home office, the distribution force and the factories," Settler said.

Kleinhandler joins RCA after having spent the past 15 years with CBS Records, where his most recent title was Assistant

(Continued on page 51)

Shaw WB Artist Coordinator

■ Russ Shaw has been appointed to the newly created post of Artist Relations Coordinator, Warner Bros./Reprise Records.

Shaw, who has been with Warner Bros./Reprise for the last three years, will be working with Bob Regehr, Director of Artist Relations for the label.

As a liaison between the record company and the artist and his management, Shaw will travel on special assignment with groups to coordinate their tour activities to

(Continued on page 51)



Russ Shaw

Thyret WB Asst. Sales Director

■ Russ Thyret has been named assistant to Ed Rosenblatt, Director of National Sales for Warner Bros. Records, Inc.

Thyret will work out of the

(Continued on page 60)



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A New Single By
**GRAHAM
NASH**

"CHICAGO"

"SIMPLE MAN"

Atlantic 2804 Produced by Graham Nash

From The Forthcoming LP
"Songs For Beginners"



Atlantic SD 7204

Direction: The Geffen Roberts Management Co.



BMI Canada Awards

■ TORONTO — Thirty-seven Canadian songwriters and 29 music publishers affiliated with BMI Canada Limited were honored at the Royal York Hotel here May 13 for contributions to Canadian music.

The writers and publishers of 38 tunes received Certificates of Honor following the third annual Awards' Dinner given by the performing right organization. BMI Canada collects and distributes royalties to 2,440 Canadian composers and 440 Canadian publishers.

During 1970, 15 Canadian hit tunes licensed by BMI Canada appeared on the major U.S. charts, nearly equalled the total number of Canadian songs to make their mark in the international market in all previous years. Writers and publishers of these award-winning songs saw their work reach the top of the Canadian charts from Victoria to St. John's.

Creators from Many Areas

The year 1970 made one more fact obvious: the creators of Canadian hit tunes are not necessarily located in major recording or business centers.

Representatives from Canadian broadcasting, the recording industry, music publishing, the film industry and the Canadian Radio-Television Commission attended the reception and dinner. William Harold Moon, General Manager of BMI Canada introduced Edward M. Cramer, president of BMI Canada, and master of ceremonies for the evening was Jack Curran, host of the "In Town" talk show from CFCF-TV, Montreal. Following the announcement of each award winner the hit song was played while the writer and published accepted their awards.

WB Appoints Ballantine

■ Ed Rosenblatt, Director of National Sales for Warner Bros. Records, Inc., has announced that Greg Ballantine has been named District Sales Manager.

Ballantine will work out of the Chicago branch and will be responsible for the label's sales activities in that city as well as Minneapolis, St. Louis, Dallas, Houston and New Orleans. He comes to Warner Bros. from London Records where he spent the last two and a half years as District Sales Manager working out of Detroit.

The Awards:

A TOI (Ton Nom)—Alain Robert, Les Editions Deleo.

AMERICAN WOMAN—Randy Bachman/Burton Cummings/Jim Kale/Gary Peterson, Expressions Music/Cirrus Music.

AS THE YEARS GO BY—Pierre Senecal, Makbatan Music/Blackwood Music (Canada) Ltd.

THE BALLAD OF MUK-TUK ANNIE—Bob Ruzicka, Pet-Mac Publishing.

LE BATEAU DU BONHEUR — Terry Jacks, Gone Fishin' Music Limited.

THE CALL — Gene MacLellan, Beechwood Music of Canada.

THE CHANT—Ron "Skip" Prokop/Paul Hoffert, Mediatrix.

COUNTRYFIED—Dick Damron, Beechwood Music of Canada.

CRAZY JANE — Tom Northcott, Vancouver Music Publishing Company.

THE FACE OF THE SUN — Anthony Green/Barry Stragg, Greenstagg Publishing Co.

GIVE US ONE MORE CHANCE — Michel Pagliaro, Summerlea Music Limited/Lapapala Music.

GOIN' DOWN THE ROAD — Bruce Cockburn.

GOIN' TO THE COUNTRY — Bruce Cockburn, Bytown Music Ltd.

HAND ME DOWN WORLD—Kurt Winter, Sunspot Music/Expressions Music.

HELLO MELINDA GOODBYE — Les Emmerson, Arelee Music.

HEY, THAT'S NO WAY TO SAY GOOD-BYE — Leonard Cohen, Stranger Music Inc.

IF YOU'RE LOOKIN' — Ian Thomas, Dunbar Music Canada.

IL Y A SI LONGTEMPS—Pat di Stasio, Les Editions Modeles Ent'g.

I'M GONNA CAPTURE YOU — Terry Jacks, Gone Fishin' Music Limited.

INRIANA WANTS ME—R. Dean Taylor, (Jobete Music Co. Inc.).

J'AI MARCHE POUR UNE NATION—Michel Pagliaro, Oensta Music.

JUST BIDIN' MY TIME—Gene MacLellan, Beechwood Music of Canada.

LUCRETIA MACEVIL—(David Clayton Thomas), Bay Music Company Ltd.

MAN THAT'S COFFEE — Terry Bush, (Irving Music Inc.).

MORNING, NOON AND NIGHTTIME TOO—Brian Browne, Beechwood Music of Canada.

MY SONG FOR YOU — Larry Mercey, Mercey Brothers Publishing Co.

NO SUGAR TONIGHT — Randy Bachman, Friends of Mine Ltd./Cirrus Music.

ODE TO SUBURBIA—Bob Smith, Pet-Mac Publishing.

ONLY YOU KNOW AND I KNOW — David Mason, (Irving Music Inc.).

SASKATCHEWAN—Jim Roberts, Beechwood Music of Canada.

SI TU VEUX ME GARDER — Jean Fortier, Les Editions de l'Herbe.

SING HIGH SING LOW — Brent Titcomb, Open Hand Publishing.

SNOWBIRD — Gene MacLellan, Beechwood Music of Canada.

SOLO FLIGHT — Mike McQueen, Sunspot Music.

THE SONG SINGER — Rick Neufeld, Laurentian Music Limited.

STOP, (WAIT A MINUTE) — Richard Wamil/Verne MacDonald, Sunspot Music.

TEN POUND NOTE—Jay Telfer, Belsize Park Music.

Brackets indicate Broadcast Music, Inc. affiliate.

Kerr Becomes All Platinum Executive VP

■ ENGLEWOOD, N.J.—George Kerr has been named Executive President of All Platinum Records, as announced by the company's President, Mrs. Sylvia Robinson.

Kerr had been a songwriter and record producer for Motown Records, a period that covered two years. He left Motown to become an independent producer and wound up heading his own publishing firm. His company housed such hits as "Hypnotize" and "What Have I Done to Make You Mad," by Linda Jones; "I'll Be Sweeter Tomorrow" and "Look Over Your Shoulder" by the

Morris Heads RCA R & B Promo

■ NEW YORK—George Morris has been appointed Manager, National R & B Promotion, RCA Records. The announcement was made by Frank Mancini, RCA's Director, Promotion.

Mancini noted that: "George will work in a very important



George Morris

area for us. Part of his responsibilities will be to direct and assist our field forces in the promotion of our R & B Product and Artists. He will also work directly with the radio stations. Morris' appointment is a very important one for RCA, and is only the beginning of our overall strengthening of our position in the R & B market."

Attended Pace

Morris attended Pace College from 1956 to 1958. A native of New York, he comes to RCA from Hot Wax Records where he served as National Promotion Director for a year. Previous to that he was National Promotion Director for R & B product with ABC Records.

Jagger A Bridegroom In St. Tropez

■ ST. TROPEZ—Rolling Stone Mick Jagger and Bianca Perez Morena de Macias of Nicaragua were married (12) in this small resort town on the Southern coast of France. The ceremony took place at the mayor's office at City Hall. Beatles' Paul McCartney and Ringo Starr were among the well-wishers.

O-Jays.

Kerr joined All Platinum one year ago as A&R Director, where he teamed with Mrs. Robinson to produce such current R&B hits as "I'll Erase Away Your Pain," and "Stay with Me Forever."

Pomeranz at Gaslight II

■ NEW YORK—David Pomeranz, new Decca artist, has completed a tour of the midwest and will be headlining at Gaslight II on May 19-24.

Audiofidelity Names New VP

■ NEW YORK—Audiofidelity Enterprises, Inc., has named Mark Burdeen Vice-President for Sales and Promotion, Midwest Region.

Company President Herman D. Gimbel described it as a first step in putting into effect reorganization plans formulated when the board of directors of the publicly-owned firm recently approved the change to its present name.

The company, established in the early 1930's and noted for having pioneered in stereo recording, was previously known as Audio Fidelity Records, Inc. The new corporate name emphasizes its diversification—the Audiofidelity complex now includes three record labels and an artist management company, with further acquisition and expansion moves currently being contemplated.

The restructuring calls for a total of three regional vice-presidents. Present plans are for Gimbel (who operated his own distribution firm and headed sales at other labels prior to taking over the reins at Audiofidelity) to double as the company's Sales Manager and as chief of the Audio Fidelity label.

Ford Re-ups at Cap

■ Tennessee Ernie Ford has signed a new five-year deal with Capitol Records. New contract will take him through 27 years of recording and all of it with Capitol, where he first recorded "Milk 'Em in the Morning Blues."

McBrien M'media East A&R Director

■ NEW YORK — Rod McBrien has been named Director of East Coast A&R for Metro-media Records.

McBrien comes to Metro-media following a career as an independent producer, recording engineer and songwriter. He has been associated with numerous hit recordings in the past, and will now be concentrating his multiple talents on all forthcoming metro-media product.



Rod McBrien

BAD MANORS · CROWBAR

Bad Manors (Crowbar's Golden Hits Vol. 1)
PAS 6007

CROWBAR'S FIRST ALBUM IS A GOLD ALBUM

If a country ever had a favorite son rock and roll band, it's Canada and Crowbar. Six fine musicians with almost 100 years of rock and roll playing behind them.

"Kelly Jay is a rotund piano basher with a voice he stores in a coal bucket. The rest of the band are seasoned musicians: their playing doesn't fray even when they rasp." John Haycock, The Windsor Star

"When you hear Bad Manors, you can instantly tell that these players are honest, dues paid dudes. They play for fun, but also for keeps," Ritchie Yorke, Circus

"This is rock and blues as it should be—as you and I remember it from the old days. Infectious, happy, loud as hell and catchy. Laughing music, even when it's crying to beat blazes on the inside." Bryan Hay, Beetle

"These boys spent all that time...as Ronnie Hawkins' band. Well, it shows. They're colossally tight. have a totally exciting sense of presentation that comes across on wax." Dave Marsh, Creem

"There is no way you can feel blue if you've got someone playing good time music like this." Larry Schneider, San Diego Door

"Bad Manors" is a 150 year old Canadian homestead, the home of Crowbar as well as the name of their first album.

Containing Crowbar's #1 Hit single in Canada
"O What A Feeling"
PAA.0078

Now Available On Paramount Records



Paramount keeps on truckin'





DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

■ This page will be devoted each week to your opinions. We welcome letters on all subjects pertinent to our industry. There may be a time when your thoughts differ from ours editorially. You are welcome to express them here.

Rock Attorneys Speak Out

By RON BARON

■ HOLLYWOOD—The rock attorney often has to play it by ear when it comes to tested music cases on the books to which he can refer. The reason being there just aren't very many on the books; most music cases remain unprecedented because so many are settled out of court.

Attorney Jerry Panter opines, "About 95% of the time music cases are settled out of court and the remaining 5% who go to court never go any further than the lower courts so that there is no body of decisions rendered by Appellate courts."

Another Los Angeles lawyer, Walter Hurst, lecturer and author of many music reference books, said, "It's a good thing that such cases are settled out of court because who can trust a judge to be responsible for a technical decision which music cases warrant?"

Lee Weisel, an attorney who started his own management firm to represent the Iron Butterfly, commented, "Music law is full of ambiguities because there are few case laws and, besides, everyone realizes what a folly it is to go to court." It appears a safe observation to say that the music industry moves with such expediency that no one can afford the time which legal action entails.

'Infinite Number of Problems'

Weisel, who became a full-time manager, recently said it is too cumbersome to maintain both a law practice and the imbroglgio of problems which management supplies. He thinks music is fun and profitable, while law is plodding and repetitive. Though, he mused, "It's not as earth-shaking as winning a constitutional case." But sometimes music and the topical problems connected with it can indeed be earth-shaking. Problems like record contracts, failure of groups to appear in concert, minors, the name of a group and its possession, the manager, drugs, and piracy. There are an infinite number of problems without orthodox solutions."

Here in "Dialogue" with the help of a few legal proficientes we shall endeavor to solve or at least allude to some solutions.

On the subject of record contracts, it seems to be the general consensus that the problem here lies in understanding provisions in these contracts which call for deductions in artists royalties.

Here attorney Al Schesinger, who also manages the group Bread, stated, "The difficult part is contract interpretation. Knowing about reductions for LP jackets and so forth. These discrepancies often account for hundreds of thousands of dollars on hit artists."

Lawyer Weisel feels that "An artist very often gets murdered in the area of cash flow; or charges against royalties. The reason is vague language. It is recognizing these traps which becomes the start in expelling them."

Because the music industry is fun and profitable and a modus operandi fo rearly retirement, it is not unusual for any attorney to move into music law (since specialization in law is becoming more and more the tradition) and from there segue into management. It is being done. Should it be?

Manager, Lawyer Separate Entities?

Walter Hurst believes that the manager and the lawyer should remain separate entities. He felt their tenets are very much different in that "the manager is the business man with the attitude 'What can you get for Mr. Merchandise?' While the lawyer is more the professional man." He also noted, "When there is a union of these two professions and when it doesn't work out, the artist is even more at the mercy of the client."

Lee Weisel, who has come to realize this conflict, has with

his partner Shelly Krechman added a prerequisite to the signing of his artists saying that a client must now have both an attorney and a business manager. He pointed out that "We are now in the second and third generation of rock and roll. The kids have been around. They are hip to publishing and values. This is the very reason that to adeptly protect their own interests they should have their own attorney-at-law."

Sometimes the marriage of law and management do work. Certainly for Al Schesinger it has been a satisfying combination. This satisfaction is mutually shared by his group, Bread. Schesinger recalls how he had felt a bit squeamish over his initial decision to merge interests. He admits, "It was a substantial step and it required soul-searching. But who is really better qualified than a lawyer practicing music law? When you think of what an attorney does, when he advises clients and renders legal services he really crosses over into management."

Hurst indicates that one of the favorable things in this sort of situation is the summit of trust to be built, for after all a lawyer is the most professional man in the industry. "He has a million-dollar trust to live up to whereas a manager has no such onus to worry about."

Another manager/lawyer who has never encountered a conflict of interest is Con Merten, manager of Cherokee (formerly the Robbs). This association has been 10 years now and there have never been any problems.

Other pros in this controversy happen to be the fact that rather than dual expenditures to the artist, the lawyer/manager is all under one roof.

'Responsibility To Be There'

Hurst objects to the manager/lawyer who travels with his acts. He says that if the attorney has other clients, "he has a responsibility to them to be there when they call, because clients always expect an instant answer. It's sort of an emotional reinforcement similar to the bedside manner of a doctor." As a solution for the attorney/manager who must accompany his artist, "he should definitely have law associates to service his other clients."

Another solution: Schesinger just stays home and coordinates everything from his law offices.

What's in a name? A lot of capital, if it's the name of an act. Protection of the name and rights to it have been dealt with in many varied ways. The mode seems to be forming a corporation. The Iron Butterfly are a corporation. Bread is also a corporation. This offers many advantages, mainly that all income poured into it goes into a common pot. Lee Weisel sees it as "A tax benefit, pension, liability shield and protecting the members' names." Jerry Panter adds, "You also tend to isolate yourself from personal liability."

Walter Hurst further mentioned that "by keeping stock in the corporation, a member of an act can send someone else on the road on a flat fee and still make money." He also views it as a good security when a group is suffering a dry spell.

Usually a name belongs to the leader of the group unless otherwise stated in contract or corporate papers. The right to a name is as important as the act itself. After promotion and X amount of dollars have been invested in the act, the name actually becomes the utility. A proposal from Jerry Panter to end discrepancy over the right of a group name is for the record company to assign the name and own it since they are the ones subsidizing most of the cost.

Another issue here is the longevity of an act and its name. Walter Hurst feels that groups sometimes disband too early. Even if they have had one hit in five years, their name is still

(Continued on page 10)

Tel. 543-2442



Eastfield Mall
Springfield, Mass. 01129

April 15, 1971

Lou Dennis
c/o Warner Brothers Records
488 Madison Avenue
New York, New York

Dear Lou:

I was sitting at my desk the other day, doing my routine paper work, and thought to myself "It sure has been a long time since I've written my buddy Lou Dennis a letter" so here it is. And at such an appropriate time! To comment and compliment on the Warner Brothers/Reprise April release.

Maybe this is a case of being prejudicial but I doubt it. Can't you guys ever put out a bad record on the market? It just seems to me that you can't. For example as a lead off, "Cheapo Cheapo Productions Presents Real Live John Sebastian" has to be one of the finest live albums I've ever listened to (and as a rule, I do not like live performances). Taking second, "Stoneground", is a super heavy album put together so very well. Turley Richard's "Expressions" surpasses his first album by a mile. Tracy Nelson and Mother Earth with "Bring Me Home" is their finest album. Tracy Nelson makes the group outstanding. Russ Giguere's "Hexagram 16" is out of sight but that could be because the Association has always been my favorite group.

And my two favorites for the month are "City Of Gold" by Pearls Before Swine, a super album backed with some great material. And Last But Not Best "THE DOOBIE BROTHERS"! I was stunned by this one. Such a great composition of songs on one record.

Just for information sake, breaking down our LP sales in the month of March, Warner Brothers/Reprise came in first with 25% of the entire sales. Not bad, huh?

May in Music City will be "Warner Brothers/Reprise" month. We will be featuring all the stars and their posters for in-store promotion. And as soon as everything is all set up, Lou, I'll send you some pictures of our displays that will blow your mind.

Keep up the good work, Lou, take care, and keep in touch.

Yours truly,

A handwritten signature in cursive script, appearing to read "Harry".



MARKETING

• SALES PROMOTION • ADVERTISING • PACKAGING • DISPLAY •

Jobete Cramming For Educational Action

■ The sweet sound of success that has become the trademark of Jobete Music Company on the pop charts is now being duplicated in the educational market.

Robert L. Gordy, Vice President and General Manager of Jobete (BMI) and Stein and Van Stock (ASCAP), Motown affiliates, reports that the publishers' initial probe into the educational field created such a demand, with every single educational publication sold out on its first printing, that a whole new series is being launched.

Jobete's print program is a joint venture with Belwin Mills.

"When the Columbus Ohio School board purchased almost 1,000 copies of a choral arrangement of 'For Once in My Life,'" Gordy said, "I knew that our music was on its way toward gaining stable recognition in the broad educational market." He pointed out that Columbus is used by many national research organizations as the typical city in the United States.

Expansion Program

Jobete's educational print program will keep its copyrights active by making them attractive to students, professional musicians etc. It is an integral part of an overall expansion program being implemented at Jobete and Stein and Van Stock to create new and imaginative markets for its copyrights.

Gordy pointed out that educators today are more aware than ever before in our country's history of the needs of young people, including music which has become one of their chief forms of communication. Students enjoy performing contemporary music and this marks the first time that the sound and style of the Jobete catalogue is being made available in quantity to the educational market.

"Music instructors recognize the quality of our songs and our writers," Gordy said, "which of course is one of the main reasons why every one of our efforts in this field is now in reprint."

With Jobete's major move into the educational market, it means that school bands and

choral groups will have the sound of today arranged specifically for them.

Presentation Developed

For instance, a full-scale half-time presentation at athletic events has been developed called "The Sound of Young America." It traces via music for marching bands the Motown Sounds from its 10-year catalogue of hit tunes. This package represents, Gordy feels, an attractive presentation geared to the half-time shows at football games throughout the country. He emphasized that it is *relevant* to the people and the times instead of just another musical theme for half-time enjoyment.

The new Jobete and Stein and Van Stock program covers:

- Easy piano, with arrangements by David Carr Glover designed for children's lessons.

- Band arrangements for both marching and stage bands. Arrangements are by John Cavas.

- Orchestral arrangements, including a concert arrangement of "For Once In My Life."

- Choral music, including arrangements of numerous No. 1 hits of the past few years. A special choral director's kit has been prepared.

Some of the Jobete and Stein and Van Stock songs featured in the various educational presentations include "Reach Out, I'll Be There"; "Heaven Help Us All"; "Honey Come Back"; "Never Can Say Goodbye"; "Everything That's Good About You"; "My Cherie Amour"; "You've Made Me So Very Happy"; "I Hear a Symphony"; "Mama's Pearl"; "My World is Empty Without You"; "The Happening"; and many other top contemporary tunes.

Working very closely with Gordy on this undertaking are Belwin's President, Martin Winkler, and Robert Silverman, Belwin's Director of Popular Printed Music.

Record 6-Month Kinney Income

■ NEW YORK—Record net income was reported last week by Kinney Services, Inc., for the six-month period ended March 31, 1971.

Net income per Common and Common equivalent share for the six months increased to \$1.10, from \$1.02 a year earlier. Fully diluted net income per share was \$1.01, up from \$.93 a year earlier.

Net income for the six-month period ended March 31, 1971, was \$20,365,000 as compared with \$17,975,000 a year before.

The second quarter net income per Common and Common equivalent share increased to \$.55 from \$.52 a year earlier.

Revenue reached \$289,206,000 for the six months as compared with \$247,385,000 in the same period a year earlier.

Syndicators Need Top 40

■ HUNTINGTON, W. VA. — Relay Productions of this city needs top 40 product for airing on the 224 stations now carrying the interdenominational religious spots, "Lifetime" and "What's It All About."

Record manufacturers are asked to mail top 40 releases to Relay Productions at 774 Eastwood Drive, Huntington, West Va. 25705.

Silk at CTI

■ NEW YORK—The appointment of Stan Silk to Director of Production, Orders and Service Operations, for CTI Records has been announced by Vic Chirumbolo, Director of Marketing.

Silk has come to CTI with over 20 years experience in the recording industry. He was most recently associated with ABC/Dunhill Records, where he served as National Production Manager.

DIALOGUE

(Continued from page 8)

important and can usher them into clubs where perhaps as a minor they could never play before.

What about the recording problem of acts failing to show up for one-nighters? A case like this can practically destroy the reputation of the concert promoter. Again, cases are usually settled out of court, an assessment is made and that's that. Panter remarked, "Unfortunately in this society compensation is usually money regardless of whether the loss happens to be a name, reputation or a leg."

Panter submits the performance bond (put down by the act) as becoming a solution to these difficulties.

Hurst contends, "This sort of thing is the importance of the manager and road manager to properly baby-sit groups. Equipment managers should be hired for their knowledge of equipment, not of securing liquor and other products."

The subject of minors has been generally concluded as being a problem which only requires a closer investigation before the signing of contracts. Also the contracts should be taken to court for approval.

Until there are more defined remedies one may look towards Record World, seminars, courses, copywriting bulletins on cases and other reports furnished by ASCAP and BMI. Most of the universities offer seminars in entertainment law.

Right now it is trial and error, but this is rapidly changing. It has to change only because there are so many people moving into this all-important leisure time field.

Whether the rock attorney is a longhair or super-straight. Whether he wears jeans or whether he wears a suit, whether he studies under a strobe of a China base lamp, whether his study offers brandy or organic juice he still must come vis-a-vis with the snowballing problems that our fair music industry perpetually provide. As time ensues there will be more understanding, more formal procedure and more case laws to consult.

RECORDS

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ROY HEAD—TMI ZS7 (CBS)
PUFF OF SMOKE (East/Memphis, BMI)
 Remember "Treat Her Right?" Same Roy Head here. First release from Steve Cropper's new label is dynamite that should explode up the charts.

SHIRLEY JO—Jas 323
TRUST EACH OTHER (Zebedee, BMI)
I LOVE YOU FOR SENTIMENTAL REASONS (Duchess, BMI)

In the grooves of this disc are the makings of a major soul star. Shirley Jo will be heard from again, hopefully often. What dynamic stuff. Wow!

RONNIE DYSON—Columbia 4-45387
WHEN YOU GET RIGHT DOWN TO IT (Screen Gems-Columbia, BMI)
SLEEPING SUN (Sleeping Sun, BMI)
 First outing with producer-arranger Stan Vincent finds Ronnie solidly in the R&B big ballad groove. Strongest since "Why Can't I Touch You?"

GREEN BULLFROG—Decca 32831
MY BABY LEFT ME (Elvis Presley, BMI)
LOVIN' YOU IS GOOD FOR ME, BABY (Screen Gems-Columbia, BMI)
 British heavies make their single bow with the Big Boy Crudup rouser that was one of Elvis' earliest. Catch nifty piano towards finish.

THE FLAME—Brother D45-3501 (Starday-King)
ANOTHER DAY LIKE HEAVEN (Brother-Fatchap, BMI)
 South African group produced by Beach Boy Carl Wilson makes pop-rock sounds not dissimilar to middle-period Beatles. Great top 40 stuff.

EUGENE McDANIELS—Atlantic 45-2805
TELL ME MR. PRESIDENT (Cotillion, BMI)
 The Left Rev. McD addresses this to Mr. Nixon. Strong stuff that some will find debatable, but many will agree with 100 per cent. Right on.

P-NUT GALLERY—Buddah BDA-239
DO YOU KNOW WHAT TIME IT IS? (Kama Sutra, BMI)
 With the Howdy Doody revival in full swing, this one was inevitable. Sprightly song brings back fond memories of early years in front of the boob tube.

THE LETTERMEN—Capitol P-3098
FEELINGS (Screen Gems-Columbia, BMI)
 Ever popular pop trio are as solidly in the MOR mode as ever with this lovely Mann-Weil tune. Sounds somewhat Simon & Garfunkelish.

TOM HARTMAN—Bell 998
SUNSHINE WOMAN (DarJen, BMI)
A LITTLE MORE (DarJen, BMI)
 New man on the scene makes rock & roll of the hard and heavy variety. Stuff that top 40s and progressives alike can go for. Exciting!

THE FIVE SATINS—RCA 74-0478
DARK AT THE TOP OF MY HEART (Yorroy, BMI)
SUMMER IN NEW YORK (WANDER WITH THE WIND) (Yorroy, BMI)
 Long awaited return of the guy responsible for "I'll Remember (In the Still of the Night)." Two nice sides written by lead singer Freddie Parris.

JOHN HETHERINGTON—Uni 55284
CAN'T NOBODY SEE MY FACE (Gil, BMI)
NORTH WESTERN (Gil, BMI)
 Newcomer has come up with a pleasing pop sound that will appeal to the Neil Diamond crowd as his approach is much the same. Simple and nice.

PAT SHANNON—Amos AJB-163 (Bell)
LIAR (Mainstay, BMI)
SOMETHING'S COMIN' MY WAY (Ude-Ann, ASCAP)
 Incredible Dick Glasser production makes this powerful rocker stand out from the pack. Too good to miss. Should go directly to the top.

DORIS DUKE—Mankind 12002 (Nashboro)
IF SHE'S YOUR WIFE (WHO AM I) (Jerry Williams, BMI)
IT SURE WAS FUN (Jerry Williams/Excellorec, BMI)
 Soulstress is back with debut effort for Swamp Dogg's new label. Blue tale of woe has the makings of an R&B monster. Check it out.

B. B. KING—ABC-11302
HELP THE POOR (Noma, BMI)
LUCILLE'S GRANNY (Pamco-Sounds of Lucille, BMI)
 Nobody can match Riley King when it comes to wailing on his axe. Assisted by Taj Mahal, among other notables, on this instrumental, he gives Lucille a real workout.

B. B. KING—Kent KS 4549
LONG NIGHTS (Modern/Sounds of Lucille, BMI)
I'LL SURVIVE (Modern/Sounds of Lucille, BMI)
 This one dates from the bluesmaster's association with Joe Bihari long ago. The blues, however, are never out of date, and this one sounds good as ever.

THE CALIFORNIA EARTHQUAKE—
 United Artists SUA 50780
MY GOD AND I (Wits End, BMI)
 New group features the vocal ability of Roy Smith on this John Bucky Wilkin rouser. Shades of BST's David Clayton-Thomas in Smith. Good.

ALLEN TOUSSAINT—Scepter 12317
FROM A WHISPER TO A SCREAM (Marsaint, BMI)
 Legendary producer has turned singer and delivers an outstanding, if odd, effort. From his album, he wrote, arranged and produced, of course.

HOT CHOCOLATE—Rak ZS7 4503 (CBS)
YOU COULD HAVE BEEN A LADY (Rak, ASCAP)
EVERYBODY'S LAUGHING (Rak, ASCAP)
 New group is produced by Mickie Most for his label and come up with a very together hard rocker of the sort that top 40s go for.

LULU—Atco 45-6819
EVERYBODY'S GOT TO CLAP (Casserole, BMI)
 British lass is produced by husband Maurice Gibb in a bit of a departure for her. Uptempo, gospel-flavored rocker will win friends.

MARK-ALMOND—Blue Thumb BTA 201
THE CITY (Irving, BMI)
THE GHETTO (Irving, BMI)
 Duo's first album was very well received and rightly so, as this excellent single from it so well reveals. Two city-inspired, jazz-tinged sides. Inspired.

THE KIMBERLYS—Happy Tiger HT-577
SUNNY DAY BLUE (Martin Cooper, ASCAP)
ANY WAY THAT YOU WANT ME (April, ASCAP/Blackwood, BMI)
 Ensemble has come up with a pretty tune that fits right in with the soft sounds being made so popular by people like the Carpenters these days.

LOUIS ARMSTRONG AND HIS FRIENDS—
 Amsterdam AM-85016 (Atco)
GIVE PEACE A CHANCE (Maclen, BMI)
 Satchmo is alive and well with this revival of John Lennon's fervent plea. Intense tempo and the Armstrong way with vocal make this a real hit possibility. Do try.

EARTH, WIND & FIRE—Warner Bros. 7492
LOVE IS LIFE (Hummit, BMI)
 Forced from progressive R&B ensemble's debut LP, this one has that sweet soul sound that spells hit.

ROGER WILLIAMS—Kapp K-2140
THE SUMMER KNOWS (Warner Bros., ASCAP)
YOUR SONG (Dick James, BMI)
 Theme music from "Summer of '42," a film that sure to be this summer's smash. If past is any indication, record will achieve film's success.

BUDDY ACE—Paula 343
FINGERPRINTS (Blue Book/Ching Ring, BMI)
HOUSTON TOWN (Su-Ma, BMI)
 Long-time soul man in a very commercial offering. Mellow voice matched with bounce tune that tells a story merits R&B check-out.

THE MANHATTANS—DeLuxe 45-136
 (Starday-King)
I CAN'T STAND FOR YOU TO LEAVE ME (Lois-Nattahnam, BMI)
DO YOU EVER (Arnel-March-on, ASCAP)
 Vocal ensemble can be counted on to make with groovy group sounds. No exception to rule, this one should gain instant R&B acceptance.

THE STYLISTICS—Avco Embassy AVE-4572
STOP, LOOK, LISTEN (TO YOUR HEART) (Bellboy & Assorted, BMI)
 This ensemble specializes in a soft soul sound that should garner plenty of R&B and pop airplay.

ROCHELLE—Amaret 45-132
I WANT TO GIVE YOU MY EVERYTHING (L. Weiss, ASCAP)
BLUE-EYED SOUL (Saturday, BMI)
 New songstress has a distinctive style and strong material which make her debut disc a very good one.

THE METERS—Josie 45-1029
(THE WORLD IS A BIT UNDER THE WEATHER)
DOODLE-OOP (Rhinelander, BMI)
 Group has always specialized in the funky riff. No exception, this one catalogs the world's ills with doodle-oops as qualifiers.

MEN—Parrot 45-3026 (London)
CANDY (Jewel, ASCAP)
LEAVE A LITTLE (Jewel, ASCAP)
 Hard driving rock and roll with an early '60s flavor from a new group that wants no mistake made about their gender. Good and catchy.

(Continued on page 14)



GENE PITNEY

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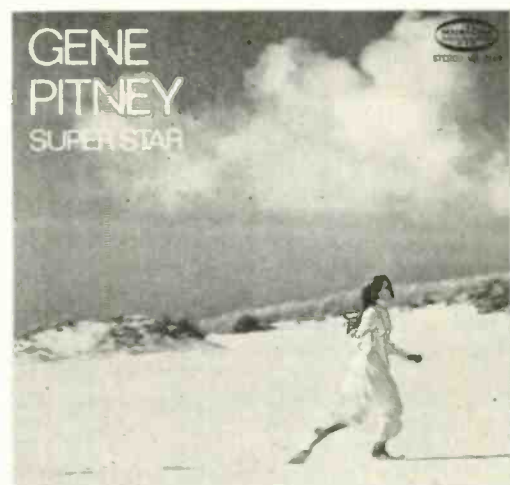
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NEW
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MUSICOR MS 3193

Letter to the Editor

They're No Longer Playing the Fillmore

■ The music industry has destroyed a friend. For years, agents, record companies, managers, attorneys, accountants, groupies, press agents, publicists, road managers, artists and musicians could say, "They're playing the Fillmore," and it would mark the beginning of a career for many, recognition for others, or a cash-in for those who already arrived.

The Fillmores were not just two buildings on the East and West Coast, but a concept, an extension of the love and guts of Bill Graham. I met with Bill Graham only twice, saw him about seven times, and spoke to him on the phone a few times. As an agent at Premier Talent, I won't forget the late night call from Graham on the West Coast when he asked a hun-

dred questions about the New York rock scene. His enthusiasm and expectations were high and strong.

The Fillmore growth is now history. The decline of the Fillmore could be recognized in Bill Graham in recent years. His love and guts were being battered, torn, ripped off and smashed by the industry that he helped set the standard for for half a decade.

The cry for "top billing," "more money," "provide equipment," "replay dates," "more time," "more money," "I'll give you X but you have to take Y & Z," "more money" was the destructive force. Industry vs. Bill Graham. Well, the industry won.

Bill Graham, not having the pleasure of knowing you on a

Leigh Ashford Joins RCA Records

■ Leigh Ashford, a veteran Toronto rock band comprised of five top musicians, has been signed to record exclusively for RCA Records.

The group's initial album, "Kinfolk," is due in June. Included among the original songs, written by various members, is Leigh Ashford's Canadian smash, "Dickens," as well as the nonsense song, "Lee Oopah Kim Pah Pah."

Ashford is managed by Roland Paquin, who produced last

personal basis, I appreciate and respect the professionalism and energy that you brought to the entertainment industry.

We will truly miss "They're playing the Fillmore."

RICHARD NADER
Music Production
Consultants, Inc.
New York City

summer's Strawberry Fields Festival at Mosport near Toronto and where he originally met the group. Since then, Ashford has been doing TV and concert work on both sides of the border. Making up the group are Gord Waszek on guitar; Buzz Shearman, lead vocal; Bruno Weckerle, piano and organ; Craig Kaleal, drums; and Joe Agnello, bass guitar. Waszek and Shearman write most of the group's material.

The debut Leigh Ashford album on RCA was produced by Mort Ross.

Alive Reps Ahern

■ Brian Ahern, winner of this year's Canadian Juno Awards for best produced album and single of the year, announced he has retained Alive Enterprises for business representation.

RECORD WORLD SINGLE PRODUCT

(Continued from page 12)

PEGGY LEE—Capitol P-3113

WHERE DID THEY GO (Peso, BMI)

ALL I WANT (Denslow/Spiral, ASCAP)

Miss Peggy will return to the charts with this one which is highly reminiscent of her last smash, "Is That All There Is?" Flip the nice Shelley-Clayton tune.

PEGGY SCOTT & JO JO BENSON—Atco 45-6808

CAN'T FIND LOVE (Chatawa, ASCAP)

WE WILL ALWAYS BE TOGETHER (Chatawa, ASCAP)

That "Pickin' Wild Mountain Berries" duo is back, this time in the R&B ballad tradition. Sure to please soul folks.

DAVID VAN RONK—Polydor ML 008

FOX'S MINSTREL SHOW (Legation, BMI)

No way to keep an old folkie down. Dave returns in fine form in this Dixieland-flavored tale of life and love under the minstrel tent.

WATTS CHELSEA BANK—Heritage HE-832

GET IT (Golden Egg, BMI)

Written and produced by Gary Knight and Gene Allan, this one from a new group has a touch of the old Young Rascals sound to it. That's always nice.

TROY KEYES—VMP 109

IF I HAD MY WAY (Landy, BMI)

Disc, which features a poetic intro from deejay Jerry Boulding, suggests, in a rhythmic way, a solution to the ills that ail America.

WEE WILLIE & THE WINNERS—Genuine 2713

I FOUND THE FUNKY MAN (Lurobin, ASCAP)

TEENAGE LOVE AFFAIR (Lurobin, ASCAP)

If Wee Willie has really found the funky man, it just might be Wee Willie himself. At any rate, he is responsible for some funky sounds here.

BROTHERS PRIDE—GNP Crescendo 438

LAST DAY IN YOUR LIFE (Swamp Fox, BMI)

Group puts out sounds on the order of the Bee Gees and should appeal to the same folks the Gibbs appeal to. Top 40s and MORers should try this one.

STEVE LAWRENCE—MGM K14257

LOOKIN' GOOD (Hastings & Heiress, BMI)

FROSTY MORNING (Heiress, BMI)

On his first effort for label, singer has been teamed with Jeff Barry, who has written and produced a soft rocker for him. Nice pop stuff.

PETE LEMONGELLO—Rare Bird 5012

RAIN FROM THE SKIES (Colgems, ASCAP)

QUIET LOVE

(Musis/Disconant, Zissu, Marker, Stein, ASCAP)

Up and coming young night club singer in an offering from the many-splendored Bacharach-David songbook. Bright and bouncy.

FERGUSON, DAVIS AND JONES—

Exhibit EX 4601 (Janus)

RIGHT ON (Warner-Tamerlane, ASCAP)

Last year's favorite phrase just might turn out to be this year's hit record. Should go R&B, could go pop. Together!

CYMBAL AND CLINGER—MGM K14256

THE MOOKIE MOOKIE MAN (Hastings, BMI)

THE POOL SHOOTER (Hastings, BMI)

Johnny Cymbal and Peggy Clinger have written, arranged and produced, not to mention sung, a heavy novelty tune with teen appeal galore. Fun.

RALFI PAGAN—Fania 567

MAKE IT WITH YOU (Screen Gems-Columbia, BMI)

STRAY WOMAN (Fania, BMI)

Reworking of last year's Bread winner takes a while to get started but then remains faithful to the original which is always good to hear.

YVONNE GRAY—Trac 9036

C'MON BABY (Chamarelle, BMI)

GIVE YOU ALL THE LOVE (Chamarelle, BMI)

New artist on new label has come up with a fresh sound for spring or summer. Songstress masters the soft sound so prevalent MOR and pop today.

TERRY WOODFORD—Cotillion 45-44109

SAME OLD FEELING (Web IV, BMI)

TAKE ME HOME M'LADY (Muscle Shoals Sound, BMI)

In first outing for label, artist comes up with a Paul Davis-penned pop rocker that packs plenty of teen appeal. Happy and infectious.

JOHN D. LOUDERMILK—Warner Bros. 7489

LORD HAVE MERCY (Acuff-Rose, BMI)

WHEN I WAS NINE (Acuff-Rose, BMI)

Legendary country tunesmith makes his singing debut for the label by protesting from the right, albeit oh so gently.

THE CONTACTS—Quadran QP-40001

WHY LITTLE GIRL (CAN'T YOU LOVE ME) (Narda, BMI)

YOU GONNA PAY (Narda, BMI)

Ensemble makes good group soul sounds that R&B outlets will want to broadcast. Give these newcomers a well-earned shot.

THE HUMBLEBUMS—United Artists SUA 50771

I CAN'T STOP NOW (Heathside, BMI)

Britishers feature the vocals of Gerry Rafferty who also wrote this one. It's a pleasant pop-rocker that could make it top 40 and MOR.

TONY CHRISTIE—Kapp K-2139

I DID WHAT I DID FOR MARIA

(Murray-Callander, ASCAP)

GIVE ME YOUR LOVE AGAIN (Murray-Callander, ASCAP)

This lad plays in the same league as Tom Jones where competition is intense under the master. With this outing, Tony Christie is competitive. Give lyric a listen.

These are Procol Harum.

Procol Harum's *Broken Barricades*, newly released by A&M, is their most splendid album to date from an artistic standpoint. To insure that its commercial success matches its musical splendor, we're publicizing it with one of the most ambitious press/promotional packages we've ever lavished on an artist. Remember the names: **Procol Harum**, and **Broken Barricades**, the one a staple of, the other new on, A&M Records and tapes. SP 4294
Produced by Chris Thomas



Robin Trower



B.J. Wilson



Keith Reid



Gary Brooker



Chris Copping

SUMMER SIDE OF LIFE

GORDON LIGHTFOOT—Reprise RS 2037.

A rolling stone gathering a following is Gordon Lightfoot. His first album since "If You Could Read My Mind," this "Mind"-less album will be the focal point of much interest. The songs are mild, introspective and touching. Joe Wissert produced with his usual skill.



HAMILTON, JOE FRANK & REYNOLDS
Dunhill DS 50103 (ABC).

With titles like "Don't Pull Your Love Out," "Sweet Pain," "Goin' Down," "It Takes the Best," Hamilton, Joe Frank and Reynolds will have the suspicious and/or prurient wondering just what the trio is up to, but others will simply take the raunchy rock at face value.

INTRODUCING LOBO

Big Tree BTS 2003 (Ampex).

"Me and You and a Dog Named Boo" is a big hit for Lobo, and so buyers' interest should be led to this package, which is low-key and in a James Taylor mold. "The Albatross" by Dick Holler and "I'm the Only One" by Kent LaVoie would seem to be good follow-up singles.



CURTIS/LIVE

CURTIS MAYFIELD—Custom CRS 8006.

Folks who like Curtis Mayfield, and that is no small crowd, will like this album recorded at the Bitter End. He reprises some of the things he's written during and after the Impressions' years, and even gets into a very introspective "We've Only Just Begun."

PECULIAR FRIENDS

TEN WHEEL DRIVE WITH GENYA RAVAN—Polydor 24-4062.

Genya Ravan continues socking it to them with this album, cutely titled "Peculiar Friends." As group maintains its brassy and breakneck pace, same will wish that the songs had more flair than blare, but others will like them for all their peculiarities. More than none at all.



BAD MANORS

CROWBAR—Paramount PAS 6007.

The revival on this album of "Let the Four Winds Blow" and "The House of Blue Lights" gives an idea of just where Crowbar's heart is. They like that good old rock and roll and they play that rock and roll good. Not all the tunes are the greatest, but the spirit is high.

BRAVE BELT

Reprise RS 6447.

Randy and Rob Bachman, who splintered from the Guess Who, are now the backbone of Brave Belt along with Chad Allan, who wrote many of the songs. The work may not be up to Guess Who standards, but it will probably satisfy many buyers. "Crazy Arms, Crazy Eyes," "Rock and Roll Band" the best.



TOBACCO ROAD

SPOOKY TOOTH—A&M SP 4300.

Spooky Tooth play some of their own songs and a few other songs they like—like "Tobacco Road," "The Weight" and "Society's Child"—on this Jimmy Miller-produced package. Everything is neat, juicy and commercial. Ought to keep their following on the build.

SAVAGE GRACE 2

Reprise RS 6434.

Savage Grace are aptly named since their name is an apt description of their music. Their songs sound like sandpaper being ripped. Not everybody is going to like this new album, but "Lady of the Mountain"—wow! John Seanor does stand-out work.



THINGS AIN'T WHAT THEY USED TO BE (AND YOU BETTER BELIEVE IT)

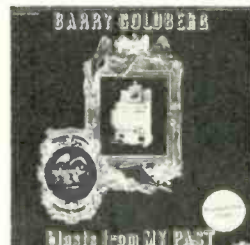
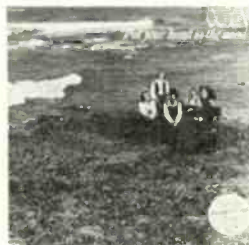
ELLA FITZGERALD—Reprise 6432.

A beautiful album from Ella which seems to have big band signature as a sub-theme. "Black Coffee," "Tuxedo Junction," "Things Ain't What They Used to Be," "Willow Weep for Me." A few recent items as well to charm the Fitzgerald fans. Gerald Wilson batons a large aggregate.

PUT YOUR HAND IN THE HAND

OCEAN—Kama Sutra KSBS 2033.

Besides the smashing "Put Your Hand in the Hand," there are only seven other songs, and buyers might consider that something of a rip-off. And one of the songs is too much like "Games People Play." But the effervescence with which Ocean ebbs and flows is totally disarming.



BLASTS FROM MY PAST

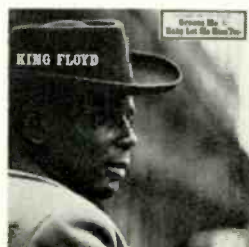
BARRY GOLDBERG—Buddah BDS 5081.

Blues lovers can always find plenty of blues to love in Barry Goldberg grooves. And they can find plenty of Barry Goldberg there too. Especially funky are "Jimi the Fox," "You're Still My Baby," "Another Day." Duane Allman, Harvey Mandel, Eddie Hinton, Charlie Musselwhite assist. No "Tea for Two."

KING FLOYD

Cotillion SD 9047.

Sticker on the cellophane wrap trumpets the inclusion of "Groove Me" and "Baby Let Me Kiss You" and that note alone will groove the buyers. For some reason (perhaps it's the proliferation of beats), King Floyd is reminiscent of Sam Cooke. And that's all to the good.



LOOKING FOR THE ANSWER

THE ELDERS—Audio Fidelity AFSD 6247.

Audio Fidelity, which has been on a long search for a rock group to lead them into the contemporary market, has found that group. Now it's up to Audio Fi to break them. The Elders are eclectic, but each song has tension and life. There's even a flushing toilet.

(Continued on page 18)

13 QUESTIONS

3067



Who am I. I am Seatrain

the sea has ceased to sleep
upon the sand ~~~~~
shadows hide in silence
from the moon ☾
★
the cloistered abbey nuns
slip silent passed me
all hope to freely breathe
one long drawn breath
at last ☾☼
Peter Rowan

Who am I. I am Seatrain

Dear Noah,
I'm looking to see you soon.
You must come and hear
the band. We're all so happy
now. We look forward to playing
together. Music makes me so
satisfied. Can't wait to be with
you at home.
Love
Ludy

Who am I. I am Seatrain



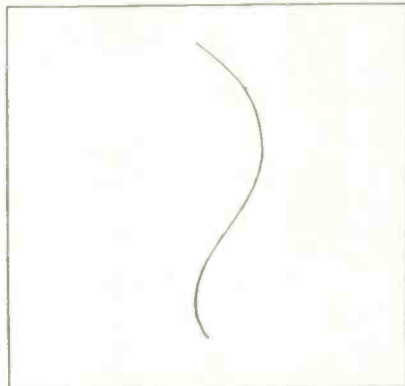
Jim Roberts—Lyricist



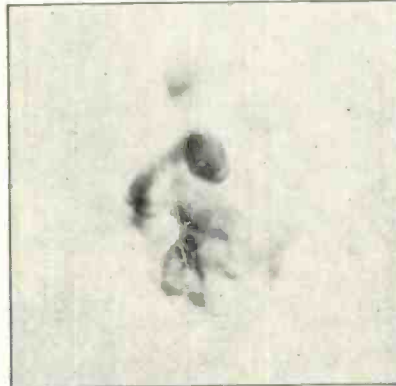
Peter Fowan—Lead vocals, guitar



Andy Kulberg—Bass, vocals and flute



Who am I. I am Seatrain



Who am I. I am Seatrain



Who am I. I am Seatrain



Richard Greene—Violin, viola, keyboard and vocals



Lloyd Backin—Lead vocalist and keyboards



Larry Atamanuk—Drums and percussion

THE SINGLE FROM THE SEATRRAIN ALBUM



(Continued from page 16)

THE RADHA KRSNA TEMPLE

Apple SKOA 3376.

This is an album of mantras that will be most meaningful to people who have embraced Eastern philosophies. For the occidental ear the music might remain monotonous despite George Harrison's unflagging proselytizing. Harrison produced the tinkling album.



BEGINNING FROM AN END

FAIR WEATHER—RCA Neon LSP NE 1. Lots of harmony in the singing here. The music is soft, for the most part, and very easy on the ears. For some the slickly-produced album may lack excitement, but others may find the songs, which have a distinct style, inventive. Part of RCA's new British import line.



JEFF STURGES AND UNIVERSE

MAM MAM 1 (London).

This is big ork rock led by a fellow named Jeff Sturges, who sounds as if he has been let loose in Albert Hall. This is a very special album, in a way, and really for those who are still into big band-big ork music. Originals and group oldies.



OL' PAINT

GWP ST 2034.

A five-man group with their work cut out for them. The rock they play is perfectly acceptable, but there is no distinct voice coming through. Perhaps they can find a single here to bring them to the attention of a wide public. "Good-bye" is a good bet.



WIZARD

Peon P 1069ST.

Wizard is Paul Forney, Benji Schultz and Chris Luhn and they have some interesting things to play and sing about, but one can't help wondering whether there is enough special about the group to make them stand out in the current contemporary crowd of groups.



PEOPLE ARE TOGETHER

MICKEY MURRAY—Federal FS 13000.

The title tune of the album has a big sell sound, especially in these days when brotherhood seems to be not only a humanistic idea but a commercial one. Should the song click, this album of lively R/B numbers could catch on as well. "Fat Gal" by Otis Redding, too.



AMERICA'S SWEETHEART

SANDY SZIGETI—Decca DL 75270.

A country-rock package from a new fellow, Sandy Szigeti, who doesn't hold too much back. His voice is gruff and his songs are tough and promising. Title tune has the greatest potential. Doug Kershaw and Lincoln Mayorga make guest appearances. Ought to make some noise.



SOMETHING SPECIAL

MICHAEL ALLEN—MGM SE 4762.

Michael Allen is a pleasant fellow, and he can take a tune and swing it nicely. It's just a shame that so much of the new material on this album is so routine. "Hard-Loving Loser" might have what it takes to win a high chart position, however.

SINFONIAS

WALDO DE LOS RIOS—

United Artists UAS 6802.

Classical music for people who don't like classical music here. Mozart made Muzak by the additional of a swingy beat and 101 guitars. The public likes it, especially the MOR-minded, and for that reason Mozart's "Symphony No. 40 in G Minor" is singling. Other longhairs here.



12 DB'S

DUSTER BENNETT—Blue Horizon BH 4812.

Duster Bennett has taken the Ray Charles-Jimmv Holiday song, "I Chose to Sing the Blues," as his theme for this album. Plenty of unrefined blues for those who like it like that. "Vitamin Pills" might be the cut to get further than just the blues market. Very British white blues.



BRIAN DAVIDSON'S EVERY WHICH WAY

Mercury SR 61340.

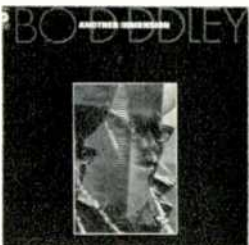
Brian Davison of the Nice is together with Graham Bell, Geoffrey Peach, Alan Cartwright and John Hedley on a very studied collection of songs that some will find subtle and others will find merely monotonous. Fans will be extremely vocal, to be sure.



ANOTHER DIMENSION

BO DIDDLEY—Chess CH 50001.

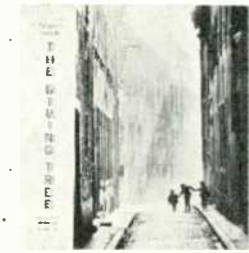
It's an almost totally new Bo Diddley on this album, and although he manages to work that irresistible Bo Diddley beat in on a few of the cuts, this is a Diddley fans will have to get used to. The songs are by Jamie Robertson, John Fogerty, Elton John and Bo.



ROSKO READS THE GIVING TREE AND OTHER SELECTED POEMS

Roulette SR 42061.

Rosko, who has moved, like to Rolling Stones, to France, returns to these shores by way of this lovely album of readings. The title is supplied by Shel Silverstein's haunting allegory of mother-love. Other quiet, thought-provoking pieces for spoken word market.



SERGEANT EMIL CHANTE SES AMOURS (SINGS OF LOVE)

Request SRLP 8157.

Sergent Emil, according to the liner notes, seems to have gotten his start writing songs, during the French-Algerian war. That would explain his themes of love, war and death, which run through this album (sung entirely in French). Another talented chansonnier introed.



Another standard hit by the writer Gladys (How Did He Look) Shelley!

Record World says:

4-star review

"Happy Gladys Shelley tune is just meant for a beautiful Spring day of which there will, hopefully be many. This disc, however, would brighten any day." *May 15, 1971*

Variety says:

Top Singles Of The Week

"Candullo & Val Blues Band's 'Sing Me A Tune' (Spiral) is a bright ballad handled in winning style by a Dixieland-styled orch and a children's chorus." *May 12, 1971*

"SING ME A TUNE"

Candullo & Val Blues Band & The Kids

Red Lion RL 104

Sole distributor
sheet music—
Criterion Music Corp.
150 West 55th St.
New York, N. Y. 10019

You've heard it before—

Marilyn Maye/Hildegard
Michael Allen/Original Val Blues
Band Instrumental Version/Captain
Kangaroo/Stan Weist Instrumental
Piccolino Pops Strings/Mike Douglas
Show/& coming soon wild
Italian version.

B'nai B'rith Honors Graham & Warwicke

■ NEW YORK — A turnaway crowd of over 500 is expected this year when the Music and Performing Arts Lodge of the B'nai B'rith presents their 1971 Annual Humanitarian and Creative Achievement Awards to Bill Graham and Dionne Warwicke.

Graham and Miss Warwicke, announces B'nai B'rith President Floyd Glinert, will be present to accept their awards personally at the Lodge's Seventh Annual Dinner-Dance to be held on Saturday evening, June 19, at the Trianon Ballroom of the New York Hilton. Entertainment for the affair is being planned, announced Dinner Chairman Ken Rosenblum; announcements will be forthcoming.

Presented annually to individuals in the entertainment industry who have distinguished themselves within the categories cited, last year's award recipients were George Jessel (Humanitarian) and Neil Simon (Creative Achievement).

To be honored with the Humanitarian Award is Bill Graham, founder six years ago of the Fillmore West in San Francisco and in March of 1968 of the Fillmore East in New York. Responsible for booking practically every major rock group in the world, Graham, through his association with the Who, made possible the presentation of rock opera "Tommy" at the Metropolitan Opera.

On nights when musical events are not held at the Fillmore, Graham has, in the past six years, held many benefits, including fund-raising drives for the grape pickers, the Haight-Ashbury Medical Clinic, toys for underprivileged children at Christmas and the "Rock Relics Auction" held for funds for peace candidates in the 1971 elections.

Emerged Pioneer

From his creation of the Fillmore, to his record-breaking Tanglewood concerts, to his free park events to his current concern in bringing quality rock to television, Graham has emerged an undisputed pioneer in the rock world.

Dionne Warwicke, who will receive this year's Creative Achievement Award, has recorded some of the most successful ballads performed in recent years, including "Anyone Who Had a Heart," "Walk

On By," "Don't Make Me Over," "Message to Michael," "Alfie" and "Do You Know The Way to San Jose."

This year, Dionne won her second Grammy for Best Contemporary Vocal Performance for "I'll Never Fall In Love Again" (her first was for "Do You Know The Way to San Jose"). Again this year, she won the NARM Award for Top Selling Female Vocalist.

The tickets for the affair will be available for \$50 per person. Ticket information can be obtained through Chairman Ken Rosenblum (Shorewood Packaging) JU 2-6885, or co-chairman Bob Goemann (NMC) 658-3259. Journal information is available through Journal Chairman Irv Super (Sam Goody) 786-3337. The popular Gold Circle Sponsor tables, inaugurated last year, will be continued this year, offering sponsors preferred seating in the ballroom.

Following the presentation of the major awards, the Lodge will grant three \$200 scholarships to New York's Music & Performing Arts High School.

Thompson Exits Label

■ Johnny Thompson has announced his resignation from the position of National Sales Manager with Happy Tiger Records. Thompson will announce his future plans shortly.

Days End to Epic



Producer Reid Whitelaw signs contract bringing his group Days End to the Epic label, as (from left) Ron Alexenburg, VP, Epic/Columbia Custom Labels, Tom Werman, Assistant to the Director, A&R, and Larry Cohn, Director, A&R look on. Days End, whose first Epic single is expected in June, is a five-man group from Burlington, N. C., and consists of Bil Robey, Donald Falk, William Crocker, Gary Noubarian and Dave Bullard. Discovered at Southampton's Baggy Knees club, they will be produced by Whitelaw.



MONEY MUSIC

By KAL RUDMAN

Station Check List

WABC/New York	WPDQ/Jacksonville	KHI/Los Angeles
WCFL/Chicago	KGB/San Diego	KRLA/Los Angeles
KIMN/Denver	WFUN/Miami	KILT/Houston
WRIT/Milwaukee	WQAM/Miami	WIXY/Cleveland
WAPE/Jacksonville	KXOK/St. Louis	KLIF/Dallas
WBBQ/Augusta	WQXI/Atlanta	WIBG/Philadelphia
WKNR/Detroit	WSAI/Cincinnati	WFIL/Philadelphia
CKLW/Detroit	WHBQ/Memphis	WRKO/Boston
WEAM/Washington	KYNO/Fresno	KQV/Pittsburgh
WTTX/New Orleans	KAKC/Tulsa	KJR/Seattle
WLS/Chicago	KFRC/San Francisco	WDGY/Minneapolis
WYSL/Buffalo	KYA/San Francisco	KDWB/Minneapolis
WKBW/Buffalo	KJRB/Spokane	WCOL/Columbus, Ohio
WOKY/Milwaukee	WRNO/New Orleans	WIST/Charlotte
CHUM/Toronto	WMAK/Nashville	KINT/El Paso
WAKY/Louisville		WAYS/Charlotte



Kal Rudman

Columbia Records hasn't thrown many press parties in New York City lately. They seem to throw them only when they have something super to showcase. The cream of the Manhattan rock scene, radio, press, the mavins, poured in to the big studio at 207 E. 30th St. Clive Davis handled the introductions

and said, "You are going to hear the BEST!" As usual, Clive was right. This is the group that has the #1 LP in San Francisco. They work so hard they play five nights a week in the Bay area. This is the group we have been hearing about. Dick Starr at KYA and Gary Taylor at KJR and Rommel at KFRC kept saying to us, "Watch out for them! They are the most treacherous!" And they were right. The studio was big and the RIGHT size for an eight-piece group with a big sound. The acoustics naturally were perfect. What more could anyone ask for? And we got it.

THEY DO IT ALL. Jazz-rock; blues-rock; classical-rock; R&B and deep blues.

The range is extensive and intensive. The chords you hear you don't believe . . . the intricacies . . . the weaving melody lines . . . from the organist into the guy on electric piano . . . to the flutist . . . to trombone . . . to trumpet . . . to bass. Boz playing an utterly fantastic guitar, and then there is the voice of Boz Scaggs, an instrument descended from the angels, capable of meeting any requirement . . . melody, soul, scat, blues.

Can you say this is the best concert you will ever hear? You might. You ask a lot of musicians who are better or as good . . . and you hear names like Van Morrison, Jefferson Airplane, Elton John. The New York rock scene people for the most part play it cool. They don't get emotional, they don't carry on, they don't move and groove with the music. That's their loss. We are from the old R&B soul school where we moan and testify and inquire loudly, "Can we get a witness?" When we hear soul bells ringing we take off the jacket and commence immediately if not sooner doin' a boogaloo. Makes no mind who might be watchin' or that

(Continued on page 46)

Congratulations!

A TOI (Ton Nom)
Alain Robert
Les Editions Delco

AMERICAN WOMAN
Randy Bachman/Burton Cummings/
Jim Kale/Gary Peterson
Expressions Music/Cirrus Music

AS THE YEARS GO BY
Pierre Senecal
*Makhan Music/
Blackwood Music (Canada) Ltd.*

THE BALLAD OF
MUK-TUK ANNIE
Bob Ruzicka
Pet-Mac Publishing

LE BATEAU DU BONHEUR
Terry Jacks
Gone Fishin' Music Limited

THE CALL
Gene MacLellan
Beechwood Music of Canada

THE CHANT
Ron "Skip" Prokop/Paul Hoffert
Mediatrix

COUNTRYFIED
Dick Damron
Beechwood Music of Canada

CRAZY JANE
Tom Northcott
Vancouver Music Publishing Company

THE FACE OF THE SUN
Anthony Green/Barry Stagg
Greenstagg Publishing Co.

GIVE US ONE MORE CHANCE
Michel Pagliaro
*Summerlea Music Limited/
Lapapala Music*

GOIN' DOWN THE ROAD
Bruce Cockburn

GOIN' TO THE COUNTRY
Bruce Cockburn
Bytown Music Ltd.

HAND ME DOWN WORLD
Kurt Winter
Sunspot Music/Expressions Music

HELLO MELINDA GOODBYE
Les Emmerson
Arelee Music

HEY, THAT'S NO WAY
TO SAY GOODBYE
Leonard Cohen
Stranger Music Inc.

IF YOU'RE LOOKIN'
Ian Thomas
Dunbar Music Canada

IL Y A SI LONGTEMPS
Pat di Stasio
Les Editions Modeles Enr'g.

I'M GONNA CAPTURE YOU
Terry Jacks
Gone Fishin' Music Limited

INDIANA WANTS ME
R. Dean Taylor
(Jobete Music Co. Inc.)

J'AI MARCHE POUR
UNE NATION
Michel Pagliaro
Densta Music

JUST BIDIN' MY TIME
Gene MacLellan
Beechwood Music of Canada

LUCRETIA MACEVIL
(David Clayton Thomas)
Bay Music Company Ltd.

MAN THAT'S COFFEE
Terry Bush
(Irving Music Inc.)

MORNING, NOON AND
NIGHTTIME TOO
Brian Browne
Beechwood Music of Canada

MY SONG FOR YOU
Larry Mercey
Mercey Brothers Publishing Co.

NO SUGAR TONIGHT
Randy Bachman
Friends of Mine Ltd./Cirrus Music

ODE TO SUBURBIA
Bob Smith
Pet-Mac Publishing

ONLY YOU KNOW
AND I KNOW
David Mason
(Irving Music Inc.)

SASKATCHEWAN
Jim Roberts
Beechwood Music of Canada

SHARE THE LAND
Burton Cummings
Expressions Music/Cirrus Music

SI TU VEUX ME GARDER
Jean Fortier
Les Editions de l'Herbe

SING HIGH SING LOW
Brent Titcomb
Open Hand Publishing

SNOWBIRD
Gene MacLellan
Beechwood Music of Canada

SOLO FLIGHT
Mike McQueen
Sunspot Music

THE SONG SINGER
Rick Neufeld
Laurentian Music Limited

STOP, (WAIT A MINUTE)
Richard Wamil/Verne MacDonald
Sunspot Music

TEN POUND NOTE
Jay Telfer
Belsize Park Music

Brackets indicate Broadcast Music, Inc. affiliate



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The Mutually Beneficial Custom Label

■ As the record industry shifts to accommodate a changing economy and improve methods of getting product from creator to consumer, new industry trends continually develop.

Record World has noticed that the most recent trend is toward the custom label—the small label, frequently headed by a producer or artist—distributed by a major company.

Although the trend has been

shaping for a number of years, it seems that within the last year all of the major companies have been aggressively pursuing small independents or looking around for important producers and/or artists who might want to inaugurate a label.

Advantages Obvious

The advantages of the emerging systems are obvious. The small label has access to al-

ready established and assumedly effective distribution set-ups as well as to large company merchandising, promotion, sales and art facilities. And the large company can bring under their umbrella prestige artists and producers who cherish autonomy. In signing a new producer's label, a company frequently has the gain of having that producer available for roster artists.

As far as the emerging modus operandi is mutually beneficial, it seems likely to continue apace. Right now it seems happily synergistic—everybody able to operate at more than normal effectiveness because of mutual support.

And it is in this happy and optimistic frame of mind that Record World presents its first Custom Label Special.

Columbia Records Custom Pioneer



Columbia Records hosted a press party for Columbia-distributed Spindizzy Records' premier recording group, Grin. Grin is also the name of the group's debut album. A single, "If I Were a Song," also has been released. Introduced by Columbia President Clive Davis, the evening began with a solo acoustic set by Nils Lofgren, the group's leader, who was later joined by Bob Gordon and Bob Berberich. Grin was discovered by Neil Young. Left to right: Gordon, co-manager David Briggs, Davis, Lofgren, Berberich and co-manager Art Linson.

■ NEW CORK—Columbia Records is a pioneer in the field of custom labels. According to Ron Alexenburg, Vice President of Sales and Distribution, Epic/Columbia Custom Labels, there is a philosophy guiding

this organization's activities in this area.

"The custom label is today the creative equivalent of what was once a vital force in the

(Continued on page 45)

RCA on Lookout For Independents



Don Kirshner, Meadowlark Lemon, Robert Allen, James Darren, Tony Bruno, Jamie Carr, the Savage Rose and the New Christy Minstrels.

■ NEW YORK—RCA Records is "aggressively looking" for small labels to distribute, according to Mort Hoffman, Division Vice President of Commercial Operations.

Speaking on what he termed the "noticeable trend" toward custom labels, Hoffman said that one of the reasons for RCA's determined entrance into the field "is the growth

potential. Small labels without a catalogue to generate volume face a big problem with distribution. They are turning to larger organizations."

"We've been reorganizing this company over the last six months," Hoffman said, "and we've been looking for ways to build. One way, of course, is to build our own roster and we're

(Continued on page 32)

Custom Labels Key to Atlantic Records Success



Mitch Malouf and Tom Couch of Chimneyville Records surround Atlantic Records Executive VP Jerry Wexler.

■ That the Atlantic/Atco/Cotillion Records family enjoys the position of one of the most important record companies in the world is no accident. The machinery therein has been constructed and oiled to perfection by the three principals, President Ahmet Ertegun and Executive VPs Jerry Wexler and Nesuhi Ertegun and an excellent working staff.

There are many pieces that

must fall in place before a firm reaches the stature of Atlantic. One of the most important aspects in relation to the current record industry scene is the ability of a major company to be able to spot growth potential, both artistic and financial, in smaller or younger firms who need the advantage of an established distribution set-up. The Atlantic family has taken titanic strides in the area of dis-

tributing custom labels.

The announcement last month that Kinney had obtained world rights to recordings by the Rolling Stones on the Rolling Stones label marked the most important acquisition of the year. The Rolling Stones' initial album release, "Sticky Fingers," distributed in the U.S. by Atco Records, received orders for well over 500,000

(Continued on page 42)



**Get out your pointy black shoes,
pegged pants and D.A.—**

THE DUKE OF EARL HAS RETURNED!

One day while dribbling down memory lane,
THE GLOBETROTTERS met an old friend,
the Duke of Earl.

And if The Globetrotters have anything to say
about it, the Duke's gonna be King again.

**The Globetrotters' new single:
DUKE OF EARL**

#63-5012

*Music Supervision: Don Kirshner
Produced by Wally Gold and Jimmy Radcliffe*



A DIVISION OF
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KIRSHNER

Manufactured and distributed
by RCA Records



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Play Our Game With Your Own Bat and Ball



Charles Fach, Paul Vance

By CHARLES FACH

Vice President & Director Of Recorded Product—Mercury

■ At Mercury Records we've undertaken the distribution of several labels as a means of acquiring a diversity of creative abilities. The flow of additional product from a variety of sources insures freshness and flexibility. At the same time it provides the opportunity of giving label identity to deserving producers.

Once we arrive at a point of confidence in someone's ability to create salable product the green light is his in all aspects of creativity. A total free hand in the creative process, we feel, enables the producer to concentrate his energies in that all-important initial stage without being dissipated by concern with administrative and managerial functions.

The full weight of the company is then put to work in behalf of this. Our distributed labels can and do utilize all of our internal staff and facilities. We assume the functions of promotion, sales, shipping, collections, production control and other aspects of marketing. Our art, publicity, mailing and communications facilities are available along with the expertise of the people staffing those areas.

Overseeing Activities

The balanced structure of our company, with its geographic diversification—offices in New York, Los Angeles and Nashville, orbiting the Chicago home office—provides for cohesive efforts from the field. Overseeing activities in these areas are regional representatives whose constant reports on sales and promotional action enable us to take advantage of local and regional breakouts,

more carefully plan production and shipping and concentrate efforts where and when they will be most effective.

We're presently involved in a variety of label distribution deals and are negotiating with several other top-notch producers to provide them with our services. Our policy is not to merely acquire an array of product lines, but those with good creative concepts and energetic people behind them. When those elements are present we can then lend the weight of the company to the mutual advantage of all concerned.

Vertigo, for example, is a label that we feel is destined for tremendous activity and growth. The label was launched by Philips of England as an outlet for progressive product. In the U. S. we've released LPs by Pato and Jimmy Campbell by way of introduction. With the release this month of an album and single by Ian Matthews, accompanied by an extensive promotion and merchandising campaign, Mercury is looking to Matthews to lead the way for the establishment of the Vertigo label in the United States. With Matthews' recent chart success, "Woodstock," we anticipate great radio, dealer and consumer enthusiasm for his new solo offerings.

All-Out Efforts

Buddy Killen and Jack Stapp of Tree Music in Nashville recently concluded arrangements for the distribution of their Dial label by Mercury. With an important artist like Joe Tex, Dial necessarily must insure all-out efforts and close supervision and through our many dealings in past years, Buddy and Jack know that it will be there . . . not only because of a close personal relationship, but because we respect their creative ability and, in turn, they have confidence in our promotional merchandising know-how.

"Bad Feet" by Joe Tex is showing great R&B activity, and we feel it marks the first of many hits to come for Joe on Dial. We'll also be releasing a single on Dial by California songwriter Jimmy Holiday soon.

We're pleased to be affiliated with the A&R label. Phil Ramone has worked with just about every top artist in the business and his studio exper-

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Enterprise Adds Diversity To Stax/Volt Success

■ Enterprise Records was formed in 1967 as a vehicle for the diversification of Stax Records. At the time, Stax, Volt and a now discontinued gospel label were heavily identified with the soul market through the many hits of Otis Redding, Sam & Dave, Booker T. & The MGs, Carla and Rufus Thomas, Eddie Floyd and others.

Enterprise Records has allowed Stax to release progressive rock, jazz, folk, easy-listening music and sounds that couldn't be easily categorized. The most popular Enterprise artist, Isaac Hayes, has an individual style that resists simple classification. As a result, his albums have placed on the pop, jazz and soul charts and his audience covers many different factions.

The first Enterprise release was an album titled "Presenting Isaac Hayes." At the time, Hayes and his songwriting/record producing partner David Porter were noted for the explosive sounds of Sam & Dave. In his vocal debut, Hayes displayed a mellow voice, backed by his blues-rooted piano style. The record was totally different from anything Stax had released before. The newly-formed Enterprise label provided an outlet for this unique music.

No Overnight Acceptance

Although many critics and reviewers hailed "presenting Isaac Hayes" as an outstanding album, public acceptance didn't come overnight. A year later, when Enterprise went into full scale operation, Isaac's "Hot Buttered Soul" LP created a major sensation. It included just four songs. One of them, the often-recorded "By the Time I Get to Phoenix," became a million selling hit single, despite its 18-minute length.

Within a few months, "Hot Buttered Soul" earned a gold record for sales in excess of a million dollars. It later received a platinum record for reaching the two million dollar mark. "The Isaac Hayes Movement" also earned a platinum disc and his latest, "To Be Continued . . ." has passed the gold mark and is still selling strongly.

In recognition of his experience as a successful producer, composer and recording artist, Stax named Isaac Hayes Vice President of A & R and Quality



Isaac Hayes, David Porter

Control for Enterprise Records. He has produced several Enterprise albums, including the vocal debut of his partner David Porter and an LP by the great Billy Eckstine.

Enterprise has also recorded rock groups (Moloch, January Tyme, Caboose, Paris Pilot, and Stillrock featuring Don Preston); folk-flavored singer/composers (Sid Selvidge, Terry Manning); a jazz/rock band (Dallas County); a blues harmonica virtuoso (Little Sonny); female vocalist (Barbara Lewis); instrumental artist (Art Jerry Miller); and a prominent jazz musician (Frank Wess). In addition, Enterprise is about to sign a country artist.

Two New LPs

Enterprise has just released two new LPs, "Feel the Warm" by Billy Eckstine and "Black & Blue" by Little Sonny. And Isaac Hayes is following true to form by zooming up the charts with his latest single, "Never Can Say Goodbye."

From the quality packaging to the dignified logo, Enterprise is a prestige label. It has enabled Stax Records to venture into many areas. Judging from past experience, Enterprise will continue to add unlimited diversity and success to Stax Records.

Ray HEAR Premiere

■ PASADENA, CALIF.—Johnnie Ray will premiere his new act, Johnnie Ray and Johnnie's Friends, on June 26 in the HEAR Foundation's annual musical show, "Sounds of the '70s." The place: Pasadena Civic Auditorium. Bud Hilpert is Administrator of the Foundation and producer of the program.

From Chicago, London, Virginia, Rhode Island & Staffordshire. The roots of six distinctive musical worlds.



CHICAGO:

From the birthplace of the "big city" blues, a special double album blues "jam" featuring Peter Green and Fleetwood Mac gettin' it on with blues "greats" like Otis Spann and Willie Dixon.

Fleetwood Mac in Chicago BH-3801



LONDON:

Bond Street, London. The stompin' grounds for Duster Bennett, the fabulous one man blues band. "12 d.b.'s" (play it loud) is both "funky" blues and superb "pop" compositions like Duster's "On Reconsideration" and "Act Nice and Gentle" by the Kink's Ray Davies.

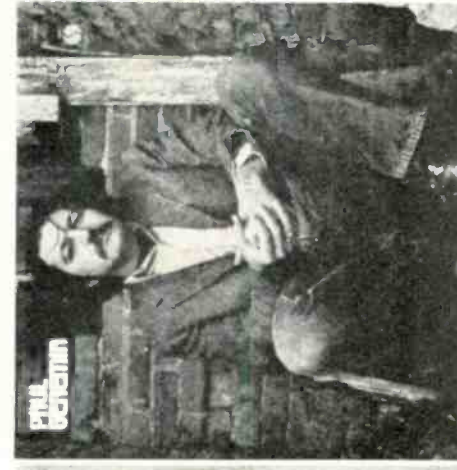
Duster Bennett
12 d.b.'s BH-4812



VIRGINIA:

The source for Peter Kelley's style of music. A very personal style marked by fluid vocals, top-flight guitar playing and songs that reflect Peter's current life-style in a very direct way. "Dealin' Blues," an album about a life.

Peter Kelley/Dealin' Blues SI-4903



RHODE ISLAND:

Paul Geremia, a Rhode Islander who still has a "down east" accent thick enough to trap lobsters, is one of the most talented contemporary singer-composers. Eleven great originals from the last of the ragtime gypsies.

Paul Geremia
SI-4902



STAFFORDSHIRE:

Regional starting point for the Climax Blues Band. An incredible fusion of Chicago influenced music with free form jazz and brain scraping hard rock. Climax Blues Band showcases one of England's finest "killer" bands.

Climax Blue Band
SI-4901

On Sire, Blue Horizon Records and Tapes.



Bell Early Indie Power



The Partridge Family, the 5th Dimension, Dawn and the Delfonics.

■ NEW YORK — The concept of the distribution of smaller independent labels by larger record companies, which is the operative philosophy of today's music business, was pioneered just a handful of years ago by Bell Records.

Having determined that there were many factors, principally cost and overhead, that mitigated against the in-house A & R staff, Bell President Larry Uttal took what was then a daring approach and structured the company for total concentration on promotion, sales and merchandising.

Among the first labels to sign with the newly constituted Bell Records were Bob Crewe's Dynavoice and New Voice Records. The pattern set then has never been changed. Crewe retained complete creative control. He delivered finished product to Bell Records where it was carefully listened to at staff meetings and promotion campaigns were worked out on every label.

The proof that Bell had found the direction of the future was not long in coming. Among the hits that literally poured out of that era were "Walking My Dog Named Cat" by Norman Tanega; "Lovers Concerto" by the Toys; "Music To Watch Girls By" by the Bob Crewe Generation; and the string of Mitch Ryder hits, "Good Golly Miss Molly," "Devil with a Blue Dress On," "Jenny Take a Ride," "Break-out" and "Sock It To Me Baby."

Since then, Uttal's success with distributed labels has been an integral part of Bell's amazing rise to major status. On Philly Groove Records the Delfonics have topped the charts

with "La La Means I Love You," "Trying to Make a Fool Out of Me" and "When You Get Right Down To It" and climaxed their sensational performances with a Grammy Award for their million selling smash, "Didn't I (Blow Your Mind This Time)."

Currently, the Windfall label is on the singles charts with "The Animal Trainer and the Toad" and on the album best-seller lists with "Nantucket Sleighride" by Mountain, one of the most important groups in the music business.

The formula for working with independent labels which Bell Records has constantly perfected over the years is succinctly explained by Larry Uttal: "The executives of every label we distribute are thoroughly familiar with our operating structure and how each area is staffed. They know exactly whom to be in touch with both to import vital information and to have their questions answered.

"We know that the labels we distribute believe in the product they give us and are excited about the prospects of every single and album of theirs that we put into the field. We encourage them to translate that excitement into supplying us with all pertinent information on artist, producer, material—any aspect of the release that will aid our staff in moving that record onto the charts."

Uttal further stressed the need for each party to a distribution deal to respect the professionalism of the other. "Speed," he noted, "is an essential function of the success equation. There is no substitute for the open lines of communi-

Fach on Mercury

(Continued from page 24)

tise leads me to believe that his product represents some of the finest recorded and engineered product in the world. Ed Barsky and Bud Dain, too, represent seasoned industry executives with whom working is always at a high level of professionalism.

With Marian Love, Warren Marley, John Blair and the Keith Textor Singers the label evidences balanced repertoire and great promise. Marian Love's chart success with "I Believe in Music" has stimulated acceptance for an LP that is sure to establish her as a rising artist.

Another of our distributed labels, Mr. Chand, represents an innovative move. Gene Chandler is a recording artist on the Mercury label, while he is also a talented producer and writer. He heads Mr. Chand as its chief executive officer and producer of the Popular Five and Sintec and Wylie. His own experience as an artist and the close personal association he has had with everyone in the company will facilitate our efforts for his product.

The Odax label is run by Paul Vance and Lee Pockriss whose credits as songwriters are voluminous. Their first release with us, "Hot Pants," by a group called Salvage is approaching the half-million mark and we're readying a new release of theirs, "Okefenokee Electric Harmonica Band"—by The Electric Harmonica Band. It was written and produced by Vance and Pockriss.

Bob Todd, A&R Director of our Los Angeles office, arranged

for our distribution of Hal Winn's Outburst label. They've come up with Coldwater Flat, a promising West Coast group and the situation promises to provide the company with an additional source of West Coast talent on records.

The Atlanta-based R&B label Peachtree has thus far introduced blues artist Jimmy Jones and the rising female soul vocalist Mitty Collier who is no stranger to R&B charts. The label is owned by Stax artist William Ball and Henry Wynne, one of the most active independent talent bookers in the Southeast. Atlanta's growing involvement in the industry as a production center and a regional sounding board attests to the potential we feel Peachtree represents.

Virtue Established

Frank Virtue, who produced the million-and-a-half selling Eddie Holman disc "Hey There Lonely Girl," established his own Virtue label and joined our family of distributed labels. His first release, "I'll Go On Loving You," by the Creations has been selected by virtually all the programming tip sheets and a large cross-section of key radio stations.

Each of the above are able to maintain their individual identity and stand on their own while presenting no conflict with our own company product. We like it, they producers with whom we're working like it and we plan continuing in this area, confident that the consuming public will like it.

cation that smooth the way for rapid movement of product from production through promotion, intelligent shipping and ultimate sales.

"We believe that each label we distribute is staffed by professionals on whose information we can rely. They, in turn, respect the professionalism of our staff."

In addition to its "open door" policy for independent labels at the home office in New York, Bell maintains offices in Los Angeles and London to provide "on the scene" coverage for the growing number of companies they distribute.

"There are many stars to be born, hits to be produced and

dollars to be generated from the marriage of two companies through a distribution arrangement. As in any marriage, the relationship thrives," Uttal said, "on effective communication and continuing partnership of effort."

Greenberg in Film

■ Atlantic Records VP Jerry Greenberg will appear in the forthcoming Robert Redford-George Segal film, "The Hot Rock," which Prophecy Records will release as a soundtrack album.

We don't know where all these hot new labels are coming from.



Andy Williams' and Alan Bernard's Barnaby Records is already a successful label with artists like Ray Stevens, Claudine Longet and vintage albums by the Everly Brothers.



Fred Foster's well established label is now distributed by Columbia. Major Monument artists include all-time great Boots Randolph and brilliant composer-performer Kris Kristofferson.



Master British producer Mickie Most's dynamic new label introduced the hit sound of C.C.S. to America.



Bill Graham and Dave Rubinson's record label, featuring the explosive Elvin Bishop Group and a new San Francisco group, Sawbuck.



Alan Douglas' label. Among its innovative artists: The Last Poets, and super guitarist John McLaughlin.

SPINDIZZY



David Briggs' brand-new label. Nils Lofgren's sensational group, Grin, the first Spindizzy artist, is off and running.



The new label owned by Steve Cropper and Jerry Williams. Already signed to TMI: the exciting Roy Head.



Steve Tyrell's brand-new label. Songwriter producer/ singer Barry Mann is its first artist.



Kenny Gamble and Leon Huff's label. The Ebonys (already on the charts), Dick Jenson, Billy Paul and Johnny Williams.

ENTRANCE Chips Moman's new label, featuring the group Cymarron and Steve Alaimo.

We do know where they're coming to: Columbia Custom Labels.

Distributed by Columbia Records

Leo The Lion: A Pride of Independents

■ MGM Records has been prospering in the independent label picture.

The Lion's pride of prodigious independents includes Sunflower, Stormy Forest, Verve and Lionel, all of which advocate minimal artist rosters and product in order to assure full concentration on all releases.

MGM President Mike Curb discussed the fact that many independent label deals result from artist pacts which include their own labels. This is applicable to MGM's acquisition of Robert Goulet's Merlin label and Richie Havens' Stormy Forest. However, Curb ardently stressed that the artist and the product must warrant the expenditures.

Curb revealed that, in addition to the successes on Sunflower with "Chick-A-Boom" by Daddy Dewdrop (now over a million in sales), and "Here Comes The Sun" by Richie Havens on Stormy Forest, Verve Records will initiate a catalogue, full-price series to be identified as "Jazz Spectrum." Some of the artists to appear will include Stan Getz, Ella Fitzgerald, Count Basie, Louis Armstrong, and Oscar Peterson, to name a few. This series of 10 LPs will premiere in June.

Key to Success

MGM's Vice President of Independent Labels Clive Fox di-

vulged the key to success in the independent operation as being "Not overloading with product." Fox was excited over the Five Man Electrical Band's record "Signs" on Lionel and a new English act, Beggars Opera, on Verve. This latter discovery was brought to MGM by Michael Viner.

Other MGM independent labels are Colossus, AIR (for soundtracks only), Sounds of Memphis and DCP.

DCP is a new label started by Don Costa. Its first act will be "Orange Colored Sky."

Colossus Records, which received unprecedented success with the Dutch invasion last year, has established two new American acts, the Mob and the Festivals.

Same Set-up

The independent label structure coordinates with the same central sales force and uses the same administrative set-up. The promotional force, however, is independent and all under the direction of Abe Glaser, head of National Promotion for MGM's independent labels.

In addition to Beggars Opera, which will be a giant push act this year, other newcomer acts which deserve attention are Larry Murray on Verve, Kathy Smith on Stormy Forest and Patty Williams on Sunflower.

Prize-Jem Jewel on Country Scene

■ NASHVILLE — Prize-Jem Records, in existence only five months, emerges as one of the strongest new independents on the country music scene.

Headed by Joe Gibson, former National Sales and Promotion Manager for Chart Records, Prize-Jem has recently taken on national distribution for Holiday Inn's Show Biz Records and the Ace of Hearts label.

"We hope eventually to have five or six strong labels to distribute," said Gibson. "This gives all of us more strength in the marketplace and reduces overhead for each of us.

"In a few market areas where we are weak we are even considering going in with our own distributorships, pending market studies and trends over the next few months. Survival of small independent labels in the

future may depend upon forming such conglomerate bodies."

Gibson is excited over his current product. "Jamey Ryan's 'Wildcat' on Show Biz looks like it will be her biggest yet and the James Allen 'Ordinary Man' may well be a sleeper for Ace of Hearts. On Prize, the Becki Bluefield 'Backwoods Child' is making it and pre-orders are good on the new Ernie Rowell single."

The Prize label scored early in the national charts with singles by Becki Bluefield, Lloyd Green and Ernie Rowell. A Green LP also was charted.

Big Chance Opens

■ NEW YORK — Big Chance Record Dist. had its grand opening on Wednesday, May 12, at 690 10th Ave.

Adler Ode Label A&M's First Independent



Merry Clayton (center) is completing her second album for Ode Records under producer Lou Adler (right). Participating was the 28-voice church choir from Merry's Los Angeles parish Cornerstone Baptist Church under the direction of the Reverend James Cleveland (left). Also involved were David T. Walker, lead guitar, Paul Humphrey, drums; Bobby West, bass; and Billy Preston, and Carole King, keyboards. Album is due for release later this spring.

■ HOLLYWOOD — Ode Records, owned and operated by Lou Adler, is the first independent label to be distributed by A&M Records.

This relationship began on April 1, 1970, when Adler brought Carole King, Merry Clayton and Scott McKenzie with him as artists to the A&M lot. Currently the active artists' roster includes Carole King, Merry Clayton, Scott McKenzie and Cold Gritz.

With A&M for a year, Adler said, "I don't really operate or function as an independent label. I use the A&M promotion people, but I have my own national promotion man, Marshall Blonstein (who has been with me since Dunhill), and my own A&R coordinator, Curtis Amy."

Adler said Ode is "like the other A&M label."

"I seek the opinions of Herb Alpert and Jerry Moss, not as a matter of policy but as a matter of course because I respect their taste," he added.

The Ode contract with A&M is for three years. But Adler said, "As far as I'm concerned, Ode will be with A&M forever. The artists that I have are certainly happy with the A&M distribution and happy with every facet of the A&M operation," he related. "And I am also a graphics nut and A&M has the finest."

Ode was originally the first independently owned label to be distributed by Columbia Records. His initial releases there (Scott McKenzie's "San Francisco—Wear Some Flowers in Your Hair" internationally sold millions and Spirit's first album sold 250,000) were hits.

Adler is a strong proponent

of the record industry. He produced the motion pictures "Monterey Pop" and "Brewster McCloud," but says that "Music people are really unique because they are in the business they want to be in. Motion picture people, however, don't necessarily belong in the business they are in."

Adler discusses the ideal subsidiary label: "It would have five or six acts; but no matter how hard you try, there is a tendency to oversign. If you have one successful act with an independently-owned subsidiary label, you're in good shape. Two is extremely successful."

Although the majority of Adler's time is spent working with Ode's artists, he may produce A&M artists (which he did not do at Columbia).

Starday-King: Open Door To Independents

■ NASHVILLE—Starday/King Records was a pioneer in the early 1950s distributing independent labels, and as a result came up with a top hit with the release of "Tossing and Turning."

As an established record company, Starday/King is able to offer total facilities, promotion, distribution and collections.

At present, the label has distribution deals with Brother Records, Fraternity, Metro-Country and Pride. They will continue to keep an open-door policy to independents.

Metromedia Rushes Spirit in Flesh

■ Metromedia Records has ordered its production facilities to run at high speed in order to prepare for the rush-release of an album by the 11-member group, Spirit in Flesh.

The group was discovered living on a 200-member commune in Warwick, Mass., performing at colleges throughout New England, and telling of the principles on which the commune was founded.

Mike Metelica, lead vocalist of the group, is also the founder of the commune, known as the Brotherhood of the Spirit. His philosophy, which is to seek inner peace without the use of drugs, is contained in many of the songs performed by the group.



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Soundville

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RECORDS

CANNON

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VERTIGO

ODAX

Dial

Grade A

The Mercury family of labels, Mercury, Philips, Fontana, & Smash, takes this time to salute its nine distributed labels. Consistently fresh, grade A, and always cracking open with something new.

Motown, The Sound (and Labels) Heard Around the World



■ DETROIT — The story of Motown Record Corporation's phenomenal success in the '60s is known throughout the world and well documented by an imposing number of hits bearing the Motown, Tamla, Gordy and Soul labels. Guided by Berry Gordy and utilizing its own in-house writers and producers, the hit factory, as Motown soon became known, has produced an unprecedented number of hits.

This unique success also created the need for additional record labels to accommodate Motown's mushrooming stable of artists, and Tamla, Motown, Gordy and Soul—four labels—launched the Motown Sound and changed the complexion of popular music forever.

The impact of the Motown Sound overseas was even more immediate. Recording on Tamla, Motown's first label, artists like Smokey Robinson and the Miracles, the Marvelettes, Marvin Gaye and Stevie Wonder were associated with artists under successive labels through the conjunctive Tamla/Motown, which is today Motown's EMI foreign affiliate label.

Spread Fame

The next few years saw record history rewritten again and again as the Detroit company spread the fame of its artists around the globe. Tamla was supplemented by Motown, Gordy and Soul, labels which be-

came the vehicles of success for Diana Ross and the Supremes, the Temptations, the Four Tops, Martha Reeves and the Vandellas and many others.

But a new sound was emerging in the later part of the decade; a fusion of forms under the generic title "rock" that was making inroads into the pop market. And once more Motown turned inward to the source to discover a wealth of talent in the new form right in its own backyard.

In 1969, Motown spawned Rare Earth, a name Executive Vice President Barney Ales selected for a new group of Detroiters, then used to christened this new label. Motown promotion ace Joe Summers was placed in charge of the new label and immediately began recruiting a new staff as well as new artists.

To Summers was added Al DiNoble, Eddie Gilreath, Stan Fantich and Kevin Cummings, five young men all under 30, yet reflecting more than 30 years of experience in the record industry.

Moving from a solid base of Motor City talent, Rare Earth has branched out into an international operation. From England, the label has added Pretty Things, Sounds Nice, Toe Fat and songstress KiKi Dee; from Holland, the Cats; from Canada, Toronto's R. Dean Taylor; and domestic groups like the Rustix, from

New York, and Impact of Brass, from Miami.

VIP into Sphere

The success of Rare Earth inspired Motown to bring its new VIP label into the sphere of this thriving operation, giving artists like the Spinners and Chuck Jackson the full benefit of Rare Earth's fresh approach. The Spinners have since gained a strong start toward a highly successful career and a new VIP group out of Boston, Hearts of Stone, are expected to soon follow suit.

Unlike Motown's in-house labels, Rare Earth does not undertake direct management of its artists and deals with each group's manager separately. While Rare Earth artists can and do utilize Motown's established writers and producers, they frequently work with independent producers and incorporate their own materials.

Using Hitsville studios and other Motown recording facilities, such collaborations have produced some outstanding results, such as "Sunday Funnies," a potent album by a Detroit group of the same name, produced by Andrew Oldham, one of England's top independent rock producers. Rare Earth's open-door policy for producers gives its artists a broad spectrum of musical expression and has already paid handsome dividends to Rare Earth artists and outside producers.

The success of Rare Earth added to Motown's musical affluence, yet there persisted a strong desire to hold fast to the cultural roots in the black community that had first spawned the Motown Sound. Black Forum, Motown's educational and cultural label, was created to satisfy this need, giving voice to America's most influential black leaders, from poets like Langston Hughes to political figures like Stokeley Carmichael.

The acceptance of Black Forum was recently verified for Motown when the label's initial release, "Why I Oppose the War in Vietnam," a speech by the late Dr. Martin Luther King, Jr., won a Grammy Award.

Unique Sound

When Motown opened its Hollywood office, a unique Afro-rock sound quickly caught the attention of the transplanted

Detroiters. Chisa, under the label's President, Stu LeVine, had evolved from an idea Hugh Masekela conceived to explore the roots of American jazz in original African forms, then combine the best of both.

Chisa entered into a distribution pact with Motown that would give maximum exposure to this unique direction in the evolution of popular music. Unlike Motown's other affiliates, however, Chisa is completely self-contained, with artists like Masekela, the (Jazz) Crusaders and Letta Mbulu writing, producing and recording everything that bears the label's name.

Motown's most recent label affiliation stems from the creation last April by Berry Gordy and Sammy Davis, Jr., of a new music industry complex, comprised of Ecology records, Ecology Music (BMI) and Synergy Music (ASCAP). Gordy serves as Chairman in this Gordy-Davis complex and Davis is its President. The label is distributed world-wide by Motown.

The relative autonomy of Ecology is intended to attract talent of every type to the label. "Everything Good" is Davis' only criteria for Ecology, seeking the broadest possible musical spectrum from "Bernstein to funky blues."

The label's premier release, "In My Own Lifetime," was sung by Davis himself; but Blinky Williams, a young songstress from Los Angeles, has already been added to the Ecology banner. A nationwide tour last summer by this duo served to introduce the label and its first release, gaining enthusiastic reception in the country's major music centers.

From that first Tamla release, "Money," sung by Barrett Strong, to the all-inclusive Ecology label represents an historic decade of growth and development for Motown, transforming an \$800 venture into the world's largest independent record company.

In its first decade, Motown has been a constant innovator in the record industry and is equally determined that the "Sound of Young America" shall continue to be the vanguard of new dimensions, new directions and new evolutions in this field.

When new sounds call for new labels, Motown is ready.

Davidovsky Wins

■ Mario Davidovsky, American composer of electronic music, has won the 1971 Pulitzer prize in music for his work "Synchronisms No. 6."



FIERCELY INDEPENDENT



Lionel 



THE LION'S SHARE OF HITS: "Chick-A-Boom" – Daddy Dewdrop; "Here Comes The Sun," "Alarm Clock" – Richie Havens; "Signs" – Five Man Electrical Band; "I Am So Lonely (In My Apartment)" – Bobby Jones; "Sarabande" – Beggar's Opera; "Big Bayou" – Larry Murray; "Jodie" – Joey Gregorash; "Did You Know That" – Jasper Wrath.

...a pride of labels



MGM RECORDS

Janus, Chess, GRT Staff Unification

■ NEW YORK — Marvin Schlachter, President of the GRT Record Group, has announced the complete unification of the operating personnel of Janus, Chess and GRT Records into one staff functioning under his direction and located at 1301 Sixth Ave.

"Separate label identities will be retained, but we now have a much more efficient operation. A single force for all our promotional, marketing, merchandising, accounting and administrative activities will enable us to maintain greater control over every aspect of every label," said Schlachter, who recently took charge of the GRT Record Group.

"During the past year and a half, Janus Records has grown from a brand new label to a successful, thriving operation. We've built a capable, experienced staff and we've established several new artists. Using this as a basis for future growth, along with the tremendous wealth of material and artists on the Chess label, we now have the ability to merchandise and expand as never before. New artists will be added, important artists such as The Dells, Ramsey Lewis, Howlin' Wolf and Muddy Waters have been resigned. Extensive promotional campaigns are backing up their product.

Aggressive marketing and merchandising techniques and innovative promotional concepts will be applied to both Chess and Janus product. The packaging concepts used with great success on Janus albums will be applied to Chess material. One of the noteworthy triumphs in this area was "Donovan P. Leitch," a double album of early Donovan recordings which Janus treated as though it were new material. Packaging, a well-planned marketing campaign and a quality approach in every area gave Janus a best-selling package, which was also Donovan's most recent chart LP. A similar approach will be applied to valuable material in the Chess catalog.

The new Chess, Janus, GRT labels will be able to move with lightning speed to take full advantage of any record that breaks out. Fast action by Janus in the face of several cover versions enabled Janus to bring home Mungo Jerry's smash "In the Summertime," which accounted for international sales in excess of three

million records. The expanded artist roster will enable Schlachter and his executive team to reach deeply into every significant record market with their proven ability.

Recognizing the vast potential of Funkadelic, Janus was able to break the dynamic group beyond the soul market and make strong inroads in the underground. A similar approach will be taken with the many Chess artists who have appeal in many diverse markets.

By running Janus as a total record company, with top quality product aimed at the Top 40, soul, underground and country markets, Schlachter has been able to build a solid, self-supporting label. Janus accounted for 11-chart albums and seven hit singles during their first year of operation, and new titles are added each month. This expertise is now shaping a positive new direction for the Chess, Janus, GRT labels.

Janus is currently on the pop and soul charts with "Do Me Right" by the Detroit Emeralds and "Be My Baby" by Cissy Houston. Additional soul charters for Janus and Westbound, which Janus distributes, include "Your Love Is So Doggone Good" by the Whispers and "You & Your Folks, Me & My Folks" by Funkadelic. Chess is on the soul charts with "I Play Dirty" by Little

Strong in Blues, Jazz, Etc.

Chess remains one of the strongest blues, soul, gospel and jazz labels. Muddy Waters received the most extensive promotion and publicity exposure of his career during his most recent visit to New York, shortly after Schlachter assumed control of Chess. Similar build-ups are slated for Howlin' Wolf, whose "Message to the Young" LP has just been released; Bo Diddley, also making a strong LP showing with "Another Dimension"; Ramsey Lewis, whose "Back to the Roots" album has just been released, and many others.

"Our main philosophy remains unchanged," emphasized Schlachter. "We will release product that we believe in and we'll give it our full support. The emphasis is on quality rather than quantity. We've always given our distributors saleable product and we've helped them sell it."

Acquisitions Aid To Polydor Viability

■ NEW YORK—Jerry Schoenbaum, President of Polydor Records, has said on a number of occasions that part of his thrust toward making the European-based company "a viable American record company" would be to make many acquisitions.

So far, in pursuing his goal label has taken on indie labels Event, Spring, Sire and Blue Horizon.

The Buchanan Brothers and Horatio are on the Event label, which is owned by Julie and Roy Rifkind, and the Rifkind Brothers also run Spring, the

roster of which is headed by Joe Simon and Ray Godfrey.

Included with the labels Polydor has world-wide distributorship of Art Rifkind pubberies Gaucho (BMI) and Sandbox (ASCAP).

The Sire label, headed by Seymour Stein, has as roster artists the Climax Blues Band, Barclay James Harvest, Focus, Martha Velez, Aum, Peter Kelley, Jean Ritchie, Paul and Geremia and the New Deal String Band, all of whom have just had new albums released or will have in the near future.

RCA on Lookout

(Continued from page 22)

doing that. Another way is to be flexible and diversify, and by adding labels we're doing that."

"Flexibility is the secret," Hoffman went on, "because we have to be able to tailor a program to fit the individual client's needs. Adding an already existing label is different from setting a new label up in business. With an already established company you may be helping them solve some marketing problem. This is part of the reason that we are now supplementing our distributorships. With a completely new company, you can furnish them with a complete staff or whatever part of it they care to use. You relieve them of the business end of things, and since so many of the new label owners are producers, you leave them free to operate in the area in which they should be working."

"You know," he said, "just picking the right people to work for a company is a difficult job. The new label owner is better off going to an established and functioning operation. The young producer, coming into the business and looking around at what exists, is realizing that he shouldn't be bothered with these problems."

Kirshner Success Unprecedented

At the present time, RCA is distributing only two labels, Don Kirshner's Kirshner label (which started out as Calendar) and George Greif and Sid Garris' Gregar label. Hoff-

man, in noting this, pointed out that RCA's success with Kirshner is probably unprecedented in the business, what with the Archies phenomenon the most important factor in Kirshner power.

Kirshner has been adding slowly to his roster and in the past few weeks has taken James Darren, Jamie Carr and Neil Sedaka. The signing of Sedaka, with product due very shortly, is especially significant, because Kirshner and Sedaka has a string of hits in the early '60s when they were teamed as writer and publisher. The other Kirshner artists are the Globetrotters with Meadowlark Lemon taking the ball most of the time.

The Gregar label, aside from long-time act the New Christy Minstrels (members of which are new just about every year), includes pianist Robert Allen, Tony Bruno, Savage Rose (currently building an underground reputation) and newly-signed Rhythm and Blues group Frankie Beverly's Raw Soul, whose first single, "Color Blind," is just on the market.

Although he wouldn't divulge details, Hoffman's reference to "aggressive looking" meant that RCA is about to make some headline-grabbing announcements about new labels they'll distribute. A safe bet is that the new labels will come from the young producers' arena Hoffman seems to know so much about.

On that subject Hoffman said, "What you're buying in the case of young producers is their creativity."

**LOOK OUT . . . It's An AVALANCHE
And It's Rolling Fast!**

**"SISTER
ROSEMARY"
JAMES JOHN
FRANK DON**

AVR-36001

Produced By STEVE KARMEN

**AVALANCH
RECORDS** 

Distributed By U.D.C.

Proud Productions Inc., A Transamerica Corporation

London Labels Start Off With Hits

■ NEW YORK—Walt Maguire, Vice President, A&R, of London Records, has an interesting theory concerning the success of the smaller label. He points out that they only get off the ground when they start off with a hit record. That this is true is supported by ample evidence in the history of London's relationship with smaller companies.

Monument Records' first big hit was Billy Grammer's "Gotta Travel On," which was distributed by London, as were all the early Roy Orbison Monument records. Although London no longer distributes Monument product, that label has continued to be active and strong through the years to the present day.

Perhaps even more extraordinary is London's long-standing arrangement with the Hi label of Memphis, founded by the late Joe Coughi and now headed by Nick Pashe, President, and Willie Mitchell, Vice President. Hi's first smash, "Smokie Pt. 2," by the Bill Black Combo, was distributed by London in 1957. The highly successful relationship has continued to the present and the

label now includes such soul stalwarts as Ace Cannon, Al Green, Ann Peebles, Bill Black and Willie Mitchell.

Success Story

An interesting success story is that of phase 4, one of the original "sound" off-shoot labels and the only one still going strong a full decade after its start. Phase 4 is currently enjoying success with Ronnie Aldrich's "Love Story" and "Benny Goodman Today."

Parrott is, of course, the label which includes in its roster of artists the phenomenally successful Tom Jones and Engelbert Humperdinck. Frijid Pink, a group which hit with "House of the Rising Sun," is also on Parrot. Parrot is distributed solely in the United States and Canada.

MAM, which stands for Management Agency Music, is headed by Gordon Mills, who manages both Jones and Humperdinck. The label smashed its first time out with "I Hear You Knocking" by Dave Edmunds. Another MAM artist, Gilbert O'Sullivan, had a hit in Europe with "Nothing Rhymed." Ed-

munds' current single is "I'm Coming Home" and an album is expected from him in the near future.

Deram, another London-owned and distributed label, currently includes in its artists roster the Brotherhood of Man, White Plains and the Flirtations, among others. Its first Procol Harum record continues to do well.

The Moody Blues have their own label, Threshold, which is distributed by London and includes a new group, Trapese, amongst its artists.

Chapter One, another Britain-based, London-distributed label, is headed by Les Reed, who also records for the label, as does Gerry Monroe.

Finally, there is included under the London banner Ashley Records, headed by Leon Ashley. The label features country music by Margie Singleton and Ashley himself. A new artist to the label is the legendary songwriter-singer Merle Kilgore, whose first release, "God Bless the Working Man," is expected to do very well.

Ervin to Tangerine

■ DiFosco Ervin has been named Director of Music Publishing for Tangerine Music (BMI) and Racer Music (ASCAP), publishing arteries of Ray Charles' Los Angeles-based RPM International.

CLUB REVIEW

Williams a Master

■ NEW YORK — It was jazz night at the new Gaslight Wednesday (12). Both Tony Williams and Jeremy Steig, with their respective groups, gave their brand of jazz-rock to a large appreciative audience.

Capitol's Steig opened the bill with his fine flute work. His melody lines worked well over the free form harmonics.

The headliner, Polydor's Tony Williams, was next. After a rather slow start (he was apprehensive about the sound system), Williams picked up the slack and forgot the hassle. One of the top drummers today, Williams proved his mastery over the ever-changing rhythms of jazz. Each piece was produced superbly for stage presentation—extremely tight.

A highlight was a long percussive section, which featured Williams on drums, supported by a congas and tympani.

Fred Goodman

Aretha Crosses Golden 'Bridge'

■ Aretha Franklin earned another gold record last week with her recording of "Bridge Over Troubled Water" which was certified by the RIAA as a million seller May 12. This marks her 10th gold record for singles.

It could become Miss Franklin's best selling single, since the flip side, "A Brand New Me," has become a hit. Henry Allen, Atlantic's Vice President, Promotion, has just reserved disc jockeys with "A Brand New Me."

Next week Atlantic will release a "live" album recorded at the Fillmore West in March. It contains a special appearance by Ray Charles. Advance orders for this album are the highest ever for any Atlantic LP by Aretha.

Aretha Franklin is now readying a TV special.

Carpenters' Title Song

■ A&M's The Carpenters have been signed to sing the title song of "Bless the Beasts & Children" in producer-director Stanley Kramer's new film for Columbia Pictures. Music and lyrics are by Barry DeVorzon and Perry Botkin, Jr., composers of the entire score. Song will later be recorded as a single.

Brenda Highlight



Highlighting the evening's entertainment at the recent WIBG Spring Vacation Contest was the appearance of Brenda and the Tabulations at the Main Point Cafe in Bryn Mawr, Pa., where the winners of the contest were guests of WIBG. Shown left to right are: Ron DiMarino, Promotion, Universal Dist.; Larry Cohen, National Sales & Promotion, Jamie/Guyden Dist. Corp.; WIBG dj, Frank Kingston Smith; Bob Gross, Music Director of WIBG; Brenda Payton of Brenda and the Tabulations; Bill Gardner, WIBG personality; and Jack Reynolds, Program Director of WIBG. Brenda's latest single, "Right on the Tip of My Tongue," is climbing rapidly.

Stan Lewis — * FATHER OF 4 GIANTS

- Jewel
- Paula
- Ronn
- Whit

Jewel.....Paula
RECORDS

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

Warner/Reprise Custom Labels: Number Low, Quality High



The Beach Boys, Frank Zappa, Rod McKuen, the Youngbloods.

■ Warner/Reprise Records takes on the distribution of independent labels only when there is something truly unique about the label. For that reason, the number of smaller labels promoted, merchandised and distributed by Warner/Reprise is low, but the yield in terms of sales and artistic contribution is uncommonly high.

Raccoon Records is the record company which was founded by the Youngbloods. Unlike many artist-owned labels, Raccoon's roster includes a number of artists besides the principles of the company. The first Raccoon release last year was "Rock Festival," a live album of entirely new material by the Youngbloods. Jeffery Cain, a friend of the Youngbloods, is another Raccoon pactee whose first album is entitled "For You."

Others on Raccoon

Other albums to be issued by Raccoon are Michael Hurley's "Armchair Boogie" and "What Was, What Is, What Will Be," by pianist Kenny Gill. Each of the Youngbloods has solo album projects underway with Joe Bauer's "Moonset" already on the market. "Peace Song," an album by Jesse Colin Young, and a solo album by Banana are now in production, while a new Youngbloods album "Ride the Wind" is scheduled for release shortly.

Bizarre and Straight Records were founded by Frank Zappa and Herbie Cohen to provide a means by which more avant-garde (and freakier) artists would be able to reach an

audience hungry for this kind of product.

Catalogue Impressive

The catalogue of the two labels is impressive, with albums by such artists as Tim Buckley, Captain Beefheart, Alice Cooper, The GTO's, Judy Henske and Jerry Yester, Jeff Simmons, Lord Buckley, Lenny Bruce, Wild Man Fischer and, of course, Frank Zappa and the Mothers of Invention. Frank Zappa's latest Bizarre album is "Chunga's Revenge"; the most recent Mother of Invention release is "Weasels Ripped My Flesh."

Warner/Reprise also participates in the distribution of two other labels. For Brother Records, Reprise distributes Beach Boy product exclusively in the U.S. The group is currently touring and a new album to follow the successful "Sunflower" LP is scheduled for release shortly. Brother/Reprise is preparing for the 10th anniversary of the world's first supergroup, which falls on New Year's Eve this year.

Upon announcement of the Brother distribution agreement last year, Warner Bros. President Mo Ostin made the following statement: "We are delighted that the Beach Boys have chosen Reprise Records to distribute their Brother Records label. I am happy to welcome Brian, Carl, Dennis, Mike, Alan and Bruce and I am pleased to be involved in the future they are creating."

Consistent Sellers

The other label in which Warners is involved in partial distribution is Rod McKuen's

Stanyan Records. The latest Stanyan release through Warner Bros. is McKuen's "Pastorale," a double album set which he recorded with the Westminster Symphony Orchestra. McKuen's Stanyan albums released by Warner Bros. have

been consistent volume sellers over the years.

The increased acceptance of the Youngbloods, Beach Boys, Frank Zappa and Rod McKuen is testimony to Warner/Reprise's continuing involvement in the field of associated labels.

Lowery Talent Changes Name

■ ATLANTA — Bill Lowery Talent, Inc., has changed its name to En'ter-tain'ment*, a division of Bill Lowery Talent, Inc. The announcement of the name change was made by En'ter-tain'ment* Manager Ric Cartney at a social held in Atlanta's Variety Club.

Attending the affair were a multitude of talent booking notables including Ed Risman of the Americana Hotel chain, Arvid Nelson from the Sahara in Las Vegas, Roger Varce of the Agency for the Performing Arts, Joe Darin of the Playboy Club chain, Rudy Guarino of Boston's Sugar Shack club, Fred Petty of the Petty Agency, Jack Senes of the Box in Columbia, S.C., and Andy Tsim-

pedes of the Crazy Horse in Birmingham, Ala.

Among Performers

Performing for those assembled were En'ter-tain'ment* artists Dennis Yost and the Classics IV, Liberation, Bits & Pieces, and the Tams. Other artists found on the En'ter-tain'ment* booking roster are Billy Joe Royal, Joe South, Tommy Roe, The Swingin' Medallions, Centaur, and Glen Wood.

En'ter-tain'ment* offices are still located at 1224 Fernwood Circle, N.E. in Atlanta. The mailing address (P. O. Box 9851; Atlanta, Ga. 30319) and phone numbers (404/237-6317, 233-3962) remained unchanged.

GROWING



DUKE-PEACOCK RECORDS
HOUSTON, TEXAS 77026



**His new
single are:**

**HIGH
TIME
WE WENT**

**BLACK
EYED
BLUES**

**Joe Cocker
AM 1258**

Produced by Denny Cordell
for Tarantula Productions Ltd.
on A&M Records and Tapes.

MAY 22, 1971



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

THIS WK. LAST WK.

WKS. ON CHART

1	7	BROWN SUGAR ROLLING STONES 19100 Rolling Stones (Atlantic)		4
2	3	BRIDGE OVER TROUBLED WATER ARETHA FRANKLIN/ Atlantic 47-2796		7
3	1	JOY TO THE WORLD THREE DOG NIGHT/Dunhill 4272 (ABC)		11
4	4	STAY AWHILE BELLS /Polydor 15023		11
5	2	NEVER CAN SAY GOODBYE JACKSON 5/Motown 1179		8
6	6	IF BREAD /Elektra 45720		10
7	8	WANT ADS HONEY CONE /Hot Wax 7011 (Buddah)		7
8	12	ME AND YOU AND A DOG NAMED BOO LOBO/Big Tree 112 (Ampex)		9
9	10	LOVE HER MADLY DOORS/Elektra 45276		8
10	11	I LOVE YOU FOR ALL SEASONS FUZZ/Calla 74 (Roulette)		18
11	9	CHICK-A-BOOM DADDY DEWDROP/MGM/Sunflower 105		11
12	19	IT DON'T COME EASY RINGO STARR/Apple 1831		5
13	16	SWEET AND INNOCENT DONNY OSMOND/MGM 14227		9
14	18	HERE COMES THE SUN RICHIE HAVENS/Stormy Forest/MGM 656		7
15	22	SUPERSTAR MURRAY HEAD/Decca 73-2603 (MCA)		32
16	32	TOAST AND MARMALADE FOR TEA TIN TIN/Atco 6794		9
17	25	DON'T KNOCK MY LOVE WILSON PICKETT/Atlantic 2797		5
18	23	I DON'T BLAME YOU AT ALL SMOKEY ROBINSON and THE MIRACLES/Tamla 54205 (Motown)		10
19	5	PUT YOUR HAND IN THE HAND OCEAN, Kama Sutra 519 (Buddah)		10
20	20	WOODSTOCK MATTHEW SOUTHERN COMFORT/Decca 1306 (MCA)		11
21	28	I DON'T KNOW HOW TO LOVE HIM HELEN REDDY/Capitol 3027		12
22	26	GIVE MORE POWER TO THE PEOPLE CHILITES/Brunswick 55450		8
23	30	THE DRUM BOBBY SHERMAN/Metromedia 217		4
24	14	TIMOTHY BUOYS /Scepter 12275		10
25	27	ME AND MY ARROW NILSSON/RCA 74-443		9
26	35	REACH OUT I'LL BE THERE DIANA ROSS/Motown 1184		3
27	29	RIGHT ON THE TIP OF MY TONGUE BRENDA & THE TABULATIONS/Top & Bottom 407 (Jamie Guyden)		7
28	53	I'LL MEET YOU HALFWAY PARTRIDGE FAMILY/Bell 996		3
29	34	I DON'T KNOW HOW TO LOVE HIM YVONNE ELLIMAN/Decca 32785		6
30	38	CRY BABY JANIS JOPLIN/Columbia 4-45379		11
31	13	I AM . . . I SAID NEIL DIAMOND/Uni 55278		10
32	33	BOOTY BUTT RAY CHARLES ORCHESTRA/ABC 1015		9
33	49	TREAT HER LIKE A LADY CORNELIUS BROTHERS & SISTER ROSE/United Artists 50721		11
34	37	COOL AID PAUL HUMPHREY & HIS COOL AID CHEMISTS/ Lizard X21006		9
35	17	POWER TO THE PEOPLE JOHN LENNON/PLASTIC ONO BAND/ Apple 1830		9
36	44	LOWDOWN CHICAGO/Columbia 4-45370		3
37	58	RAINY DAYS AND MONDAYS CARPENTERS/A&M 1260		2
38	50	WHEN YOU'RE HOT YOU'RE HOT JERRY REED/47-9976		3
39	52	NATHAN JONES SUPREMES/Motown 1182		3
40	45	FUNKY MUSIC SHO NUFF TURNS ME ON EDWIN STARR/ Gordy 7107 (Motown)		4
41	51	ALBERT FLASHER GUESS WHO/RCA 74-0458		7
42	48	INDIAN RESERVATION RAIDERS Columbia 4-45332		7
43	92	IT'S TOO LATE CAROLE KING, Ode '70 66015 (A&M)		2
44	36	ANOTHER DAY/OH WOMAN, OH WHY? PAUL McCARTNEY/ Apple 1829		13
45	59	I CRIED JAMES BROWN/King 6363		3
46	69	SHE'S NOT JUST ANOTHER WOMAN 8th DAY/ Invictus 9087 (Capitol)		3
47	72	DOUBLE LOVIN' OSMONDS/MGM 142569		2
48	15	WHAT'S GOING ON MARVIN GAYE/Tamla 45201 (Motown)		13
49	75	FUNKY NASSAU—PART 1 BEGINNING OF THE END/Alston 4595 (Atlantic)		2
50	21	WE CAN WORK IT OUT STEVIE WONDER/Tamla 54202 (Motown)		10

51 74 THE COURT ROOM CLARENCE CARTER/Atlantic 2801 2

CHARTMAKER OF THE WEEK

52 — LIGHT SINGS
5th DIMENSION/Bell 999  1

53	68	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE CARLY SIMON/Elektra 45274		6
54	65	TRY SOME, BUY SOME RONNIE SPECTOR/Apple 1832		3
55	55	WE WERE ALWAYS SWEETHEARTS BOZ SCAGGS/Columbia 4-45353		5
56	62	MR. AND MRS. UNTRUE CANDI STATON/Fame 1478 (Capitol)		7
57	60	13 QUESTIONS SEATRIN/Capitol 3067		8
58	61	A MAMA AND A PAPA RAY STEVENS/Barnaby ZS7 2029 (Columbia)		3
59	24	BATTLE HYMN OF LT. CALLEY C COMPANY Featuring TERRY NELSON/Plantation PL 73 (SSS)		6
60	67	FEELIN' ALRIGHT GRAND FUNK RAILROAD/Capitol 3095		4
61	64	I'M COMIN' HOME DAVE EDMUNDS/MAM 3608 (London)		3
62	66	BE NICE TO ME RUNT/Bearsville 32002 (Ampex)		7
63	94	YOU'RE MY MAN LYNN ANDERSON/Columbia 4-45330		2
64	90	LIFE ELVIS PRESLEY/RCA 47-9985		2
65	—	PUPPET MAN TOM JONES/Parrot 40062 (London)		1
66	79	SPINNING AROUND MAIN INGREDIENT/RCA 74-0456		4
67	77	HOT LOVE T. REX/Reprise 1006		3
68	73	THE HOUSE AT POOH CORNER NITTY GRITTY DIRT BAND/ United Artists 50769		4
69	31	JUST MY IMAGINATION TEMPTATIONS/Gordy 7205 (Motown)		16
70	78	HELP ME MAKE IT THROUGH THE NIGHT JOE SIMON/ Spring SPR 113 (Polydor)		6
71	82	BROWNSVILLE JOY OF COOKING/Capitol 3075		4
72	57	LAYLA DEREK & THE DOMINOS/Atco 6809		8
73	56	GOTTA SEE JANE R. DEAN TAYLOR/Rare Earth 5026 (Motown)		7
74	113	DON'T PULL YOUR LOVE HAMILTON, JOE FRANK & REYNOLDS/ Dunhill 4276 (ABC)		1
75	85	SOMETIMES IT'S GOT TO RAIN JACKIE MOORE with THE DIXIE FLYERS/Atlantic 2798		5
76	88	NEVER CAN SAY GOODBYE ISAAC HAYES/ Enterprise ENA 9031 (Stax)		2
77	97	HIGH TIME WE WENT JOE COCKER/A&M 1258		2
78	81	REDEYE BLUES REDEYE/Pentagram 206 (MCA)		5
79	118	HERE COMES THAT RAINY DAY FEELING AGAIN FORTUNES/ Capitol 3086		1
80	83	MELTING POT BOOKER T. & THE MG'S/Stax 0082		10
81	86	TAKE ME HOME, COUNTRY ROAD JOHN DENVER with FAT CITY RCA 74-0445		6
82	39	BABY LET ME KISS YOU KING FLOYD/Chimneyville 437 (Atlantic)		11
83	—	TARKIO ROAD BREWER & SHIPLEY/Kama Sutra 524 (Buddah)		1
84	87	AJAX LIQUOR STORE HUDSON & LANDRY/Dore 855		4
85	89	L.A. INTERNATIONAL AIRPORT SUSAN RAYE/Capitol 3035		4
86	—	BRAND NEW ME ARETHA FRANKLIN/Atlantic 47-2796		1
87	—	FLIM FLAM MAN BARBRA STREISAND/Columbia 4-45384		1
88	109	OOH POO PAH DOO IKE & TINA TURNER/United Artists 50782		1
89	116	IT'S HARD FOR ME TO SAY GOODBYE EDDIE KENDRICKS/ Tamla 54203		1
90	96	CAN'T FIND THE TIME ROSE COLORED GLASS/Bang 584		5
91	95	BAD WATER RAELETTES/TRC 1014 (ABC)		3
92	99	SEA CRUISE JOHNNY RIVERS/United Artists 50778		2
93	100	THERE'S SO MUCH LOVE AROUND THREE DEGREES/Roulette 7102		2
94	—	SIGNS FIVE MAN ELECTRICAL BAND/Lionel 3213 (MGM)		1
95	135	YOUR LOVE CHARLES WRIGHT & WATTS 103rd STREET RHYTHM BAND/Warner Brothers 7475		1
96	129	I'LL ERASE AWAY YOUR PAIN WHATNAUTS/Stang 5023 (All Platinum)		1
97	—	BRING THE BOYS HOME FREDA PAYNE/Invictus 9092 (Capitol)		1
98	—	WHOLESALE LOVE BUDDY MILES/Mercury 73205		1
99	115	MANDRILL MANDRILL/Polydor 14070		1
100	—	ONLY ONE SONG SHA NA NA/Kama Sutra 522 (Buddah)		1

FLASHMAKER OF THE WEEK



**LEON RUSSELL
AND THE
SHELTER PEOPLE**
Shelter

TOP FM AIRPLAY THIS WEEK

11-17-70—ELTON JOHN—Uni
HOME IS IN MY HEAD—JACKIE
LOMAX—Warner Bros.
LEON RUSSELL AND THE SHELTER
PEOPLE—Shelter

WNEW-FM/NEW YORK

AND SO ON—JIMMY WEBB—Warner Bros.
CHICAGO (Single)—GRAHAM NASH—Atlantic
MIKE CORBETT/JAY HERSH/HUGH
McCRACKEN—Atco
IT AIN'T EASY—JOHN BALDRY—Warner Bros.
LAMB—Warner Bros.
NEW YORK CITY, YOU'RE A WOMAN—
AL KOOPER—Columbia
SWEATHOG—Columbia
THE RAINBOW BAND—Elektra
VOLCANIC ACTION OF MY SOUL—
RAY CHARLES—ABC
YOU'VE GOT A FRIEND (Single)—ROBERTA
FLACK/DONNY HATHAWAY—Atlantic

WPLJ-FM/NEW YORK

ANTELOPE FREEWAY—HOWARD ROBERTS—
Impulse
11-17-70—ELTON JOHN—Uni
HOME IS IN MY HEAD—JACKIE LOMAX—
Warner Bros.
IT AIN'T EASY—JOHN BALDRY—Warner Bros.
JUKIN—MANHATTAN TRANSFER—Capitol
MUDLARK—LEO KOTTKE—Capitol
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
SUMMER SIDE OF LIFE—
GORDON LIGHTFOOT—Warner Bros.
THEMBI—PHAROAH SANDERS—Impulse
THE REAL THING—TAJ MAHAL—Columbia

WLIR-FM/LONG ISLAND

AIR—Embryo
BAD MANORS—CROWBAR—Paramount
CHICAGO (Single)—GRAHAM NASH—Atlantic
CURTIS/LIVE—CURTIS MAYFIELD—Curtom
DEATH WALKS BEHIND YOU—
ATOMIC ROOSTER—Elektra
11-17-70—ELTON JOHN—Uni
HOME IS IN MY HEAD—JACKIE LOMAX—
Warner Bros.
MARK ROBIN & CHOCTAW—Uni
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
SUMMER SIDE OF LIFE—
GORDON LIGHTFOOT—Warner Bros.

WHCN-FM/HARTFORD, CONN.

BLUES JAM—JUNIOR WELLS—Delmark
DEALIN' BLUES—PETER KELLY—Sire
IN MY OWN TIME—KAREN DALTON—
Just Sunshine
IT AIN'T EASY—JOHN BALDRY—
Warner Bros.
MUDLARK—LEO KOTTKE—Capitol
NEW YORK CITY, YOU'RE A WOMAN—
AL KOOPER—Columbia
PEACEFUL WORLD—THE RASCALS—Columbia
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter

THEMBI—PHAROAH SANDERS—Impulse
THE REAL THING—TAJ MAHAL—Columbia

WHVY-FM/SPRINGFIELD, MASS.

ANOTHER DIMENSION—BO DIDDLEY—Chess
BRING ME HOME—MOTHER EARTH—Reprise
BROKEN BARRICADES—PROCOL HARUM—
A&M
CHASE—Epic
CLIMAX BLUES BAND—Sire
DEATH WALKS BEHIND YOU—
ATOMIC ROOSTER—Elektra
HEADS, HANDS AND FEET—Capitol
PECULIAR FRIENDS—TEN WHEEL DRIVE—
Polydor
SECOND CONTRIBUTION—
SHAWN PHILLIPS—A&M
THE DOOBIE BROTHERS—Warner Bros.

WMMR-FM/PHILADELPHIA

11-17-70—ELTON JOHN—Uni
FOLLOW YOUR HEART—THE SONS—Capitol
GETTING READY—FREDDY KING—Shelter
HISTORIC DEAD—GRATEFUL DEAD—
Sunflower
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
BERT SOMMER—Buddah
SUMMER SIDE OF LIFE—
GORDON LIGHTFOOT—Warner Bros.
THE REAL THING—TAJ MAHAL—Columbia
ROGER TILLISON—Atco
ZAWINUL—JOE ZAWINUL—Atlantic

WMAL-FM/WASHINGTON, D. C.

CLIMAX BLUES BAND—Sire
DEALIN' BLUES—PETER KELLY—Sire
11-17-70—ELTON JOHN—Uni
FABLE OF THE WINGS—
KEITH CHRISTMAS—Polydor
HOME IS IN MY HEAD—JACKIE LOMAX—
Warner Bros.
IT AIN'T EASY—JOHN BALDRY—
Warner Bros.
OH! PLEASANT HOPE—BLUE CHEER—Philips
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
THE FLYING BURRITO BROTHERS—A&M
TITUS GROAN—Janus

WKDA-FM/NASHVILLE

AQUALUNG—JETHRO TULL—Reprise
BRING AMERICA HOME—TIMBER—Elektra
CARLY SIMON—Elektra
11-17-70—ELTON JOHN—Uni
HIGH TIME WE WENT (Single)—
JOE COCKER—A&M
KEEP THE CIRCLE TURNING (Single)—
LEE MICHAELS—A&M
LA WOMAN—THE DOORS—Elektra
MOTEL SHOT—
DELANEY & BONNIE & FRIENDS—Atco
MUD SLIDE SLIM AND THE BLUE HORIZON—
JAMES TAYLOR—Warner Bros.
PRETTY THINGS—PARACHUTE—Rare Earth

WWOM-FM/NEW ORLEANS

AFFINITY—Paramount
AIR CONDITIONING—CURVED AIR—
Warner Bros.
EARTH, WIND AND FIRE—Warner Bros.
11-17-70—ELTON JOHN—Uni
LOVE IT TO DEATH—ALICE COOPER—
Warner Bros.
MANDRILL—Polydor
MARK/ALMOND—Blue Thumb
STICKY FINGERS—THE ROLLING STONES—
Rolling Stones
YOUR DAILY GIFT—SAVAGE ROSE—Gregar
ZERO TIME—
TONTON'S EXPANDING HEAD BAND—Embryo

WPLO-FM/ATLANTA

LA WOMAN—THE DOORS—Elektra
MEDUZA—TRAPEZE—Threshold
NAZZ 3—(Import)—SGC
RETRIBUTION—CLARK HUTCHINSON—
Deram
SAVAGE GRACE 2—SAVAGE GRACE—
Warner Bros.
SHO IS FUNKY DOWN HERE—
JAMES BROWN—King

BERT SOMMER—Buddah
STONEGROUND—Warner Bros.
THE DOOBIE BROTHERS—Warner Bros.
WELCOME TO GOOSE CREEK—
GOOSE CREEK SYMPHONY—Capitol

WEDR-FM/MIAMI

AIR—Embryo
BALLAD OF CP JONES—DON COOPER—
Roulette
11-17-70—ELTON JOHN—Uni
HOME IS IN MY HEAD—JACKIE LOMAX—
Warner Bros.
NAZZ 3—(Import)—SGC
NEW BLUES—DAVID POMERANZ—Decca
ORIGINAL WIZARD—WIZARD—Wizard
THE WORLD: ORIGINAL CAST STARRING
HOWDY DOODY—Pip
THE YES ALBUM—YES—Atlantic
WINWOOD—STEVIE WINWOOD—UA

WMMS-FM/CLEVELAND

BROKEN BARRICADES—PROCOL HARUM—
A&M
CHICAGO (Single)—GRAHAM NASH—Atlantic
11-17-70—ELTON JOHN—Uni
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
SAVAGE GRACE 2—SAVAGE GRACE—
Warner Bros.
SEE ME, FEEL ME—JENNIFER—London
SUMMER SIDE OF LIFE—
GORDON LIGHTFOOT—Warner Bros.
SWEET PAIN—UA
TIMES THAT TRY A MAN'S SOUL—KYLE—
Paramount
WINWOOD—STEVIE WINWOOD—UA

WGLD-FM/CHICAGO

AIR—Embryo
BROTHERHOOD OF BREATH—
CHRIS MCGREGOR—Neon
CURTIS/LIVE—CURTIS MAYFIELD—Curtom
DEATH WALKS BEHIND YOU—
ATOMIC ROOSTER—Elektra
LAMB—Warner Bros.
MARVIN, WELCH AND FARRAR—Capitol
PAPA NEBO—Atlantic
THE FLYING BURRITO BROTHERS—A&M
THE REAL THING—TAJ MAHAL—Columbia
THE SECOND MOVEMENT—EDDIE HARRIS/
LES McCANN—Atlantic

WRIF-FM/DETROIT

BACK TO THE ROOTS—JOHN MAYALL—
Polydor
BROKEN BARRICADES—PROCOL HARUM—
A&M
FOLLOW YOUR HEART—THE SONS—Capitol
GETTING READY—FREDDY KING—Shelter
HOME IS IN MY HEAD—JACKIE LOMAX—
Warner Bros.
LIVE AT MONTEREY—JOHNNY OTIS SHOW—
Epic
STICKY FINGERS—THE ROLLING STONES—
Rolling Stones
TAPESTRY—CAROLE KING—Ode 70
THE DOOBIE BROTHERS—Warner Bros.
WINWOOD—STEVIE WINWOOD—UA

KADI-FM/ST. LOUIS

AIR—Embryo
MOSE ALLISON—Columbia
BAD MANORS—CROWBAR—Paramount
CHICAGO (Single)—GRAHAM NASH—
Atlantic
IT AIN'T EASY—JOHN BALDRY—
Warner Bros.
REFORMATION—CALIFORNIA EARTHQUAKE—
UA
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
THE WORLD: ORIGINAL CAST STARRING
HOWDY DOODY—Pip
TITUS GROAN—Jenus
WINWOOD—STEVIE WINWOOD—UA

KOCY-FM/OKLAHOMA CITY

AIR CONDITIONING—CURVED AIR—
Warner Bros.
AQUALUNG—JETHRO TULL—Reprise
RITA COOLIDGE—A&M

11-17-70—ELTON JOHN—Uni
4 WAY STREET—CSN&Y—Atlantic
LA WOMAN—THE DOORS—Elektra
MUD SLIDE SLIM AND THE BLUE
HORIZON—JAMES TAYLOR—Warner Bros.
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
STICKY FINGERS—THE ROLLING STONES—
Rolling Stones
STONEGROUND—Warner Bros.

KLZ-FM/DENVER

AMERICA (Single)—SIMON & GARFUNKEL—
Columbia
BAD MANORS—CROWBAR—Paramount
HEADS, HANDS AND FEET—Capitol
HELP THE POOR (Single)—B B KING—ABC
JAKE JONES—Kapp
LIVE AT MONTEREY—JOHNNY OTIS SHOW—
Epic
SINFONIAS—WALDO DE LOS RIOS—UA
SUMMER SIDE OF LIFE—
GORDON LIGHTFOOT—Warner Bros.
THE REAL THING—TAJ MAHAL—Columbia
TIMES THAT TRY A MAN'S SOUL—KYLE—
Paramount

KMET-FM/LOS ANGELES

HOME IS IN MY HEAD—JACKIE LOMAX—
Warner Bros.
IN MY OWN TIME—KAREN DALTON—
Just Sunshine
LET IT ROCK (Single)—
THE ROLLING STONES—Rolling Stones
MUDLARK—LEO KOTTKE—Capitol
NEW JONI MITCHELL—Warner Bros.
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
SMILING MEN WITH BAD REPUTATIONS—
MIKE HERON—Elektra
SWEATHOG—Columbia
THE BALLAD OF TOD RUNDGREN—
TOD RUNDGREN—Bearsville
THE FLYING BURRITO BROTHERS—A&M

KSFX-FM/SAN FRANCISCO

BEAVER AND KRAUSE—Warner Bros.
BLACK AND BLUE—LITTLE SONNY—
Enterprise
11-17-70—ELTON JOHN—Uni
GETTING READY—FREDDY KING—Shelter
HOME IS IN MY HEAD—JACKIE LOMAX—
Warner Bros.
LAMB—Warner Bros.
MUDLARK—LEO KOTTKE—Capitol
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
VOLCANIC ACTION OF THE SOUL—
RAY CHARLES—ABC
EDGAR WINTER'S WHITE TRASH—Epic

KZEL-FM/EUGENE, ORE.

BAD MANORS—CROWBAR—Paramount
BEYOND THE BLUE HORIZON—
GEORGE BENSON—CTI
BROTHERHOOD OF BREADTH—
CHRIS MCGREGOR—Neon
CURTIS/LIVE—CURTIS MAYFIELD—Curtom
DIRECT ME—CLYVIE KING—Lizard
LAMB—Warner Bros.
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
SAN FRANCISCO—BOBBY HUTCHERSON—
Blue Note
SMILING MEN WITH BAD REPUTATIONS—
MIKE HERON—Elektra
ROGER TILLISON—Atco

KOL-FM/SEATTLE

AQUALUNG—JETHRO TULL—Reprise
BAD RICE—RON NAGLE—Warner Bros.
BROKEN BARRICADES—PROCOL HARUM—
A&M
JERRY CORBETT—Capitol
4 WAY STREET—CSN&Y—Atlantic
LOVEJOY—ALBERT KING—Stax
MUDLARK—LEO KOTTKE—Capitol
SECOND MOVEMENT—EDDIE HARRISON/
LES McCANN—Atlantic
STICKY FINGERS—THE ROLLING STONES—
Rolling Stones
ROGER TILLISON—Atlantic

CONCERT REVIEW

Cooper at Town Hall Significant

■ NEW YORK — That Alice Cooper topped the bill at the first rock concert to be held in the Times Square area here in quite some time, was somehow strangely significant. The Warner Bros. recording act specializes in a sort of splendid decadence that was amply in evidence at their Town Hall set last week (6).

The fellows surprised recently with "Eighteen," a cut from their new "Love It To Death" album, that climbed to the upper regions of the singles chart. A follow-up, "Caught in a Dream," is in much the same vein and should do about as well if audience reaction is any indication. The crowd was ecstatic.

And well they might be. Alice Cooper plays a kind of killer rock & roll not unrelated to the music of, say, the Who or the Rolling Stones. What separates them from these other superb groups is the na-

ture of their stage show, which is bizarre, to say the least. The group is outfitted in identical, form-fitting silver jump suits and employs a live snake, an electric chair, colored smoke, artfully conceived lighting and gusts of feathers during the course of an exhilarating performance. Somehow, it all works. Far out!

The Holy Modal Rounders opened the evening's entertainment with a lackluster set. This group has been around, in various guises, for years now, making friends in all manner of good causes. They recently resurfaced with an excellent album, "Good Taste is Timeless," for Metromedia. Unfortunately, their performance on this occasion was marred by maladjusted voice levels and generally poor sound quality. Still, the perennially popular "Boobs a Lot" and a revival of the Bell-Notes' "I've Had It" were well received.

Gregg Geller

CLUB REVIEW

Linhart, Hartford: Good Show!

■ NEW YORK—By the time of this printing, Buzzy Linhart's one-week engagement at the Gaslight will have ended. If you missed it, well, that's your loss. If you were there at his opening (5), you saw the Kama Sutra recording artist shake the rafters with his own special brand of blues.

Mixing his act beautifully, Buzzy sings, plays guitar, and even scats his way to the kind of emotional pitch that results in nothing less than sheer excitement for an audience. He opened the set with "Talk About a Morning," a cut from his previous "Music" album that Buddah will soon release as a single. We heard "The Bag I'm In," mixed with "Feelin' Alright" and "Season of the Witch," thereby displaying extraordinary talents that serve to combine the treatment of blues with funk and rock.

Buz ended the set with a new song, "You Gotta Have Friends." Included in this tune was a fantastic vibes arrangement of "Hit the Road Jack." He puts so much work into his music that the audience began giving him a standing ovation before the song was completed. With perspiration streaming from his face, he came back

for an encore, doing "The Love's Still Growing," a song he wrote for Carly Simon. Carly was in the audience and she appeared to love it, as did everyone else.

Backing up Buzzy are two original Ten Wheel Drivers, Bill Takas on bass and Luther Riex on drums. They are integral parts of his sound which greatly enhances appeal.

So if you missed it, fear not! You're sure to get a chance. Buzzy will be performing at a WNEW-FM free concert May 17 in Central Park. See him. He's too much!

Headling the bill was Warner Bros. recording artist John Hartford. Sporting a full-faced beard, the old time Good Timer treated us to an excellent set of country music.

Featured with Hartford were Norman Blake, guitar and mandolin; Tut Taylor, guitar and mandolin; and Bassar Clements, violin. The four extremely polished musicians had the crowd stamping their feet. Especially liked was "Back in the Good Ole Days." Clements is one of the finest fiddle players Nashville has to offer.

Blues from Buzzy and country music from John. Good show! Good show!

Mitchell Fink

Fuller Forms Moonchild

■ HOLLYWOOD — Jerry Fuller has resigned from the staff A & R post he's held for the past four years with Columbia to form his own company, Moonchild Productions, Inc.

A former Fort Worth artist/songwriter, Fuller launched his career in the industry with Challenge Records and Four Star Music in 1959, functioning as a recording artist and also



Jerry Fuller

contracted as a writer. For the next eight years Fuller was responsible for a wealth of copyrights — some four hundred in all — including several gold compositions. Among the most notable were Rick Nelson's "Travelin' Man" and "Young World."

In 1963 Fuller moved to New York where he headed up the Challenge-4 Star operation for the next two years. His entry into the production field came about when he returned to Los Angeles in 1965 and produced his first single for Challenge, "Lies," featuring the Knickerbockers.

He accepted the Columbia bid in 1967, resulting in the development of a number of major artists for the label and an array of diversified hit product, capped with four gold albums and a half-dozen singles which also received RIAA certification. Two years ago the nation's Bill Gavin correspon-

dents honored Fuller with the "Producer of the Year Award."

Among the artists produced by Fuller at Columbia were Mac Davis, Mark Lindsay, Gary Puckett and The Union Gap and Andy Williams. Additionally, he recorded O. C. Smith, including the memorable "Little Green Apples." Fuller will continue to record Smith for Columbia under his Moonchild banner.

Davis Honored By Settlement

■ NEW YORK — Hal Davis, President of the American Federation of Musicians, was honored by the Third Street Settlement last week (12) at a Plaza Hotel luncheon.

During the luncheon, students at the famed Lower East Side music institution performed. Harris Danziger, President of the school, spoke as did Davis and Hal Cook.

Ostroff at Gregar

■ NEW YORK — Steve Schulman, General Manager of Gregar Records, has appointed Alan Ostroff to Gregar's East Coast Promotion staff, where his responsibilities will include underground and Top 40 coverage as well as college promotion.

Ostroff, who will report directly to Schulman, was former Administrative Aid to President of Colossus Records Jerry Ross, and has also had experience in the retail field prior to his Gregar appointment.

Mandrill Visits WCBS-FM



During a recent visit to radio station WCBS-FM, five members of Polydor's new group, Mandrill, talked with the station's Program Director, Les Terpin (seated center), and Music Director Dick Bozzi (standing center, striped shirt), about their debut single, "Mandrill" (a cut from their LP of the same name). Also pictured is New York Polydor man Steve Borkum (third from right).



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

1	4	4 WAY STREET CROSBY, STILLS, NASH & YOUNG Atlantic SD 2-902	5
2	1	JESUS CHRIST SUPERSTAR Decca DXSA 7206	28
3	3	UP TO DATE PARTRIDGE FAMILY /Bell 6059	8
4	2	PEARL JANIS JOPLIN /Columbia KC 30322	17
5	6	SURVIVAL GRAND FUNK RAILROAD /Capitol SW 764	4
6	22	MUD SLIDE SLIM AND THE BLUE HORIZON JAMES TAYLOR/ Warner Brothers WS 2561	3
7	35	STICKY FINGERS ROLLING STONES/Rolling Stones COC 59100 (Atlantic)	2
8	5	GOLDEN BISQUITS THREE DOG NIGHT /Dunhill DS 50098 (ABC)	13
9	14	MAYBE TOMORROW JACKSON 5/Motown MS 735	3
10	13	TAPESTRY CAROLE KING/Ode 70 SP 77099 (A&M)	8
11	11	THIS IS A RECORDING LILY TOMLIN/Polydor 24-4055	9
12	10	TEA FOR THE TILLERMAN CAT STEVENS/A&M SP 4280	19
13	8	ABRAXAS SANTANA/Columbia KC 30130	34
14	9	LOVE STORY ORIGINAL SOUNDTRACK /Paramount PAS 6002	19
15	12	LOVE STORY ANDY WILLIAMS/Columbia KC 30497	13
16	16	BLOODROCK 3 /Capitol ST 765	7
17	7	WOODSTOCK TWO WOODSTOCK ARTISTS / Cotillion SD 2-3000 (Atlantic)	7
18	26	NATURALLY THREE DOG NIGHT /Dunhill DSX 50088 (ABC)	24
19	23	BEST OF GUESS WHO /RCA LSP 1004	7
20	15	THE POINT NILSSON/RCA Victor LSPX 1003	12
21	21	GLEN CAMPBELL'S GREATEST HITS /Capitol SW 752	8
22	17	CLOSE TO YOU CARPENTERS/A&M SP 4271	36
23	18	EMERSON, LAKE & PALMER /Cotillion SD 9040 (Atlantic)	15
24	24	LOVE IT TO DEATH ALICE COOPER/Warner Brothers WS 1883	8
25	54	L.A. WOMAN DOORS/Elektra EKS 75011	3
26	27	BACK TO THE ROOTS JOHN MAYALL/Polydor 25-3002	6
27	19	MANNA BREAD , Elektra EKS 74086	8
28	20	CRY OF LOVE JIMI HENDRIX/Reprise MS 1887	12
29	37	PORTRAIT OF BOBBY BOBBY SHERMAN/Metromedia KMD 1040	5
30	82	AQUALUNG JETHRO TULL/Reprise MS 2035	2
31	32	THIRDS JAMES GANG/ABC ABCS 721	5
32	25	TUMBLEWEED CONNECTION ELTON JOHN/Uni 73096 (MCA)	18
33	28	IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY/ Atlantic SD 7203	10
34	29	PARANOID BLACK SABBATH/Warner Brothers WS 1887	14
35	30	FRIENDS ELTON JOHN/Paramount PAS 6004	9
36	33	SWEET BABY JAMES TAYLOR/Warner Brothers 1484	63
37	34	CHICAGO III /Columbia C2 30110	17
38	31	LOVE'S LINES, ANGLES AND RHYMES 5th DIMENSION/Bell 6060	11
39	36	TARKIO BREWER & SHIPLEY /Kama Sutra KSBS 2024	11
40	40	THE PARTRIDGE FAMILY ALBUM /Bell B 6050	36
41	41	ALL THINGS MUST PASS GEORGE HARRISON/Apple 639	24
42	46	DIANA DIANA ROSS/Motown MS 719	4
43	39	STEPPENWOLF GOLD Dunhill DSX 50090 (ABC)	12
44	38	STONEY END BARBRA STREISAND/Columbia KC 30378	13



CHARTMAKER OF THE WEEK

35	—	11-17-70 ELTON JOHN Uni 93105 (MCA)	1
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46	43	IF YOU COULD READ MY MIND GORDON LIGHTFOOT/Reprise 6392	19
47	42	LONG PLAYER FACES /Warner Brothers WS 1892	11
48	44	SEATRAIN /Capitol SMAS 659	15
49	49	LIVE JOHNNY WINTER AND/Columbia C 30299	8
50	47	ELTON JOHN /Uni 73090 (MCA)	40
51	45	B. B. KING LIVE IN COOK COUNTY JAIL /ABC ABCS 723	14
52	48	WORKIN' TOGETHER IKE & TINA TURNER/Liberty LST 7650	26
53	50	IT'S IMPOSSIBLE PERRY COMO/RCA LSP 4473	18
54	51	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/ Mega M 31-1-000	11
55	66	HAG MERLE HAGGARD/Capitol ST 735	4
56	52	THEME FROM LOVE STORY HENRY MANCINI/RCA LSP 4466	17
57	55	PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy 8410	22
58	60	WAR /United Artists UAS 5508	9
59	53	ROSE GARDEN LYNN ANDERSON/Columbia C 40311	18
60	64	JOY OF COOKING /Capitol ST 661	10
61	56	KENNY ROGERS & THE FIRST EDITION HITS /Reprise RS 4637	13
62	58	BLOODROCK 2 /Capitol SKAO 491	28
63	67	MANDRILL /Polydor 24-4050	7
64	59	ELVIS COUNTRY ELVIS PRESLEY/RCA LSP 4460	17
65	79	BROKEN BARRICADES PROCOL HARUM/A&M SP 4294	3
66	70	HANGING IN THERE HUDSON & LANDRY/Dore 324	4
67	68	JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT JOSEPH CONSORTIUM/Scepter SPS 588X	6
68	—	SHE'S A LADY TOM JONES/Parrot XPAS 71046 (London)	1
69	71	LAYLA DEREK & THE DOMINOS/Atco SD 2-704	27
70	73	LATER THAT SAME YEAR MATTHEWS SOUTHERN COMFORT/ Decca DL 75064	4
71	76	ALARM CLOCK RICHIE HAVENS/Stormy Forest SFS 6005 (MGM)	10
72	77	MESSAGE TO THE PEOPLE BUDDY MILES/Mercury SRM 1-608	3
73	—	THE SKY'S THE LIMIT TEMPTATIONS/Gordy GS 957 (Motown)	1
74	78	MARY MARY TRAVERS/Warner Brothers WS 1907	6
75	57	LOVE STORY JOHNNY MATHIS/Columbia C 30299	10
76	61	GREATEST HITS SLY & FAMILY STONE/Epic KE 30325	33
77	84	REAL LIVE CHEAPO CHEAPO PRODUCTIONS JOHN SEBASTIAN/ Reprise MS 2036	3
78	83	SINATRA & COMPANY FRANK SINATRA/Reprise FS 1033	3
79	—	LEON RUSSELL & THE SHELTER PEOPLE /Shelter SW 8903 (Capitol)	1
80	81	ENDLESS BOOGIE JOHN LEE HOOKER/ABC ABCS 720	6
81	65	GRAND FUNK LIVE GRAND FUNK RAILROAD/Capitol SWBB	26
82	86	DID YOU THINK TO PRAY CHARLEY PRIDE/RCA Victor LSP 4513	2
83	89	ENCORE JOSE FELICIANO/RCA Victor LSPX 1005	2
84	69	MELTING POT BOOKER T. & THE MG'S/Stax STS 2035	11
85	85	MONA BONE JAKON CAT STEVENS/A&M SP 4260	5
86	100	WHITE TRASH EDGAR WINTER/Epic E 30512	2
87	87	TAP ROOT MANUSCRIPT NEIL DIAMOND/Uni 73092 (MCA)	27
88	90	THIS IS MADNESS LAST POETS/Douglas 7Z 30583 (Columbia)	5
89	62	DELIVERIN' POCO/Epic KE 30209	15
90	104	CARLY SIMON , Elektra EKS 74082	1
91	72	CRAZY HORSE /Reprise RS 6438	6
92	—	SUMMER SIDE OF LIFE GORDON LIGHTFOOT/Reprise 2037	1
93	75	ONE BAD APPLE OSMONDS/MGM 4724	16
94	80	SWEETHEART ENGELBERT HUMPERDINCK/Parrot XPAS 71043 (London)	13
95	63	CURTIS CURTIS MAYFIELD/Curtom CRS 8005 (Buddah)	37
96	103	STAY AWHILE BELLS/Polydor 24-4510	1
97	97	WOODSTOCK SOUNDTRACK/Cotillion SD 3-5000 (Atlantic)	52
98	101	RITA COOLIDGE /A&M 4291	1
99	96	CELEBRATION VARIOUS ARTISTS/Ode 70 77008 (A&M)	3
100	94	TOMMY THE WHO/Decca DL SXSX	83



101 THE ALBUM CHART 150

MAY 22, 1971

THIS WK.	LAST WK.	ARTIST/ALBUM	Label
101	102	SOUNDS OF SIMON JOE SIMON/Spring SPR 4701	(Polydor)
102	109	MOMENTS BOZ SCAGGS/Columbia C 30454	
103	105	SHE USED TO WANNA BE A BALLERINA BUFFY SAINTE-MARIE/Vanguard VSD 79311	
104	126	WHERE I'M COMING FROM STEVIE WONDER/Tamla TS 308	(Motown)
105	92	WHALES AND NIGHTINGALES JUDY COLLINS/Elektra EKS 75010	
106	127	WHEN YOU'RE HOT YOU'RE HOT JERRY REED/RCA Victor LSP 4506	
107	108	LIVE AT THE SEX MACHINE KOOL & THE GANG/Delite D 2008	
108	93	HOOKEE 'N HEAT JOHN LEE HOOKER, CANNED HEAT/Liberty LST 6437	
109	106	FOR THE GOOD TIMES JIM NABORS/Columbia C 30449	
110	107	NO, NO NANETTE ORIGINAL CAST/Columbia S 30563	
111	98	JOHN LENNON/PLASTIC ONO BAND/Apple SW 3372	
112	115	ANNE MURRAY/Capitol ST 667	
113	95	UNCLE CHARLEY & HIS DOG TEDDY NITTY GRITTY DIRT BAND/Liberty LST 6437	
114	128	CHASE/Epic E 30472	
115	145	ROCK ON HUMBLE PIE/A&M 4301	
116	133	CAROLE KING: WRITER ODE 77006 (A&M)	
117	99	LOVE STORY TONY BENNETT/Columbia C 30558	
118	123	POEMS, PRAYERS, & PROMISES JOHN DENVER/RCA LSP 4499	
119	122	NEIL DIAMOND GOLD/Uni 73084 (MCA)	
120	88	NANTUCKET SLEIGHRIE MOUNTAIN/Windfall 5500 (Bell)	
121	134	HOLD ON IT'S COMING COUNTRY JOE McDONALD/Vanguard VSD 79314	
122	—	DONNY HATHAWAY/Atco SD 33-360	
123	125	ONE STEP BEHIND JOHNNIE TAYLOR/Stax STS 2034	
124	110	BEAUTIFUL PEOPLE NEW SEEKERS/Elektra EKS 74088	
125	111	ONE WAY OR ANOTHER CACTUS/Atco SD 33-356	
126	112	SISTER KATE KATE TAYLOR/Cotillion SD 9045 (Atlantic)	
127	113	LOVE STORY RAY CONNIFF/Columbia C 30498	
128	114	FROM MONTY WITH LOVE MANTOVANI/London XPS 585-6	
129	—	IF I WERE YOUR WOMAN GLADYS KNIGHT & THE PIPS/Soul SS 731 (Motown)	
130	138	NEVADA FIGHTER MICHAEL NESMITH & THE FIRST NATIONAL BAND/RCA LSP 4497	
131	116	THE GOOD BOOK MELANIE/Buddah BDS 9500	
132	117	CHICAGO/Columbia KGP 24	
133	91	WORST OF JEFFERSON AIRPLANE/RCA LSP 4459	
134	119	MARGIE JOSEPH MAKES A NEW IMPRESSION/Volt VOS 6012	
135	120	LIZZARD KING CRIMSON/Atlantic SD 8278	
136	141	SONGS OF LOVE AND HATE LEONARD COHEN/Columbia C 30103	
137	143	SHO' IS FUNKY DOWN HERE JAMES BROWN/King KS 1110	
138	121	FOR THE GOOD TIMES DEAN MARTIN/Reprise RS 6428	
139	—	YOU'RE SO BEAUTIFUL CHARLES WRIGHT & THE WATTS 103rd ST. RHYTHM BAND/Warner Bros. WS 1904	
140	124	RADIO FREE NIXON DAVID FRYE/Elektra EKS 74085	
141	129	STAPLE SWINGERS STAPLE SINGERS/Stax STS 2034	
142	130	GREASE BAND SHELTER/SHE 8904 (Capitol)	
143	131	TO BE CONTINUED ISAAC HAYES/Enterprise ENS 1010 (Stax)	
144	135	STEPHEN STILLS/Atlantic SD 7207	
145	136	THIRD ALBUM JACKSON 5/Motown MS 718	
146	139	CANDIDA DAWN/Bell 6052	
147	140	BLACK ROCK BAR KAYS/Volt VOS 6011	
148	142	MORE GOLDEN GRASS GRASS ROOTS/Dunhill DS 50098 (ABC)	
149	132	FROM ME TO YOU CHARLEY PRIDE/RCA Victor LSP 4499	
150	149	LOVE STORY ROGER WILLIAMS/Kapp KS 3645 (MCA)	

Stones Certified

■ The Rolling Stones' new album "Sticky Fingers," released less than two weeks ago on their own Rolling Stones label, has been certified by the RIAA as a gold record for sales of over \$1,000,000 in the United States.

Marshall Chess, who handles the Rolling Stones label, announces that he is sending out an interview with Mick Jagger to college and FM stations on Monday (17). The interview, which runs about 40 minutes, is on a two-sided LP. It was made last March in St. Tropez, France, where Mick resides, with Tom Donahue, the underground deejay.

In addition to college and FM stations, copies of the interview are also being made up for use in other areas of the world, including the United Kingdom, Europe, Africa, South America and Australia.

Brother Karl Formed

■ Atlanta music magnate Bill Lowery and Karl Engemann, former Capitol Records Vice-President Artists & Repertoire Division, have formed a new BMI-affiliated publishing partnership, Brother Karl's Music.

Company offices will be maintained in Hollywood and Atlanta. Brother Karl's Music will be headquartered in North Hollywood at Independent Recorders, 4028 Colfax Ave. The Atlanta branch will be located at 1224 Fernwood Circle, N.E. The infant firm is currently negotiating with several well-known writing talents and is seeking new writers.

Vanguard 'Twofer's'

■ Vanguard Records is extending its "twofer" program of two records for the price of one to include their classical hits of the centuries. All the selections are complete works.

THE ALBUM CHART ARTISTS CROSS REFERENCE

ALICE COOPER	24	MANTOVANI	128
LYNN ANDERSON	59	MATTHEWS SOUTHERN COMFORT	70
BAR KAYS	147	DEAN MARTIN	138
BELLS	96	JOHNNY MATHIS	75
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Custom Labels Key to Atlantic Records Success

(Continued from page 22)

units before release. The album has now already been certified by the RIAA as a \$1,000,000 seller. The group's single, "Brown Sugar," is on the way toward a million.

Among the most successful distribution deals set by Atlantic over the past year or two are the Capricorn Records deal and the distribution arrangement with Chimneyville Records.

Solid Lineup

Capricorn, the label from Macon, Ga., headed by Phil Walden and Frank Fenter, has developed a solid lineup of top acts, including the Allman Brothers Band with Duane Allman, whose albums are best-sellers. And the firm has released albums by two key members of the famous Taylor Family, Livingston and Alex, both of whose albums did very well.

Chimneyville Records, the

Jackson, Miss., label headed by Tommy Couch, Mitch Malouf and Gerry Stephenson, struck gold from the first releases with King Floyd's million-selling "Groove Me." And Floyd's follow-up, "Baby Let Me Kiss You," has also become a substantial hit. Floyd has turned into a shot selling album artist as well with his first LP release on Cotillion Records.

Some of the other Atlantic Records distribution deals include the following labels: Flying Dutchman, Prophecy, San Francisco, Embryo, Stone Flower, Dakar, Alston and Track.

The arrangement to distribute Bob Theile's Flying Dutchman label, also announced last month, will be kicked off with a Flying Dutchman eight-album release this month. The release will include albums from Steve Allen, Oliver Nelson, a comedy album featuring the voice of Spiro T. Agnew, a taped inter-

view of Angela Davis, Count Basie, Larry Coryell, Mike Lipskin and Willie "The Lion" Smith and Leon Thomas.

Strong Association

Mickey Shapiro and Don Altfield's Prophecy Records, to be distributed by Atco, is shaping up into another strong association. Set for release are albums by two new groups, Pollution and Shotgun, and blind vocalist Charlie Starr. Also to be released soon is the soundtrack from the upcoming 20th-Fox movie, "The Hot Rock."

Other important and active distribution deals the Atlantic family works with include the Dave Kapralik-Sly Stone owned Stone Flower label for which Sly produces all acts including Little Sister and Joe Hicks; Bill Graham and David Rubinson's San Francisco Records, whose strong roster of acts includes Cold Blood, Victoria and Tower of Power; Henry Stone's

Alston label, currently riding the charts with Beginning of the End's recording of "Funky Nassau"; Dakar Records with hitmakers Tyrone Davis and Otis Leavill; Jessie Lewis and Clinton Moon's Clinton label with Rozetta Johnson. British label, led by Mann's own albums, has opened the door to many new young rock acts including Mann's new back up group, Air.

Diskery Continues On Label Lookout

The Atlantic/Atco/Cotillion family has found great success in the distribution of custom labels. And, because deals for distribution are as important to major record manufacturer as grooming their own artists, the Atlantic principals and executives will continue to be on the lookout for the soundest business associations in the industry.

CONCERT REVIEW

Good Time at Fillmore

■ NEW YORK—Good time music was the theme Friday (7) at the Fillmore. Poco, Linda Ronstadt, and Manhattan Transfer all contributed their share of rock, country and folk songs which provided for a thoroughly delightful evening.

Manhattan Transfer, a Capitol group, made its Fillmore debut a joyous one. Their off-beat, nostalgic approach was one of sheer pleasure. Opening with "One More Time Around Rosie," they proceeded to give their rendition of the Ink Spots' "Java Jive" and a classic four-chord '50s tune, "Guided Missiles," which featured Marty Nelson with a perfect parody on lead vocal.

Other members of the group included: Erin Dickens, Tim Hauser, Pat Rosalia and Gene Pistilli (formerly of Cashman, Pistilli and West). Their backup group was excellent and included Kenny Butrey on drums, Norbert Putnam on bass (both from Nashville) and Michael Saber on guitar.

Linda Ronstadt, on Capitol, too, was also making her first appearance at the Fillmore. Her set was country-flavored, and the little lady with the big voice fared well on such favorites as "Silver Threads and

Golden Needles," "Lovesick Blues" and Dylan's "I'll Be Your Baby Tonight." Her hits, "Long, Long Time" and "Different Drum," were the stand-outs.

Then, Epic's Poco, The country-rock stars knocked the audience out with their hard-driving music. Both vocally and instrumentally tight, Poco shone on "Hear That Music," "Pickin' Up the Pieces" and the new "Railroad Days." Ex-Buty-falo Springfield Richie Furay led the way, along with Tim Schmit, bass; Rusty Young, superb on pedal steel guitar; George Grantham, drums; and newest member Paul Cotten, guitar.

The group's energy was reflected by their music, and their set grew steadily in intensity straight through to the encore, the infectious, "C'mon."

Fred Goodman

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RECORD WORLD

NOTES FROM THE UNDERGROUND

RECORD WORLD

By CARL LaFONG

■ Long time ago—way back in 1964 or 65—the Beatles put on a spectacular television special. In addition to John, Paul, George and Ringo the viewer got liberal doses of P. J. Proby, Millie Small, Murray the K (!) and a six-foot-seven-inch singer named Long John Baldry. He sang a screamingly bluesy version of “Money” and came off like a combination Ray Charles/Viking warrior.

Not much was heard from him again in this part of the world. One album released here didn't go any place and once we happened to see his name at the top of the British charts with a song entitled “Let the Heartaches Begin.” That was about it for us American Long John Baldry watchers.

Good news! He's surfaced again. An album on Warner Brothers, “It Ain't Easy,” will be out in June in time to coincide with his very first American tour. The LP is a knockout. It was lovingly produced by a couple of not-so-obscure British musicians, Elton John and Rod Stewart.



So how did Long John Baldry come to end up with superstars Elton and Rod producing his album? Well, it seems that Baldry has quite a musical past. He emerges as another John Mayall/Graham Bond father figure/band leader. At one time or another the Mayall/Bond bands have employed such fine musicians as Johnny McLaughlin, Jon Hiseman, Dick Heckstall-Smith, Ansley Dunbar, Peter Green, John McVie, Mick Taylor, Sugarcane Harris and all of Cream. They ain't got nothing on Long John Baldry.

In 1962 Long John joined the late Cyril Davies blues group. Davies was essentially the first British performer to play electric style Chicago blues. When Cyril died, Baldry reorganized the group giving them the name Hoochie Coochie Men after a song by Muddy Waters. One of the vocalists with that group was Rod Stewart.

The group lasted about a year, disbanded and along came Steam Packet. In addition to Baldry and Stewart there was Vic Briggs (former Animals guitarist), Mickey Waller (who went on to Jeff Beck group as did Stewart) and Brian Augur and Julie Driscoll. For some unexplainable reason this highly talented group never made the big time and ceased to function around 1966.

On the grave of Steam Packet was formed Bluesology. For this newest of Baldry bands Long John got himself a keyboard man by the named of Reg Dwight. In later years Reg was to combine the names of John Baldry and Bluesology man Elton Dean to become Elton John. Of at least that's the way the legend goes.

Having not made it big with any of his previous bands Baldry went solo and changed his image. He decided to become another Tom Jones. He made it to the top with the aforementioned “Let the Heartaches Begin” and the BBC played him a lot.

Having regained his senses or at least feeling the market was right he returned to the blues. He signed with Warners and “It Ain't Easy” was recorded. The fact that the names Elton John and Rod Stewart were on the album seemed to insure the success of the LP even if it proved to be a real bummer.

It isn't. Baldry is easily the best blues singer to come out of England since Joe Cocker arrived on the scene with his Grease Band. On cuts like “Black Girl,” “I'm Ready” and “It Ain't Easy” Long John Baldry proves all those years with all those bands have helped mold him into a powerful and exciting singer. Maybe this time around Long John can catch up to his producers in terms of fame and fortune.

Elektra Records has a new release out by a group called Crow Dog's Paradise. No, they aren't like Grand Funk Railroad. Their LP is entitled “Songs of the Sioux” and consists of American Indian music. Elektra is, we believe, the first large record company to put an LP of traditional Indian music.

(Continued on page 64)

SOFT & SUITE NOTES FROM THE UNDERGROUND



marian segal with Silver Jade



“fly on strangewings”

All Songs Composed by

marian segal

SIDE ONE
AMONGST ANENOMIES
RAVEN
FLY ON STRANGEWINGS
MAYFLY
ALAN'S SONG
BAD MAGIC

SIDE TWO
CLIPPERSHIP
FIVE OF US
REFLECTIONS ON A HARBOUR WALL
MRS. ADAMS
FLY ME TO THE NORTH
AWAY FROM THE FAMILY

Produced by JON MILLER
for TAURUS PRODUCTIONS

On DJM Records-Album #9100



Exclusively distributed by

BELL RECORDS, A Division of Columbia Pictures Industries, Inc.

Columbia Records A Custom Pioneer

(Continued from page 22)

recording industry, the independent company. Independent producers were finding that they could achieve success from time to time with an individual single," Alexenburg explained, "but lacked the merchandising and marketing expertise to be consistent, either with singles or albums. The function of Columbia Custom Labels," he stated, "is to provide that expertise on a national scale.

Ten distinct labels are included in the Columbia custom set-up at present. They are: Barnaby, Douglas, Entrance, Fillmore, Monument, New Design, Philadelphia International, Rak, Spindizzy and TMI.

Barnaby is headed by General Manager Mike Shepherd, and Andy Williams, and headquartered in Nashville. Its artist roster includes Ray Stevens, Paul Anka, Claudine Longet and Ken Berry, among others. The label is also responsible for two major reissue series: the complete original Cadence recordings of the Everly Brothers and the Candid catalog of blues and jazz, which has thus far included such notable artists as Charlie Mingus, Otis Spann and Lightning Hopkins.

Douglas' Diverse Artists

Douglas is, of course, Alan Douglas' New York-based avant-garde label. Records by such diverse artists as the Last Poets, John McLaughlin, and Timothy Leary have been released thus far. Forthcoming is an album by the Grateful Dead's Jerry Garcia with Howard Whales, and also the "Lenny" original cast album.

Entrance is producer Chips Moman's new label. Its first release was a single entitled "Rings" by the new group, Cymarron. Due out soon is a revival of the Drifters' "When My Little Girl is Smiling" by veteran Steve Alaimo.

Fillmore is the San Francisco-based label headed by Bill Graham and Dave Rubinson, and named for Graham's recently renounced concert halls on each coast. Initial releases have been by Elvin Bishop, formerly of the Butterfield Blues Band. Recordings are expected soon from Sawbuck, a new group.

Monument is the Columbia custom label with the longest

history. Based in Hendersonville, Tenn., Fred Foster's label has given rise over the years to such diverse talents as Roy Orbison, Boots Randolph, Dolly Parton, Tony Joe White and Kris Kristofferson. First releases under the recently negotiated Columbia - Monument agreement are expected this month from Randolph and Kristofferson. In addition, an extensive repackaging program of older Monument product is planned. This will include Joe Simon's original Sound Stage 7 recordings.

Tyrell Heads New Design

Steve Tyrell heads the New York-based New Design label. First releases are by Barry Mann and a new group, Laurel Canyon.

Philadelphia International is headed by the Philadelphia-based production team of Kenny Gamble and Leon Huff. Initial releases have been by the Ebonys, Dick Jensen and Johnny Williams.

Rak is based in London and headed by long-time British producer Mickie Most. Its first American product has been an album and two singles by C.C.S. Further product is expected from Peter Noone, former lead of Herman's Hermits, and two groups, Hot Chocolate and Matchbox.

Spindizzy, headquartered in Westwood, Calif., is headed by Art Linsor and David Briggs, a producer who has worked with Neil Young and Spirit. His first project has been Grin which features Nils Lofgren. Plans call for the recording of another new group, Big Mouth, in the near future.

TMI is the new label of Jerry Williams and Steve Cropper, long one of Memphis' foremost musical citizens. Their first single is just released this week. It is titled "Puff of Smoke" and was recorded by old-time rocker Roy Head.

In addition to Alexenburg, the Columbia Custom Labels division's New York office is headed by Rick Blackburn, Director of Sales, and Mike Kagan and Larry Douglas, Promotion.

Alexenburg assures that more custom labels will be added in the future.

CLUB REVIEW

Vinton in Memorable Opening at Copa

■ NEW YORK—Bobby Vinton was a bandleader from Pittsburgh when he crashed the big time with "Roses Are Red" back in the early 1960s.

There followed a string of hit records rarely equalled in the pop business. He sang them all at his Copacabana opening last week (13). From "Blue Velvet" to "Blue On Blue" to "Take Good Care of My Baby" to "Please Love Me Forever," he could do no wrong.

Opening with a present tense version of Jimmy Webb's "Didn't We," he did no wrong with such current favorites as the movie themes "For All We Know" and "Love Story" as well. Rousing renditions of Joe South's "Games People Play" and the Partridge Family's smash "I Think I Love You" proved to be great crowd-pleasers.

High Point

A high point of Bobby's set was his foreign language med-

ley topped off with his tour de force arrangement of "Mama Don't Allow" featuring solos by Vinton on clarinet, organ, saxophone and trumpet.

For encores the Epic recording artist chipped in with his "Coming Home Soldier," a tune he wrote when serving in the Army and certainly a propos at this point in history. An energetic "Proud Mary" capped the evening in a memorable manner.

Gregg Geller

More Streisand Gold

■ Barbra Streisand recently added her ninth and 10th gold LPs to her string of Columbia gold LPs. The two albums, "Barbra Streisand's Greatest Hits" and her latest LP, "Stoney End," produced by Richard Perry, have sold in excess of one million dollars as certified by the RIAA.

Thanks and congratulatory messages have been flying around, but one of the most important people has been overlooked. Our congratulations to RICHARD PODOLOR "Producer Extraordinaire."

Three Dog Night
Steppenwolf
Reb Foster Associates

MONEY MUSIC

(Continued from page 20)

mess . . . one gets into a planet alone, maybe where the Vulcans reside . . . and that's what we did. Clive Davis was sitting just behind with his son and after we peeled the jacket Clive and son saw no reason to maintain any cool when it was obvious that Scaggs had come to WORK and come TO PLAY . . . most definitely and most indubitably. So Clive and son peeled jackets and were definitely doin' a sittin' down boogaloo.

When Scaggs got to moanin' and wailin' the blues, it was time to wail and howl with him. There is such an economy of line musically in the arrangements and charts that not a note was wasted, nothing repeats itself. It is just incredible, intricate, fascinating, unique sound, going from one musical idiom to another effortlessly. It was like the attack of the old Green Bay Packers under Lombardi . . . basic, no wasted motion, just perfect execution flowing like a mighty river and then like a mountain stream. And when Scaggs rocks, the house rocks. Where did Boz come from? He has paid his dues. He is 26 and has been at it for 10 years.

The Steve Miller Band . . . was in Europe . . . India . . . worked there as a street singer to live. He had one album before this produced by Jann Wenner, Editor of Rolling Stone, which was cut in Muscle Shoals with the studio rhythm section out on Atco. It didn't do anything but it should have—probably before its time. This can be the hot act of 1971. Watch!

Delaney and Bonnie added WIXY; #22-11 KILT.
Jean Knight HB-14 WRNO; Pic WAYS; added WXQY, WTIX.
Five Man Electrical Band #24-14 WCOL; #22-17 WKNR instant request WRNO; #24-19 CKLW (top 10 phones) #1-WBBQ (three weeks in a row).
Chi-Lites added KXOK, KRLA, WHBQ; #40-13 WAYS; #13-8 WIXY; HB-21 WSAI (hit); #17-14 WEAM.
Wilson Pickett extra—KQOK; #25-19 WKNR; #40-9 WPDQ; #30-18 CKLW; #18-14 WQXI; debut at WCFL, KILT, KHJ, WHBQ; added at WIXY, KRLA and WRKO.
Beginning of the End on at #13 WABC, #11 CKLW; HB-23 WSAI; added WQXI, KJRB, WRKO.
Nilsson #24-16 WOKY; #28-24 WKNR; HB-24 CKLW (good phones—top 10); #25-19 WSAI; #31-26 KILT (reaction); #30 WTIX; debut KRLA; #28-19 KFRC; #30-18 WHBQ.
Graham Nash added WCOL, KQV, WRNO (both sides), WCFL (B side), KJRB night time at KLIF.
The Grass Roots Pic KILT, added KJRB, WBBQ.
Dusk #10 WRNO; #17-5 WTIX; added WOKY, WCFL.
Eighth Day #18-7 WKNR; #30-9 WAYS; #13-8 CKLW; #40-32 KILT; added WPDQ, WHBQ.
Hamilton, Joe Frank and Reynolds added WCOL, KXOL, KXOK, WRIT, KAKC, KYNO; debut at WKNR, KQV, KRLA, WIBG; #38-33 WIXY; #40-26 WBBQ; #35-18 KJR; #38-23 KJRB; #33 KLIF.
Fifth Dimension added WOKY, WCOL, WIXY, WHBQ; Pic WFIL; debut at WRIT, KJRB, WRKO, KFRC, WIBG; #38-33 WAYS; #40-32 KLIF; HB-25 WTIX.
The Fortunes #35-30 WCFL; #23-20 WHBQ; #15-10 KAKC; added WRKO, KFRC.
Olivia Newton-John added WOKY, WRNO; #40-33 WCFL.

Tom Jones added KXOL, CKLW, KRLA, KAKC, KYNO;

debut at WCFL, KILT, KHJ, WRKO; #45-34 KJRB.
The Supremes added WQAM, WDGY, WIXY, KLIF, KDWB; HB-10 KXOL; HB-26 WSAI; HB-13 WQXI; debut at KILT, WRIT, WCFL; Pic WTIX; #20-14 WFIL; #16-13 KXOK; #19-18 KQV; #14-WPDQ; #14-9 WEAM; #32-20 KJR; #27-22 KRLA; #27-25 KHJ; #30-26 WRKO; #28-23 WHBQ; #25-23 KAKC; #24-20 WIBG (hit).
Neil Diamond LP cut—WHBQ; added KYNO, WOR-FM, KILT, WRIT, KJRB; debut at WPDQ! day time—WCFL.
D & A Collins fantastic requests WOKY; added WKNR, KQV.
Free Movement #28-21 WOKY; added KLIF, WDRC, WPOP; HB-21 WRIT; heavy R and B play.
Booty Butt #20-14 WKNR; #15-10 CKLW.
Solomon Burke HB-13 WRNO; #15-WTIX.
Chicago #26-26 WFIL; #24-21 WAYS; #29-22 KILT (sales and requests); #21-10 WEAM; #28-3 KLIF; #25-24 WRKO; #27-24 KAKC; added KXOK, WQAM, WOR-FM, WIXY, KRLA; debut at WDGY.
Chase as LP cut—WCFL, WEAM, KAKC; added WRIT, KJRB; #29-26 WHBQ.
Joe Cocker night time WPDQ; #20-13 WIXY; #26-24 WHBQ; added KILT, KHJ, debut on the chart—CKLW; debut KRLA, WIBG.
John Denver #15-12 WDGY; #24-18 WBBQ (hit); #2 WAKY; #1 WKLO.
Grand Funk biggest group in New Orleans—WRNO; LP cut WCFL; #36-30 KILT; #30-27 KAKC.
Nitty Gritty #15-7 WIXY.
James Gang debut at WCOL, WEAM; N. T. WPDQ; as LP cut KAKC, KYNO.
Rose Colored Glass #7 WOKY; #26-14 WCOL; #32-27 KILT; debut at WDGY; extra—still on KJR added KFRC.
The Happenings added WDGY.
Main Ingredient #13-11 WKNR; #9 CKLW.
Buddy Miles debut at KJRB, KRLA, KHJ; as LP cut KYNO.
Stoney and Meatloaf added WAYS, WEAM, HB-30 WSAI; #38-31 WBBQ; #39-28 KLIF.
Emerson, Lake and Palmer sales WOKY; as LP cut WTIX, KYNO; added WKNR; #5-2 KQV.
Johnny Rivers #31-19 WIXY; #25-20 WTIX.
Janis Joplin #29-6 KLIF; #28-21 WBBQ; #29-26 WAYS; added KXOK; debut at WDGY.
Raelets added WCOL; #23-23 KQV; #3 WQXI; #32-21 KJRB; #14 KLIF.
T. Rex sales WOKY; #24-21 WFIL; #26-23 WCFL; #26-22 WIXY; #16-9 KJRB; debut at WRIT.

El Chicano added KYNO.
Doug McClure #15-9 WCOL.
Kool and Gang N.T. WAYS.
Brewer and Shipley added WCOL, KXOL, WAYS; #25-25 WIXY.
The Sounds of Sunshine added KQV, WBBQ; debut at KJR.
Cat Stevens requests at WRNO for Matthew & Son; extra KJR; Sad Lisa WTIX.
Carly Simon added WOKY, WIXY, WRIT; as LP cut WHBQ; Pic. WQAM; debut at WDGY; #4 WRNO; #31-21 WCFL; #25-23 KILT; #2 WTIX.
Bobby Sherman #34-15 KXOL; #29-29 WFIL; #28-28 WPDQ; #30-17 WIXY; #25-19 WBBQ; #29-17 KJRB; #26-24 KHJ; #16-15 KFRC; #24-24 WIBG; added WQXI, KLIF.
Young Bloods #15-8 WBBQ.
Freda Payne Phones—good initial sales WKNR.
Isaac Hayes added WRKO; Pop sales—Phil.
Cymarron debut at WHBQ, KILT; added KXOL; #36-30 WBBQ.

Wein On Jazz Fest Durability

■ This year's 18th Newport Jazz Festival will be held July 2, 3, 4 and 5 in Newport, R.I. Over 60,000 jazz fans are expected to attend.

When asked why his festival had such staying power, producer George Wein said, "I guess it's because our festivals each year have appealed to so many varied types of people. Old jazz fans never die. They can come to Newport and their favorites of other years are playing great music whether or not it is in vogue. Younger, curious music lovers can learn about jazz music and still see popular artists that relate to their daily lives. There is something for everybody."

This year's festival has set Dionne Warwick, Aretha Franklin, Stan Kenton, Buddy Rich, Billy Eckstine, George Shearing, Willie "The Lion" Smith, Eubie Blake and Miles Davis, plus about 25 other artists.

Wein continued, "We consider Newport a truly integrated musical event, integrated as to young and old, black and white, and musically, traditional to modern. Most important, a jazz festival must relate to the community of opinion with the City fathers of Newport. But never once did we ignore their concern for their city. As a result, a mutual understanding of the need of both the festival and the city has grown stronger each year. Newport now is the best music festival city in the world. This, most of all, can be considered the main reason for the durability of the Newport Jazz Festival."

Spring LPs Spark Big Buddah Quarter

■ NEW YORK — Neil Bogart and Art Kass, co-Presidents of the Buddah/Kama Sutra Group, announced that the current quarter "is the biggest in the company's history."

Heavy contributor to the success of the quarter, stated Bogart and Kass, is the company's spring album release, a diversified 11-album package of soul, pop, jazz, hip comedy, "roadhouse-rock," gospel-folk, soul-mood and blues-rock. In addition to the albums, Buddah has recently won the two gold record awards from the RIAA for "Put Your Hand in the Hand" (Ocean, on Kama Sutra) and "Want Ads" (Honey Cone,



COAST CAPERS

By TONY LAWRENCE



Tony Lawrence

■ HOLLYWOOD—Word comes from a most reliable rock source that the four-guy rock group Looking Glass is causing mucho excitement in the East. They hail from Glen Gardner, N.J.; have been together four years and recording deals are being talked at RCA and Warners with several other labels waiting in the wings. Seems that the band is able to turn small college dates (aimed at enhancing dancing and drinking) into concerts. One impresario was quoted as saying: "If Creedence had been an East Coast band, this is what it would be."

The slightly scalded Whisky is running a rather unusual contest for amusing phrases to put on the marquee pertaining to the fire and the fact that they "will be right back" . . . Eddie Foy III talking with Burt Jacobs either about a Three Dog Night pic or about Jacobs becoming the eighth little Foy . . . Al Kooper leaves May 30 for a European stint that has him playing June 10 & 11 in Switzerland, June 17-27 in Birmingham and Liverpool and a date at the Lyceum in London. Kooper will also be doing some sort of studio musical boogie woogie with Badfinger before he goes into A.I.R. Studios to wax Mike Gatley's first album for Janus.

KPPC's Les Carter joining in on the raving about Uni's new dynamite act, Poe . . . Turnquist Remedy (managed by Larry Vallon and Craig Wald) has a new drummer named Christopher Lockheed—sounds like he should be a solo with that name. Turnquist is scheduled for a KNAC bash on May 28 with PG & E and they'll use part of the money to lay three new tracks in their search for a new record deal . . . ABC/Dunhill's Hamilton, Joe Frank & Reynolds guest the "American Bandstand" May 23 . . . Congrats are in order to Shelter for the terrific Eva-Tone sampler that goes out with every Leon Russell album sold. Claudia Linnear's five-year-old daughter does the marvelous narration playing up all Shelter product . . . Dunhill's Corb Donohue off to Gotham for the James Gang gig at Carnegie Hall . . . Bobby Gosh, Polydor artist, made his bow here at P. J.'s with Martha and the Vandellas last week.

Jethro Tull headlines back to back at the Forum and Anaheim Convention Center June 18 and 19 respectively . . . Fantasy picked up a master by the Sequins entitled "The Third Degree" which was formerly on the Chi-based Crajon label. Fantasy was also the label of attention last week with a far-out bash for Redwing at the Bitter End West some days ago. Included in the crowd of well wishers were RCA pactee Kim Fowley, Ralph Gleason, Jackie Gleason, John Carpenter and South American rock promoter Red Hawk. Mrs. Hawk stayed home.

on the Buddah-distributed Hot Wax label).

The Buddah/Kama Sutra Group currently has seven singles on the charts.

Heading the album release is "Curtis/Live!" by Curtis Mayfield, a two-record set recorded live at the Bitter End East. On Kama Sutra is the debut album by Ocean. Sussex Records, distributed by Buddah, enters with Sharon Ridley's "Stay Awhile With Me."

On the Buddah label is "My First Album" by Melanie, a repackage of her "Born to Be" LP first issued in 1968.

Jack Wild checks in with "Everything's Coming Up

Roses"; while "Paint America Love" is by Lou Christie.

Biff Rose does a double with "The Thorn in Mrs. Rose's Side" and "Children of Light." Originally issued on the now-defunct Tetragrammaton label, these are the albums that launched Rose's career and contributed to the Rose cult. "Nature's Baby" by Lena Horne presents the classic Horne voice in a pop-soul-jazz setting of contemporary tunes. "Blasts From My Past" by Barry Goldberg is a compilation of his previous Buddah albums.

"Call Me Man!" is by the Jules Blattner Group.

Davis, Lafferty Honored by CPM

■ President Kal Ross and the Board of Directors of the Conference of Personal Managers, West, have announced that Sammy Davis, Jr., has been voted Entertainer of the Year and Perry Lafferty, Executive Vice President of the Columbia Broadcasting System, "Industry Man of the Year."

The awards will be presented at the Annual COPMW Awards Dinner to be held June 24 in the Crystal Room of the Beverly Hills Hotel. Mimi Weber is Chairman of the dinner event.

Col Has Swami LP

■ Columbia Records has just released Indian spiritual leader Swami Satchidananda's debut album, a double-record set entitled "Swami Satchidananda." It contains an overall look at his teachings on Integral Yoga, a concept and teaching that have seen development during the five years that the Swami has been in this country.

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Ivory Joe Returns



Ivory Joe Hunter, Record World's Gregg Geller.

By GREGG GELLER

■ NEW YORK — What artist was responsible for Atlantic Records' first million seller? Was it Ray Charles? The Drifters or the Coasters? Maybe Bobby Darin? The answer is, of course, none of the above more obvious choices, but rather Ivory Joe Hunter, whose "Since I Met You Baby" earned a gold record in 1956.

Hunter's recording career actually dates back to 1943, when he cut "Blues at Sunrise" in Oakland for his own Ivory label. He had migrated to California from his native Texas in search of work during World War II. Instead, he found a secure niche in the pantheon of Rhythm & Blues pioneers.

Ivory Joe made his first national impression in the late 1940s for Syd Nathan's Cincinnati-based King Records. He was backed by the Duke Ellington Orchestra on all of his King sessions. The sax featured in his biggest record of this period, "Guess Who," is that of the incomparable Johnny Hodges.

Moving on to MGM Records, Ivory Joe had his first big pop hit in 1950 with "I Almost Lost My Mind." Years later, about the time of "Since I Met You Baby," Pat Boone revived "I Almost Lost My Mind" in one of his most successful outings. Only once did a "cover" of one of his tunes actually hinder the sales of Hunter's own recording of the song. That was when Teresa Brewer's version of "Empty Arms" was released while his Dot recording was still on its way up the charts. The same song is currently a smash in the country field for Sonny James.

Elvis Cut Three Songs

Elvis Presley has recorded three Ivory Joe Hunter songs

to date. "My Wish Came True," the flip of "A Big Hunk O' Love," was followed in more recent times by "I Need You So" and "Ain't That Loving You Baby." Elvis is currently considering cutting two more from the pen of Ivory Joe, "It's Still Here" and "I Will Be True."

Of primary importance at this time, however, is Hunter's comeback as a recording artist. Epic recently released an album entitled, appropriately enough, "The Return of Ivory Joe Hunter." It includes updates of his most important copyrights plus Chuck Willis' "What Am I Living For" and two new Hunter originals, "Heartbreak and Misery" and "We All Like That Groovy Feeling," which will soon be released as a single.

In addition, Ivory Joe appears on two other recently released albums. On one, Epic's "The Johnny Otis Show Live at Monterey," he contributes a warmly received "Since I Met You Baby." The other, Columbia's "Great Hits of R&B," an anthology of the King Records catalog, includes the original "Guess Who."

Hunter is already looking forward to cutting his next album. He has written more new songs for it, and also plans to include a couple by the original Jimmie Rodgers, a childhood favorite. Recording country material is not out of the ordinary for Ivory Joe. He was the first Rhythm & Blues artist to record Hank Williams' tunes commercially, for MGM in the early 1950s, fully a decade before Ray Charles turned his genius in that direction.

When he's not in Memphis on business, Ivory Joe Hunter makes his home in Monroe, La.

Hill at Paragon



Kent Records artist Z. Z. Hill signs a booking contract in Macon, Ga., with the Paragon Agency (formerly the Walden Agency) and Paragon President Alex Hodges (standing). Hill's release, "I Need Someone," is on Record World's R&B Singles Chart.

R&B RECORD WORLD BEAT

Wilson Pickett is a super smash and going all the way pop.

Chi-Lites is a fantastic smash and exploded pop. Jackie Wilson hot.

Fantastic new Betty Wright is "I Love the Way You Love." The record absolutely blows minds.

Emotions is a smash.

Strong Charlie Hodges is "I'll Never Fall In Love Again."

New Stylistics has exploded to over 100,000 and should go pop.

Fantastic new Intruders is "Pray for Me."

Kool and the Gang has exploded and should go pop.

New 4 Tops-Supremes is strong.

New Barbara Mason is "I Can't Help It."

New Mel and Tim is "I'm the One."

New Gladys Knight is "I Don't Want To Do Wrong."

Fantastic new Bill Coday is "When You Find a Fool Bump His Head."

Very commercial Gene Chandler is "You're a Lady."

Watts Band is a solid top 10 smash.

Brenda and Tabs is now a solid pop smash as predicted.

Isaac Hayes is a stone monster and is going big pop.

Joe Simon both single and album is doing very well.

Ebony's is a solid hit in sales.

Jackie Wilson has exploded and it looks like the Barbara Acklin is taking off in a big way.

Jean Night is now a monster in NYC and should spread.

Chee Chee and Pepe is a smash and should go pop.

Emotions is getting good regional sales.

New Freda Payne is shaping up as an unbelievable monster.

Beginning of the End is now on WABC, that's big enough.

Buddy Miles is selling like a bandit.

Donny Hathaway is taking off, and look for

"You've Got a Friend" by Donny Hathaway and Roberta Flack.

Rufus Thomas is making noise around the nation.

Mandrill is an authentic hit, and should spread.

Luther Ingram keeps gaining in sales and is getting fantastic airplay.

New Peaches and Herb is getting attention here and there.

The new Meters looks very interesting.

Notations is top 5 in Chicago.

Magic Touch is a smash in NYC.

Little Milton is big in Atlanta and Memphis.

WWIN, Baltimore, Big: Roberta Flack; Magic Touch;

Candi Staton; W. Pickett. On: F. Movement; Cont 4;

3 Degrees; M. Ingred.; B. Womack; 8th Day;

Moments.

Moments continues to sell well, also Whatnauts.

WLOK, Memphis, I. Hayes; L. Ingram; B. Bland;

W. Mitchell; L. Milton; C. Staton. Hits: Ollie &

N.; B. Womack; Brenda & Tabs; Chilites;

Booker T. Pepe; Ike and Tina; J. Simon; Buddy

Miles; C. Bd. Whatnauts.

KDIA, S. F., Meters; F. Movement; Cissy Houston;

Buddy Miles; Nina Simone; Jean Knight. Sales:

Emotions; 3 Degrees; B. Bland.

WGIV, Charlotte, F. Movement; Whispers; Rufus

Thomas; L. Ingram.

(Continued on page 50)

BUSTING OUT

Barbara Acklin

**I Can't Do
My Thing**

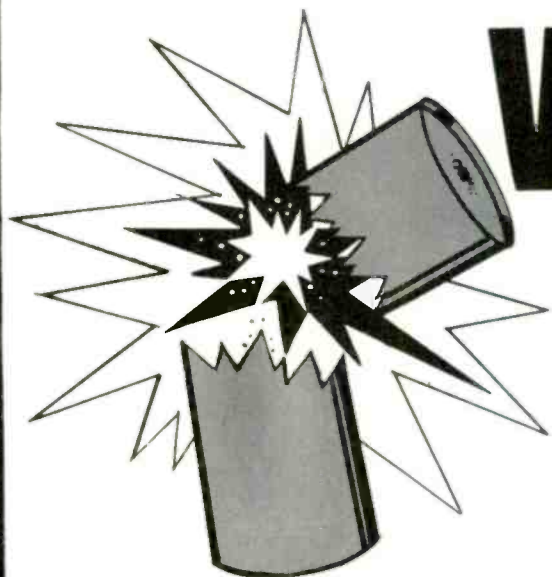
55447

JACKIE WILSON'S

This Guy's in Love

With You

55449



Brunswick
RECORDS

Sweet Success for Honey Cone



The Honey Cone (Shelly Clark, Edna Wright, Carolyn Willis) and Record World's Ron Baron.

■ HOLLYWOOD — Hot Wax recording act the Honey Cone, whose single "Want Ads" is soaring to the top, are literally amazed by it all. The dulcet trio admitted being "stung with surprise" over the expedience their recording has received.

The girls, Edna Wright, Shelly Clark and Carolyn Willis, have a sundry of smaller chart successes including "Girls It Ain't Easy" and "While You're Out Looking for Sugar," but never before one which has risen so fast.

Their ingenuous surprise is similar to the Suremes when "Where Did Our Love Go?" was first released. Perhaps this is an omen of prosperity forthcoming. The Honey Cone are certainly deserving of success. Edna is a former Raelet, Carol was a member of the Girl-

friends and Shelly used to be with Ike and Tina Turner.

The Honey Cone aren't just sweet promises. They told Record World that their concern for the act is extremely important. This encompasses everything from trying for expert vocals as well as novel choreography. At that Edna and Carolyn applauded Shelly who divinely assists them in staging the footwork. They were so pleased with it that they asked me to put their record on as they took center stage, the area in front of my desk which could only accommodate three bodies. Their choreography proved to be as good as they claimed.

New LP Completed

The trio announced that a new album had been completed and would be released soon.

They were secretive about the material but said, "Some of the tunes are better than 'Want Ads'." Their aspirations include singing, dancing and acting, in that order. Carolyn summed it up: "We just want to sing and maybe in 500 years from now as our careers subside, well, maybe then we'll get married."

Until that time it looks like the Honey Cone will be seeing many days of milk and honey.

Ron Baron

R&B BEAT

(Continued from page 48)

KNOK, Dallas, Chee Chee; W. Pickett; J. Tex; C. Staton; Stoney & Meatloaf.
KATZ, St. Louis, Pic: Bill Coday; L. Ingram; Moments; Whispers; Linda Jones; B. Womack. Hits: Chee Chee; Whatnauts; Chilites.
WVON, Chicago, Hits: I. Hayes; Emotions; Chilites; Sequins; Brenda & Tabs; Tenison Stevens; M. Ingrid. On: C. Love; Jean Knight; W. Mitchell; Honey & Bees; Stoney & Meatloaf; Mandrill; F. Movement; Sisters Love; Intrigues; S. Dogg; 3 Degrees; O Clay; L. Ingram.
WRBD, Ft. Lauderdale, Dyke; P. LaBelle; J. Simon; Ike & Tina.
WDIA, Memphis, Kool and Gang; J. Hendrix; 8th Day; L. Ingram; J. Simon; W. Mitchell.

WAOK, Atlanta, Roberta Flack; Whatnauts; C. Houston; C. Staton; Booker T. Big; 8th Day; I. Hayes; Jean Knight; Watts Band; J. Simon.
KYAC, Seattle, B. Miles; Meters; Ebony's; Funkadelic; C. Carter; Intrigues; L. Ingram; J. Tex.
WWRL, NYC, New: Z. Z. Hill (Kent); Ben Aiken; F. Movement; Jackie Moore; Ebony's; Barbara Acklin; Charlie Hodges. #13-4 Jean Knight; #6 Magic Touch; #20-9 Ralfie Pagan; #26-13 Intrigues; #21-14 J. Tex; #22-15 Luther Ingram; #31-21 Cont. 4. Sales: Stylistics; Linda Jones; Kool and the Gang.

RECORD WORLD THE R&B SINGLES CHART

MAY 22, 1971

THIS WK.	LAST WK.	ARTIST	RECORD
1	1	BRIDGE OVER TROUBLED WATER	ARETHA FRANKLIN—Atlantic 47-2996
2	3	WANT ADS	HONEY CONE—Hot Wax 7011 (Buddah)
3	2	GIVE MORE POWER TO THE PEOPLE	CHILITES—Brunswick 55450
4	7	DON'T KNOCK MY LOVE	WILSON PICKETT—Atlantic 45-2797
5	9	SHE'S NOT JUST ANOTHER WOMAN	8th DAY—Invictus 9087 (Capitol)
6	4	NEVER CAN SAY GOODBYE	JACKSON 5—Motown 1179
7	14	SPINNING AROUND MAIN INGREDIENT	—RCA 74-0456
8	8	RIGHT ON THE TIP OF MY TONGUE	BRENDA & THE TABULATIONS—Top & Bottom 407 (Jamie Guyden)
9	11	YOUR LOVE	CHARLES WRIGHT & WATTS 103rd STREET RHYTHM BAND—Warner Brothers 7475
10	10	I'LL ERASE AWAY YOUR PAIN	WHATNAUTS—Stang 5023
11	12	FUNKY MUSIC SHO NUFF TURNS ME ON	EDWIN STARR—Gordy 7107 (Motown)
12	17	HELP ME MAKE IT THROUGH THE NIGHT	JOE SIMON—Spring 113 (Polydor)
13	13	BOOTY BUTT	RAY CHARLES ORCHESTRA—TRC 1015 (ABC)
14	16	MELTING POT	BOOKER T. & THE MG'S—Stax 0082
15	18	BE GOOD TO ME	BABY LUTHER INGRAM—Koko 2107 (Stax)
16	25	NEVER CAN SAY GOODBYE	ISAAC HAYES—Enterprise ENA 9031
17	19	I'M SORRY	BOBBY BLAND—Duke 446
18	5	WE CAN WORK IT OUT	STEVIE WONDER—Tamla 54202 (Motown)
19	24	I CRIED	JAMES BROWN—King 6363
20	26	YOUR LOVE IS SO OGGONE	GOOD WHISPERS—Janus 150
21	21	THE PREACHER	BOBBY WOMACK—United Artists 50773
22	23	MR. AND MRS. UNTRUE	CANDI STATON—Fame 1478 (Capitol)
23	29	THE COURT ROOM	CLARENCE CARTER—Atlantic 2801
24	28	REACH OUT I'LL BE THERE	DIANA ROSS—Motown 1184
25	6	I DON'T BLAME YOU AT ALL	SMOKEY ROBINSON & THE MIRACLES—Tamla 54205 (Motown)
26	34	I'VE FOUND SOMEONE OF MY OWN	FREE MOVEMENT—Decca 32818
27	42	FUNKY NASSAU, PART 1	BEGINNING OF THE END—Alston 4595 (Atlantic)
28	39	I KNOW I'M IN LOVE	CHE CHE & PEPE—Buddah 225
29	44	NATHAN JONES	SUPREMES—Motown 1182
30	33	'BOUT LOVE	CLYDIE KING—Lizard 21007
31	—	LIGHT DINGS	5th DIMENSION—Bell 999
32	43	WHOLESALE LOVE	BUDDY MILES—Mercury 73205
33	51	HANGING ON TO A MEMORY	CHAIRMAN OF THE BOARD—Invictus 9089 (Capitol)
34	37	AIN'T NOTHING GONNA CHANGE ME	BETTY EVERETT—Fantasy 658
35	20	BABY LET ME KISS YOU	KING FLOYD—Chimneyville 437 (Atlantic)
36	48	MR. BIG STUFF	JEAN KNIGHT—Stax 0088
37	41	IT'S A SAD THING	OLLIE NIGHTINGALE—Memphis 45-104
38	38	I PLAY DIRTY	LITTLE MILTON—Checker 1239 (Chess)
39	—	I DON'T WANT TO LOSE YOU	JOHNNY TAYLOR—Stax 0089
40	15	WHAT'S GOING ON	MARVIN GAYE—Tamla 54201 (Motown)
41	47	CREEPING AWAY	SWAMP DOGG—Elektra EKS 45721
42	45	THERE'S SO MUCH LOVE ALL AROUND ME	THREE DEGREES—Roulette 7102
43	46	STEP INTO MY WORLD	MAGIC TOUCH—Black Falcon 19102
44	49	SUSPICIOUS MINDS	DEE DEE WARWICK—Atco 6810
45	58	YOU'RE THE REASON WHY	EBONY'S—Philadelphia Intl. ZS7-4401 (Atlantic)
46	—	SOMETIMES IT'S GOT TO RAIN	JACKIE MOORE with DIXIE FLYERS—Atlantic 2798
47	53	MANORILL	MANDRILL—Polydor 14070
48	50	YOU MAKE ME WANT TO LOVE YOU	EMOTIONS—Volt 6810
49	52	I NEED SOMEONE	Z. Z. HILL—Kent 4547
50	35	PLAIN AND SIMPLE	GIRL GARLAND GREEN—Cotillion 44098 (Atlantic)
51	54	ARE YOU LONELY	SISTERS LOVE—A&M 1259
52	55	SUNSHINE	FLAMING EMBER—Hot Wax 7103 (Buddah)
53	—	YOU'RE A LADY	GENE CHANDLER—Mercury 73206
54	57	I WORSHIP THE GROUND	FAITH, HOPE, & CHARITY—Sussex 216 (Buddah)
55	—	I'VE GOT TO GET ENOUGH	—ROY "C"—Alaga 1006
56	—	IS IT OVER	OTIS CLAY—Cotillion 45-4401 (Atlantic)
57	—	THAT'S HOW IT FEELS	MOMENTS—Stang 5024
58	—	AIN'T IT GOOD ENOUGH	NU SOUND EXPRESS, LTD.—Silver Dollar 152
59	—	THE WORLD IS ROUND	RUFUS THOMAS—Stax 0090
60	—	STAY WITH ME FOREVER	LINDA JONES—Turbo 012

Long John Baldry Long Time Comin'

■ NEW YORK—With contemporaries and friends such as Elton John, Rod Stewart, Mick Jagger and Brian Auger on the top of the heap, Long John Baldry is about to make his big splash into the American market.

John was born in London in 1941, and at an early age was singing and playing guitar for pennies in the back of alleys of Soho. In 1961 he formed a group, Blues Inc. with Jagger and Charlie Watts. (It was probably the first white electric blues band.) In 1964 he began playing with Rod Stewart, Brian Auger and Julie Driscoll and then in 1966 with Elton in a group called Bluesology.

Long John's first American album release is due in May on the Warner Bros. label.

Titled, "It Ain't Easy," one side is produced by Elton John, the other side by Rod Stewart.

Baldry's gruff voice reminds one of Joe Cocker and the leaping around that he does on stage will enhance his possibilities as a major concert attraction, it's thought. A tour begins here in June.

The slender Baldry has no regrets. He's just happy to be here. It's been a long time.

Mitchell Fink

RCA/Kleinhandler

(Continued from page 3)

Director of Administration. He is a graduate of the University of Connecticut with a Bachelor's Degree in Business Administration.

Soul Party



Artist/ASCAP writer Geater Davis, whose latest album is "Sweet Woman's Love," is greeted at ASCAP South by the Regional Director Ed Shea. Davis was given a special "soul party" by Shea in Nashville in honor of his new album release and for Allan Orange, the House of Orange, publisher/producer.

Wee Willie Group Winners

■ NEW YORK—Genuine Records has released a new single by Wee Willie and the Winners, a Rhythm and Blues group from Brooklyn. The title: "I Found the Funky Man."

Each member works vocal parts, and the act thus far has performed with such artists as James Brown and Joe Tex. They began their career in local community centers, PAL and CYO appearances. Now, they are set for an extensive tour starting May 14 in Tampa, Fla., at the Club Baron. Then on to Atlanta, Alabama, Tennessee, Kentucky, Indiana and back to New York for dates at Cheetah, the Electric Circus and the Apollo Theater.

Busy Muddy Waters

■ Muddy Waters will be making several major personal appearances during the next few months.

Three weeks at Mr. Kelly's in Chicago, performances at many of the summer music festivals and concert dates in France and Japan will keep the blues singer/guitarist busier than ever.

Ampex Gets Hot

(Continued from page 3)

Forthcoming from Ampex is a "Touch" original cast and the original soundtrack from the film "Jud," which features the music of John Hartford, among others.

Still, it is in the field of the hit singles that Ampex and family have really caught fire. Jesse Winchester's "Quiet About It," just pulled from his much-acclaimed debut album of last year, has been picked by WCFL in Chicago. Jericho's recording of "Make It Better" for Bearsville is breaking big in Detroit. And "Going to the Country" by Young, a big hit in Canada, is being well received in the United States.

Frey attributes much of this success to the breakthrough made by Lobo. His first album, "Introducing Lobo," has just been released and includes, of course, "Me and You And A Dog Named Boo." The next Lobo single will, no doubt, come from this album, although it has yet to be decided which of several likely prospects it will be.

Jim Frey assures that Ampex will continue to sign and release records from new talent. No doubt they'll be successful. After all, when you're hot, you're hot. Ampex is hot.

RECORD WORLD MEMPHIS MUSIC

By PHYLLIS J. WICKHAM

■ Marvell Thomas is producing his sister Carla's new LP at Stax. He also wrote and arranged much of the material. We listened to one cut, "You're Still Your Daddy's Child," and if the rest of the album is equal in quality, Marvell has done a marvelous job. You may have heard another Marvell tune lately, as it's been done by both Kim Weston and Dakota Staton: "Buy Myself a Man." Besides all that writing and producing, Rufus Thomas' number one son also manages to do a half-hour weekly TV show and play with the house band at Peyton Place. And by the way, watch for Carla Thomas on the upcoming Henry Mancini TVer. She'll be singing "What is Love" . . . a Marvell-Carla original.

Wayne Jackson and Andrew Love, the Memphis Horns, were over at the McLemore studio to do horn sessions and we got to talking about all their album credits. The versatility of their arrangements is evidenced by the wide range of artists they have complimented. From Elvis Presley to Ray Charles. From Jackie DeShannon to Aretha Franklin. And they are now at work on their second Memphis Horns album for Atlantic. Wayne and Andrew are hopeful that the new LP will showcase not only their strength as musicians, but also create an awareness of their songwriting capabilities.

The Mar-Keys' recent release, "Memphis Experience," is bringing the producing talents of 24-year-old Henry Bush to the attention of the recording industry. Henry, fondly known as "Creeper," has got to be one of the busiest people in the business. Look for his name as engineer, or re-mix engineer, or producer or co-producer on any number of new Stax LPs . . . Jerry Butler has another LP in the works at Universal for Mercury. Meanwhile, brother Billy Butler's new single, "I Don't Want to Love You," is getting heavy attention in Chicago and Memphis. And there's already lots of talk about the Unifics' coming single, "Dawn of a New Day" b/w "Get Down to a Funky Thing." Both tunes were penned by Unifics' leader Al Johnson. Steve Stepanian engineered.

Over at Hi, Willie Mitchell is really excited about his new discovery, Joe L. Joe is a blues singer in the big-band idiom, with phrasing and style that relates strongly to Joe Williams and Lou Rawls. That isn't meant to imply Joe is a carbon copy of anyone. We listened to the tape, and Joe L. is pure Joe L. And that ought to be good enough for everybody. Look for his first release on Hi label about June 1 . . . Our Memphis Man-of-Many-Hats . . . producer, engineer, promoter, booking agent, writer, publisher . . . Tim Riley has been putting together an LP at Ardent studios. The artists are an eight-piece pop/rock group from Arkansas. They're called Fifth Avenue, but their sound is more Chicago. Tim also tells us he is negotiating to record Helicopter, one of the most popular local groups now making the Memphis club scene.

Watch for Robert Thomas to become a heavy R&B writer. His about-to-be-released single "This Morning," written for and performed by Ebony Web, is a really superior first effort . . . In the current rumors and what-ever-happened-to-old-what's-his-face department, we hear Glenn Spreen is in Nashville, Charlie Freeman is on the West Coast and B. B. Cunningham, Jr., is looking for free-lance engineer/producer assignments around the old home town.

Hussakowsky to Stereo D Post

(Continued from page 4)

The promotion of Hussakowsky is another step in the program for the label under the new Westinghouse-Longines corporate umbrella, with Ron Iaforano recently named Midwest Sales and Promotion Manager and Barry Freeman as the label's West Coast rep.

Prior to joining Stereo Di-

mension Hussakowsky worked with the United Artists Music Group in the Professional Department, and as National Promotion co-ordinator for Peer Southern Music Publishing Corp. He also served as Director of Publicity and Public Relations for Universal Attractions, theatrical booking agency.

Personaje de La Semana (VIP of Week)



Eduardo Magallanes

■ Magallanes Calva, lleva la música en el alma.

En el Distrito Federal, vió la luz por primera vez. Su infancia transcurrió con un apasionamiento hacia la música, llegando hasta la preparatoria en sus estudios.

Su primer contacto profesional, lo realiza como ayudante de la Dirección artística en la compañía Peerless. Compañía que tenía por aquel entonces a Panchito Mendez como D.A.

Su permanencia hasta 1963 es como ayudante, pasando a ocupar la Dirección Artística en los años siguientes 64-65.

Este primer contacto profesional con la música, discos é interpretes lo penetra más y el cambio se hace inminente.

RCA le abre las puertas en 1966, é ingresa como Director Artístico y arreglista hasta el año 1970.

Su trayectoria en RCA, ha sido practicamente la consoli-

dación de su carrera profesional dentro del marco artístico.

Eduardo Magallanes Calva, es el hombre que el hablar de música, se apasiona, a tal grado que sus palabras contagian alegría.

En su trayectoria, tiene y conserva multiples trofeos y distinciones, pero una de las más queridas, como el lo manifiesta es la que le otorgo la Sociedad de Autores y Compositores, al ganar el primer lugar como arreglista en un Festival de Musica a nivel nacional.

La gran meta de Eduardo, y esto lo dice con mucho seguridad, es la de ser un autor reconocido, y poder poner su granito de arena para ayudar a otros a dignificar las canciones Mexicanas, para llegar de esta forma a un máximo nivel competitivo con todo el mundo.

En la actualidad, Eduardo Magallanes, desempeña el cargo de Gerente del Departamento Creativo de la Compañía RCA. Puesto al que fué promovido a partir del año en curso, al haber demostrado capacidad suficiente.

Casado con Maria Esther Serrato de Magallanes, tiene 3 hijos que son la alegría en su hogar.

De los Festivales en el Mundo, se manifiesta partidario hasta cierto punto, ya que como lo declara, estos eventos benefician decididamente al artista y también da a conocer

(Continued on page 53)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

(This column appears first in Spanish and then in English)



Tomas Fundora

■ Tomó la distribución para Estados Unidos de todo el producto Disneyland en Español, la distribuidora más fuerte de Chicago, la Pan American Records, Inc., de los enérgicos Marshall, que ahora se han visto fortalecidos con la presencia en esa empresa del amigo Blas Rodríguez. Felicidades y triunfos con esta gran adquisición. Sólo me inquieta el gran almacenaje en la Florida que un distribuidor norteamericano mantiene de este producto de primera. Pan American distribuirá 22 discos de 7 pulgadas y 8 long playings, ambos provistos de sus libros de cuentos en Español. No dudo que Pan American situará sus distribuidores en todo el territorio norteamericano con la cordura que siempre han manejado sus negocios. De momento, ya suena para la Florida la Latin Record Distributors, de Eliseo Valdés, de quién es distribuidor a su vez la empresa de los Marshall en el área de Chicago . . . Y hablando de Eliseo Valdés, acaba de lanzar en Musart de Estados Unidos, la grabación larga duración de Los Galos, en la cual se incluye el éxito internacional "Cómo Deseo Ser tu Amor".



Sonia

Los Galos pudieran también dar muy fuerte en los mercados latinos de Estados Unidos, con tal fuerza como la han hecho Los Angeles Negros . . . Bueno, el impacto de "Make It With You" con Ralfi Pagan en el sello Fania, ha sido extraordinario en Nueva York. En una semana ha sobrepasado los 60,000 ejemplares vendidos del seneillo conteniendo este tema en Inglés. La editora de esta pieza, Screen Gems-Columbia, también se ha unido a Fania en la promoción de "Make It With You" en el gran mercado

norteamericano.

Alfredo Gil Jr. de Editorial RCA Victor S.A. de C.V. de México, me envía una carta que dice textualmente así:



Odilio Gonzalez

"Solo unas líneas para informarle de un acontecimiento de transcendencia en el mundo del disco, ya que desde hoy mi hermano M. Gill, ha dejado de colaborar en Discos Capitol por diferencias personales y de criterios divergentes en el aspecto del trabajo, con el actual Gerente General del mencionado sello. Por el momento ha decidido tomarse unas vacaciones y no existe nada en concierto dentro de sus planes, sin embargo, lo más factible es que este cambio inesperado favorezca a su importante carrera como productor de discos." . . . no lo dudo!

Enrique Lebendiger de Fermata, Brasil, alegra su vida con el nacimiento de su hija Lena. ¡Felicidades al correcto amigo!. También de Fermata, Ben Molar acaba de reintegrarse a sus habituales luchas, después de unas cortas y merecidas vacaciones en Europa. Reciba el amigo Ben nuestro saludo en su palacete de Buenos Aires . . . Se rumora que West Side Records de Nueva York, ha sido nombrado distribuidor de Polydor y Philips para esa zona . . . Erick, artista de Peerless, interpretará la canción tema del evento en el cual se elegirá a Miss México. El año pasado también interpretó este artista la



Ralfi Pagan

canción del evento, creando una excelente impresión entre los jurados, establecidos de entre altas personalidades del

(Continued on page 54)



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LATIN AMERICAN ALBUM PRODUCT

"SOLEDAD DE DOS"

ENRIQUE LINARES—Peerless 1552.

Enrique Linares ha revolucionado el movimiento del "bolero ranchero" con arreglos modernos e interpretaciones excelentes. Aquí se luce en "Soledad de Dos," "Celos," "Contigo," "Hasta Hoy" y "No Soy un Santo" entre otras. Arreglos de Fernando Z. Maldonado, H. Aceves y R. Polomar.

■ Linares is selling his special way of performing "boleros rancheros." Modern arrangements and superb performances by this artist should make this album a good seller. "Pecado de los Dos," "Para Cuando Regreses," "Amor de la Calle," "Hasta Hoy," more.



WITH LOVE

RALFI PAGAN—Fania 397.

El "sencillo" de "Make It With You" está arrasando en el mercado neoyorkino. Ralfi Pagan consolida sus triunfos en esta grabación en la cual también se incluyen "To Say I Love You," "Mi Chamaco," "Me Voy Caminando" y "Negrona" entre otras.

■ "Make It With You" is smashing in New York. Also in this superb album: "Just One of Your Kisses," "Look at Her." "To Say I Love You," "El Gato," others.



ORQUESTA TENTACION

Manana LPS 502.

Con Angel Luis Cruz en la parte vocal, la Orquesta Tentación logra "Puerto Rico Guaguancó," "A Mayaguez," "Este Gran Amor," "Rumbero" y "Echando Candela" entre otras. Dirige Ruben Betancourt esta banda que lleva como parte primordial al trombón. Grandes músicos!

■ New York Latin sound at its best! Angel Luis Cruz at the vocals under the direction of Ruben Betancourt. Spicy, groovy sound! "Ocoricoco," "Retozón," "Escondente," "Rumbero" and "Azucón."



"MI CIUDAD Y MI GENTE"

CLAUDIO BERGE—Odeon LDS 857.

Tangos dramáticos . . . Arreglos de Carlos García y Alberto Caracciolo . . . Claudio Bergé. Gran combinación que actualiza la bella expresión musical de Argentina. Excelentes interpretaciones de "Mi Ciudad y mi Gente," "Qué Viejo Estoy," "La Novia Ausente" y "Ayer Escribí en el Viento."

■ Great tangos, with modern arrangements by Garcia and Caracciolo and Claudio Berge on vocals. That's a combination! "Señora Princesa," "Contame tu Historia," "Señor de la Amargura," more.



VIP of Week

(Continued from page 52)

nuevos valores, pero no son definitivos para hacer triunfar una canción ó un interprete.

Desde el Departamento Creativo de RCA, pretende crear artistas, con imagen con rostro, que perduren y proyecten a la humanidad alegría, esa alegría que necesita el mundo en la actualidad.

Vega at Palisades

■ Polito Vega, popular Latin American entertainer, is now presenting his Latin American Fiesta every Wednesday and Friday evening at Palisades Amusement Park, N. J. Also featured are Latin American talent contests.

Record World in Mexico

By VILO ARIAS SILVA



Vilo Arias Silva Popular en México, demostró que sus cualidades como intérprete han llegado al máximo. Imelda, derrochó en cada presentación del discutido Festival, calidad artística, prestancia y simpatía. Que la llevan sin lugar a dudas a ser la mejor interprete en su género en México. El tema "Tierra de Mi Tierra," del autor y Director Creativo de la RCA. Eduardo Magallanes, es una melodía a imponerse a corto plazo. Fué una verdadera lástima que Imelda y el tema de Magallanes no representaran a México. en el Internacional . . . Ya en el mercado el ultimo L.P. de José-José que trae como título la melodía que ya se impone "Buscando Una Sonrisa," completan este disco de larga duración "Solo Amor." "Llegaste a Mí," "Amor Mio." "En una tarde de Verano" y por el lado "Dos Rosas," "Hoy Cuando tu ya no estás," "Cosas Imposibles," "La Primera Vez" y "La Barca." En cada uno de los temas, el juvenil intérprete hace gala de su incomparable voz . . . Otra de las cosas buenas que se vió en el Primer Festival Nacional, es el futuro que tiene Amancio, titulado ya en muchos lugares como la nueva voz romántica . . . El eterno y constante "vendedor" de discos Marco Antonio Muñiz, colocando definitivamente en el mercado su tema "Mas Amor." Sus últimas jiras promocionales por el interior de la república han sido verdaderos éxitos . . . "Que Viva la Buena Vida" de Angelica Maria, comienza a ga-

nar terreno. La bella Angelica puede volver por las sendas del triunfo . . . Nuevos lanzamientos de L.P. se acercan al mercado, Alberto Vázquez, lo hace con canciones rancheras, bajo el título "Soñando con el Amor," y trae "Albur de Amor," "Amor con Amor se paga," "La Llorana," "Escondeme" y muchas melodías mas que identifican a A. Vazquez en esta nueva faceta, cantando ranchero . . . Lucha Villa, lo hace con el L.P. "Puro Norte." que contiene, "Me Caí de la Nube," "Idos de la Mente," "El Ausente," "Me Caíste del Cielo," entre las más populares de mayores éxitos de venta y popularidad . . . Flor Silvestre, con "Pesares," "Las Noches las Hago Días," "Andamos Perdidos" entre las triunfadoras . . . Napoleón, continúa su carrera ascendente. En cada presentación, sus admiradores se cuentan por miles. Musart. tiene en él, la promesa más fuerte del mercado mexicano . . . El Chaparrito-triunfador Cesar Costa, acabar de grabar varios temas, que según sus allegados serán hits a corto tiempo, el acetato grande contiene, "Paloma Luna" de Paco Chanona-autor triunfador del "Primer Festival Nacional de la Canción," "La Novia de Mi Barrio" de Hector Meneses, "Del Brazo de Otro." "Si 6 Fueran 9" "Yo se lo Creí," entre las más destacadas . . . Otro de los gratos recuerdos del Festival Nacional. La presentación de Lupita D'Alessio, nueva figura que interpretó

(Continued on page 55)

Mack Work

■ NEW YORK — John Mack Presents, Inc. will produce music for a thirteen minute film and 30 and 60 second commercial for Chaperal Snow Mobile.

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Ismael Rivera con Kako
Y Su Orquesta
SLP 1215

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RECORD WORLD EN Phoenix

By HUMBERTO R. PRECIADO

■ La presencia del gran compositor Guanajuatense José Alfredo Jiménez, de las guapas Alicia Juárez y Catalina Aguilera y del cantante Adolfo Garza, encabezando el programa de "La Feria Mexicana," del 14 al 17 de abril . . . En realidad no asistió la gente que se esperaba y fué debido al clima, si hasta parecía invierno y la presentación fué al aire libre . . . Interesantísima fué la conversación durante la entrevista de éstos artistas con Carlos Burgos en el Canal 12 el domingo 18, respecto a la falta de programas rancheros en la Televisión Mexicana . . . José Alfredo y Adolfo comentaban que hasta al programa "Noches Tapatías" le habían quitado el sabor ranchero, me refiero a la música típica ranchera mexicana con mariachi . . . ¿Que pasa, se esta perdiendo el gusto del mariachi? . . . Francamente no quiero ni creerlo, pero eso si les digo que a lo largo de la frontera desde hasta la Baja California, existen radiodifusoras mexicanas en las cuales se escucha un porcentaje considerable de melodías norte-

americana . . . ¿Será esto lo que la juventud prefiere? . . . Si no las escucharan, seguro que no las perferirían . . . ¿Porque no impulsar lo nuestro, es decir, toda interpretación en nuestro propio idioma?

Frecuentemente es esta escuchando "He perdido una perla" en la voz de Narciso y en disco Audio Latino . . . En Los Angeles, California, ocupa el primer lugar dentro de los éxitos . . . Aquí en KIFN es la melodía más solicitada en la actualidad y seguramente revolucionará en cada emisora en la cual se escuche, asegurándoles que sucederá lo mismo en cuanto llegue a México . . . Es precisamente una grabación destinada a figurar en la lista de éxitos.

Recientemente nos ha llegado la noticia de que Gilberto Valenzuela, "El Chaparrito de Sahuaripa, Sonora," ahora se encuentra figurando entre el elenco Orfeon, compañía con la cual graban Las Hermanas Nuñez, Pancho "El Charro" Avitia, Lucha Moreno y José Juan, Pérez Prado; Las Hermanas Aguila, Irma Dorantes, Los Polivoces y muchos artistas más . . . Contentísimo estaría Ozvaldo "Ozzie" Venzor, Director del Departamento Latino de Orfeón en Los Angeles . . . Caravana artística de grandes proporciones éste 9 de Mayo equí en Phoenix . . .

(Continued on page 55)

DESDE NUESTRO

(Continued from page 52)

mundo internacional . . . Magda acaba de lanzar su long playing de Los Hermanos Barron en Texas, interpretando "Me Caí de la Nube", "Los Corridos Favoritos de Pancho Villa y Emiliano Zapata," interpretado por Los Tremendos Gavilanes, "Adios Amor" por Poncho Villagomez y Los Coyotes del Rio Bravo en la etiqueta Del Rio y "Piensa Morena" por Mundo Miranda, después de haber estado este número en el primer lugar del Hit Parade de Radio KALI durante trece semanas . . . Agradezco bella carta de Sev Borzah, Gerente General de Cordica, Caracas, Venezuela.


Los Hermanos Antor también comienzan a movilizarse hacia el exterior. Ello indica a las claras que ya comienza un movimiento interesante en Venezuela hacia el plano internacional, que era necesario desde hace tiempo, ya que el talento y la producción venezolana bien merecen su gran parte de esos mercados allende los mares. Además, conocedor del producto venezolano, bien vale la pena que salga a representar a Venezuela, cualquier sello del país que pueda dignamente triunfar a nombre de Venezuela en los festivales de canciones, promociones internacionales y mercados abiertos para ese material, sobre todo contando con el tan amplio margen de talento venezolano disponible. Otro sello que ya se moviliza es Palacio a través de West Side de Nueva York. Discomoda y La Discoteca deben y pueden ampliar sus mercados. La palabra ahora es de Venezuela.

Dial Records lanza al mercado esta semana una nueva grabación de Odilio González titulada "Cuando Esté Dormido" en la cual se incluyen entre otras "Borrón y Cuenta Nueva," "El Carbón que ha sido Braza," "Al Templo de mi Pueblo" y "Adiós, Muchachos!" . . . Como no dejen trabajar tranquilo los amigos de Orfeón a Osvaldo Venzor en Estados Unidos, volveremos a tener a este sello en crisis en Norteamérica. ¿No los entiendo! . . . Viendo un videotape de Sonia "La Unica" interpretando sus temas de telenovelas es fácil de comprender el por que Sonia sigue y seguirá siendo la primer intérprete moderna de América Latin. ¡Genial! . . . Yo lo ví en mi hogar, alejado del mundanal ruido. ¡Felicitaciones! . . . Y ahora . . . ¡Hasta la próxima!

Pan American Records, Inc., will distribute Disneyland product in Spanish in the states. Pan American is one of the most aggressive distributors of Latin product in this country and the strongest one in Chicago. They will name their distributors in the several other areas in which this product could sell big if properly distributed. Although an American distributor in the Florida area is keeping in stock a superb amount of inventory of this product, I do not doubt that Pan American will do an excellent job with this line that keeps in its catalog 22 7" records and eight LPs, with books in Spanish telling the story. Now with Disneyland in Florida, this will be a great boost . . . Musart released an LP by Los Galos from Chile that should sell big. This group is selling nicely in all Latin America and should smash as big as Los Angeles Negros in the states . . . "Make It With You" by Ralfie Pagan is smashing in New York City. Fania already sold over 65,000 singles in four days and it is expected to attain higher figures. Screen Gems-Columbia, publisher of this theme, is uniting with Fania to intensify the promotion of this song.


Alfredo Gil, Jr., from Editorial RCA of Mexico mailed us a letter informing that his brother M. Gil is no longer with Discos Capitol from Mexico. He resigned because of a disagreement with the general manager . . . Enrique Lebendiger from Fermata, Brazil, became the father of beautiful Lena last week. Congratulations! . . . Ben Molar, from Fermata, Argentina, is back in Buenos Aires after vacationing for two weeks in Europe . . . Rumors are flying that West Side Records, New York, will distribute in that area Polydor and Phillips . . . Erick, artist from Peerless, will sing in a contest in Mexico . . . Magda released in Texas "Me Cai de la Nube," an LP by Hermanos Barron, "Los Corridos Favoritos de Pancho Villa y Emiliano Zapata" by Los Tremendos Gavilanes, "Adios Amor" by Poncho Villagomez and Los Coyotes del Rio Bravo (Del Rio label) and "Piensa Moreno" by Mundo Miranda, in which they include this theme.

(Continued on page 55)




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audio Latino



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Audio Latino 2975



ELIZABETH
"Voy A Hablarte Francamente"
Audio Latino 2990

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LATIN AMERICAN HIT PARADE

NEW YORK

SYMPHONY SID WEVD

1. MAKE IT WITH YOU
RALFI PAGAN—Fania
2. VAMONOS PALMONTE
EDDIE PALMIERI—Tico
3. I REGRET
ORCH. CAPRI—Manana
4. DALE BIBERON
LA PROTESTA—Rico
5. DE QUERERTE ASI
ROBERTO LEDESMA—Gema
6. ABRAN PASO
ORCH. HARLOW—Fania
7. OYE COMO VA
TITO PUENTE—Tico
8. TE TRAIGO MI SON
RAY BARRETTO—Fania
9. MI NEGRITA ME ESPERA
I. RIVERA & KAKO—Tico
10. LOVE STORY
SANTOS COLON—Fania

DICK "Ricardo" SUGAR WHBI-FM

1. I REGRET
ORCHESTRA CAPRI—Manana
2. MAKE IT WITH YOU
R. PAGAN—Fania
3. ABUELITA
W. COLON—Fania
4. PAZ
ORCHESTRA FLAMBOYAN—Cotique
5. HURACAN
B. VALENTIN—Fania
6. DALE BIBERON
LA PROTESTA—Rico
7. ABRAN PASOS
ORCHESTRA HARLOW—Fania
8. NUESTROS
SONORA PONCENA—Inca
9. POWER
R. BARRETTO—Fania
10. DULCE CON DULCE
J. PACHECO—Fania
11. SIN COMPROMISO
T. OLIVENCIA—Inca

Mexico

By Viko Arias Silva

1. PUENTE DE PIEDRA
LOS CHICANOS—RCA
2. LO QUE TE QUEDA
LOS PULPOS—Capitol
3. ME CAISTE DEL CIELO
LUCHA VILLA—Musart
4. BUSCANDO UNA SONRISA
JOSE-JOSE—RCA
5. NASTY SEX
REVOLUCION EMILIANO ZAPATA—Dusa
6. CUANDO LOS HUARACHES SE ACABAN
LOS BABY'S—Peerless
7. MAS AMOR
MARCO ANTONIO MUNIZ—RCA
8. CRISTAL DE ROCA
SONIA LOPEZ—CBS
9. QUE VIVA LA BUENA VIDA
ANGELICA MARIA—RCA
10. VENEZUELA
LOS SOCIOS DEL RITMO—Capitol

Puerto Rico

By WKAQ Radio

1. EL MIMOSO
AWILDA
2. NUBE GRIS
OSCAR SOLO
3. SI HECHO PA'LANTE
AGUSTIN ARCE
4. HURACAN
BOBBY VALENTIN
5. KNOCK THREE TIMES
DAWN
6. SHE'S A LADY
TOM JONES
7. LOVE STORY
CHUCHO AVELLANET
8. COMO HAS HECHO
DOMENICO MODUGNO
9. MI NEGRITA MI ESPERA
ISMAEL RIVERA
10. ASI
JOEY PASTRANA

Record World in Phoenix

(Continued from page 54)

Sobresaliente programa éste "Día de las Madres" con la actuación de Vicente Fernández, Alberto Vásquez, Magda Franco, Capulina, Lorenzo de Monteclaro, Luciana, Hermanas Razo, Chavita, Las Montiel, Trío Los Tonchis, Tere Villa, La orquesta de Chalo Campos y el estupendo Mariachi Vargas de Tecalitlan . . . Gran interés esta creando el programa de cuatro horas a control remoto desde Wallich's Music City a travez de KIFN los sábados . . . El programa está bajo la Dirección y a cargo de quién esto escribe ofreciendo música grabada, entrevistas y presentaciones personales de diferentes artistas, entre los cuales contamos a Eulalio "Lalo" Rodríguez, Alberto Pino y Pepe Maldonado, éste último Director de un Conjunto y Presidente de Discos Del Sur de Edinburg, Texas . . . Regalamos discos y fotografías de

artistas a las personas que allí nos visitan, brindando así a todos la oportunidad de disfrutar momentos muy agradables . . . Visitando Phoenix se encontraba Eric Dominguez, representante de Musimex de Los Angeles, California . . . Impresionado estaba por el respaldo tan significativo que el público en general de esta región ha brindado a las grabaciones de Eulalio Rodríguez y Alberto Pino, artistas locales que graban para Musimex . . . Actualmente Lalo Rodríguez se encuentra atareado seleccionando las doce melodías que incluirá en su proximo LP, mientras que Alberto Pino confía en la aceptación del público hacia "Con Ella" y "Recordando tu olvido" que recientemente ha lanzado al mercado Musimex . . . Y hasta la proxima mis estimados amigos, deséandoles mientras tanto lo mejor de la vida.

Record World in Mexico

(Continued from page 53)

"Con Amor," cuyo autor es nada menos que Adolfo Girón, compositor-intérprete de mucha fibra y talento, cuya popularidad se proyecta rápidamente. En el mercado mantiene sus recientes temas, "Dime, Dime La Verdad" y "La Felicidad Llegó" con mucha aceptación . . . Los eternos triunfadores, Hermanos Arriagada, dándose la vuelta a toda la república entre aplausos. Su última grabación, "Voy GBritando Por La Calle" es todo un hit en el mercado . . . La Chamaquita de Oro, como cariñosamente le llaman a la guapa Sonia López, lanza sus nuevos temas "La Perla" de Homero Aguilar y "Donde Andará ese Cariño" de Z. Maldonado. Sonia, como re-

(Continued on page 64)



RECORD WORLD

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Título _____
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ENGLAND

By RON McCREIGHT

U.K. Picks of the Week for U.S.

SINGLE

"HEY WILLIE"

Hollies
Publisher: Cookaway/Timtoe Music
Parlaphone

SLEEPER

"ROLY POLY"

Baskin and Copperfield
Publisher: Pleasurama Music
Decca

ALBUM

"GOING HOME"

Georgie Fame
CBS

■ LONDON—As summer weather hits Britain, we forecast an even sunnier time ahead for Polydor with both product from the U.K. and the states.

Already breaking is Tami Lynn's "I'm Gonna Run Away from You," and new Welsh talent Arwin Davidson's debut single should follow it into the chart. Enthusiasm for this Robin Britten/Ron Richards discovery is mounting and top Radio 1 dj Alan Freeman displays his interest not only by airing the disc, but by flying North to Batley, then West to Wales to introduce Davidson on stage, but requesting no fee.

English acts Bacon Fat and Jelly Bread have excellent albums out on Polydor's subsidiary contemporary label, Blue Horizon, and U.S.A.'s talents Joe Simon (Mojo), Brewer and Shipley (Kama Sutra) and Melanie (Buddah) should score with their latest releases, these labels all being represented by the company here. One of the strongest A&R departments (headed by Wayne Brickerton and Peter Knight, Jr.) and promotion teams (headed by Adrian Rudge) in the U.K. will extend Polydor's bright future even further.

BBC's Radio 1 Series, "Sound of the '70's," is proving to be an important spotlight for new contemporary acts. The show, broadcast each weekday evening for one hour, has featured many established heavy bands since it began over a year ago, but has also given exposure to newer talents such as current bookings Slade, Sam Apple Pie and Groundhogs. A different dj introduces two bands as well as a selection of records each evening. Mike Harding, Stuart Henry, Bob Harris, Alan Black and, not forgetting England's original pioneer for this kind of music, John Peel, superbly introduce the shows weekly. As previously mentioned, another increasingly important outlet for the best of new artists in this field is London's Lyceum Sunday concerts, the last two of which played to capacity. Promoter Henry Hadaway provides the opportunity for the lesser known talents to see the light of day and, of these two concerts, the previously unknown Gary Benson and Philip Goodhand-Tate provided tough competition for headliners Strawbs and Renaissance.

Gerry Bron's act Osibisa come well up to expectations on stage with their refreshing "Criss Cross Rhythms," and this now confirms our previous prediction that A&R chief David Howells has found for MCA an act destined for great international success.

Three Among Owners

■ Three show business personalities are among owners of a new golf club manufacturing company, Golf LYNX, headquar-

tered in Westwood, Calif.: Glen Campbell, Chuck Blore and Milt Klein. Latter two are Chairman and President of Chuck Blore Creative Services, Hollywood-based company.

GERMANY

By PAUL SIEGEL



Paul Siegel

■ BERLIN—My London buddies, like Jimmy Phillips, Len G. Wood, Teddy Holmes, Roger Welch, Tony Blackburn, Marcel Stellman, Cyril Shane, Louis Benjamin and a host of others, will be as disappointed as I am that, due to unforeseen circumstances, I must cancel my London voyage this week as planned. But it's a long year, and I'll be in London Town to meet everyone yet . . . The past week in Berlin seems to have centered around Petra Pascal, Electrola/EMI's new international thrush, with a big press and radio party here intelligently organized by Wolf Brummel, press chief. There was a surprise visit from Automatenmarkt Editor, Uwe Lencher, that handsome devil, especially with the female set (I envy him) . . . Thank you, Eberhard Freise, who spearheads Polydor International press for the vivid report on the new Deutsche Grammophon/Polydor setup tied in with Philips and Siemens to be called a holding company. Polygram is a new giant in our expanding industry.

Exploding With New Hit

Branko Zivanovic exploding with a new big hit again with "Abraham," by Viennese artist Wolfgang. Branko has invited me to sweep the autobahn away with his new racing car . . . Make a note: Jerry Toger's new telephone in Munich is 478029. He will take all calls from gals wearing hot pants while he pushes the new hits of Peter Kirsten of Global . . . Surprised pleasantly this morning to receive a letter from another old friend, David Carroll from California. Dave, I like your disc, "1927 Kansas City" . . . Vico Torriani, that great but modest artist, is back at his Swiss villa after a hectic tour in the theaters of Germany, while his new Decca single, "Bambina," spins and spins. Don't forget to see Vico on television May 18 on the Drehscheibe (Turnable) TV show at the ZDF, Second TV network . . . Philippe Sautot, a Frenchman in Cologne, has a witty humor for his Vogue discs and believes the next record trend will be sex . . . Thank you, Jim Bailey of RCA, N. Y., for your cable . . . Canada's Gary R. Buck of Capitol Music rushed me his new RCA single, "It Takes Time." Groovy for the djs . . . Dr. Hans Gerig, a big mind and big heart, has Five Hits out of the Top 10 this week in Germany, and still as humble and thankful as ever . . . Rumors persist that top record man Günter Ilgner is about to change jobs. Whoever gets this fellow has a dynamo in sales . . . Kinney's Siggie Loch thinking up a storm about the new LP "Sticky Fingers" by the Rolling Stones. Maybe Siggie will build a monument in Hamburg for the Rolling Stones out of Stone & Gold . . . I like Benny Bendorff with the famous James Last Ork on "Immer wenn die Sonne scheint" . . . Thank you, Dieter Kraume of Ariola in Munich, for your efforts on Peter Alexander's international record, "Isadora"/bw "Have a Heart." Here's a tip to Gordon Mills, the man behind Tom Jones: listen to "Have a Heart" . . . Nice to hear that former producer for my dj shows at SFB (Radio Free Berlin), Hans-Rainer Lange, is going to produce some television shows . . . Good to meet my friends, Wilfried Zierke, PR chief of SFB, and Alfred Jack running a great music dept. and hear of the forthcoming Gala Evening this coming Aug. 27 to Sept. 5 Radio & TV Festival at which name artists such as Henry Mancini, Nancy Wilson, Ray Charles, etc., will be featured . . . The August Seith pubbery in Munich has a great copyright in "Wie Deine Liebe" and "Schloss Serenade." And no wonder, with such a good musician as Fred Samüller . . . All you artists who come to Munich and want to get some press and radio action contact my associates there, George LeVaye and Robert Jung.

Das Internationale Jahrbuch Record World kommt bald . . . Es ist auch für Sie wichtig darin zu sein.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. **KNOCK THREE TIMES**
DAWN—Bell
2. **BROWN SUGAR**
ROLLING STONES—Rolling Stones
3. **DOUBLE BARREL**
DAVE & ANSELL COLLINS—Technique
4. **IT DON'T COME EASY**
RINGO STARR—Apple
5. **MOZART 40**
WALDO DE LOS RIOS—A&M
6. **INDIANA WANTS ME**
R. DEAN TAYLOR—Tamla/Motown
7. **REMEMBER ME**
DIANA ROSS—Tamla/Motown
8. **JIG A JIG**
EAST OF EDEN—Deram
9. **HOT LOVE**
T REX—Fly
10. **WHERE DO I BEGIN (LOVE STORY)**
ANDY WILLIAMS—CBS

HOLLAND'S TOP 10

1. **UNDERNEATH THE BLANKET GO**
GILBERT O'SULLIVAN—MAM
2. **FUNNY FUNNY**
SWEET—RCA
3. **LOOP DI LOVE**
J. BASTROS—Pink Elephant
4. **BROWN SUGAR**
ROLLING STONES—Rolling Stones
5. **SOLDIER'S PRAYER**
OSCAR HARRIS AND TWINKLE STARS—Blue El.
6. **PROUD MARY**
IKE AND TINA TURNER—Liberty
7. **MOZART SYMPHONIE 40**
WALDO DE LOS RIOS—Hispa Vox
8. **WAARHEEN, WAARVOOR**
MIEKE TELKAMP—Imperial
9. **IT DOES NOT COME EASY**
RINGO STAR—Apple
10. **ROSETTA**
ALAN PRICE AND GEORGIE FAME—CBS
(Courtesy of Rob Out, Radlo Veronica)

GERMANY'S TOP 10

SINGLE TIPS:

- International: "BUTTERFLY"
DANYEL GERARD—CBS
 - Domestic: "ABRAHAM"
WOLFGANG—Bellaphon
1. **ROSE GARDEN**
LYNN ANDERSON—CBS/Publ. Chappell
 2. **HEY TONIGHT**
CREEDENCE CLEARWATER REVIVAL—Bellaphon/Publ. Arends
 3. **MY SWEET LORD**
GEORGE HARRISON—Apple/Publ. GERIG
 4. **SCHNEEGLOCKCHEN IM FEBRUAR, GOLDREGEN IM MAI**
HEINTJE—Ariola/Publ. MAXIM
 5. **SILVER MOON BABY**
RANDOLPH ROSE—Hansa/Publ. GERIG
 6. **WHAT IS LIFE**
GEORGE HARRISON—Apple/Publ. GERIG
 7. **HIER IST EIN MENSCH**
PETER ALEXANDER—Ariola/Publ. GERIG
 8. **DIESE WELT**
KATJA EBSTEIN—Liberty/Publ. Intro
 9. **MEINE NAME IST HASE**
CHRIS ROBERTS—Polydor/Publ. Carlton
 10. **GANZ PARIS IST EIN THEATER**
MIREILLE MATHIEU—Ariola/Publ. Nero

(Through the courtesy of AUTOMATENMARK
Editors: Killy Grpel, Uwe Lencher;
Single Tips: Paul Siegel)

RADIO LUXEMBOURG TIPS:

1. **BAMBINA**
VICO TORRIANI—Decca
2. **BROWN SUGAR**
ROLLING STONES—Rolling Stones
3. **SOMETHING OLD, SOMETHING NEW**
FANTASTICS—CBS

(Through courtesy of RADIO LUXEMBOURG,
Helmut Stoldt, Frank, Jorg)

DDO DJ ORG SLEEPER OF THE WEEK:

- "BAMBINA"
VICO TORRIANI—Decca

(Through courtesy of Klaus Quirini)

SHOW TIP:

- "VICO TORRIANI"
By DIETER LIFFERS

CANADA'S TOP 10

1. **JOY TO THE WORLD**
3 DOG NIGHT—Dunhill
2. **I AM . . . I SAID**
NEIL DIAMOND—UNI
3. **CHICK-A-BOOM**
DADDY DEWDROP—Sunflower
4. **IF**
BREAD—Elektra
5. **LOVE HER MADLY**
DOORS—Elektra
6. **JODIE**
JOEY GREGORASH—Polydor
7. **ALBERT FLASHER/BROKEN**
GUESS WHO—Nimbus
8. **ME & YOU & A DOG NAMED BOO**
LOBO—Big Tree
9. **HATS OFF (TO THE STRANGER)**
LIGHTHOUSE—GRT
10. **BROWN SUGAR**
ROLLING STONES—Rolling Stone

(Courtesy Maple Leaf System)

FRANCE'S TOP 10

SINGLE TIP:

- "L'ARSENE"
JACQUES DUTRONC
1. **UNE HISTOIRE D'AMOUR**
MIREILLE MATHIEU
 2. **SYMPHONIE NO. 40, DE MOZART**
WALDO DE LOS RIOS
 3. **HOLD ON TO WHAT YOU'VE GOT**
BILL AND BUSTER
 4. **J'AI BIEN MANGE, J'AI BIEN BU**
PATRICK TOPALOFF
 5. **LES ROIS MAGES**
SHEILA
 6. **POWER TO THE PEOPLE**
JOHN LENNON
 7. **LE COEUR VOLCAN**
JULIEN CLERC
 8. **SHE'S A LADY**
TOM JONES
 9. **BROWN SUGAR**
ROLLING STONES
 10. **TOI ET MOI**
HERVE HOUZY

(Through courtesy of Europe No. 1, PARIS,
Hit-Parade)

GEMA Awards Finkelstein

■ The German Society for Musical Performance and Mechanical Rights (GEMA) presented Herman Finkelstein, General Counsel of ASCAP, with the Richard Strauss Medal Award in Munich on May 3.

Finkelstein, the first American to receive this award, was in Munich to attend a meeting of the Executive Bureau of the International Confederation of Societies of Authors and Composers (CISAC). Dr. Erich Schulze, President and General Manager of GEMA, made the presentation "to honor the great merits of the distinguished copyright expert, Herman Finkelstein . . ."

Royal Flush



Shirley Bassey is shown above with Ray Milland and John Marley of the film "Love Story" being presented to H.R.H. Princess Margaret at the 1971 Royal Film Performance of the Paramount film in London. Miss Bassey sang "Where Do I Begin," the picture's theme, also included in her new UA LP, "Something Else."

FRANCE

By GILLES PETARD

■ PARIS—Former lead vocalist of Martin Circus, Patrick Dietsch, bowed with his first single (Vogue): "Gedeon/Le Rêve." His initial LP is due out soon. Antoine cut a French version of "Hot Love" . . . Pierre Sberro of Polydor International is announcing that his company signed an exclusive contract with T-Neck Records. The label was formerly distributed in France by Disc'AZ. Polydor is releasing four mixed-artists LPs from the King catalog. Two are titled "Rhythm & Blues Festival" and feature artists such as James Brown, Vicki Anderson and Bobby Byrd; the other two, under the heading of "Blues Story Anthology," feature, among others, Nina Simone, Bill Doggett and John Lee Hooker.

Michael Malory changed his name to Thomas Libéri for his debut on RCA with "L'Amour Peut Mourir." For his promotion, RCA is projecting movie shorts of the artist in various discotheques . . . Karen Dalton (Paramount) spent several days in Paris for promotion . . . Clarence Tucker, VP of Invictus Records, in town to confer with Jean-Jacques Timmel and the international staff at Pathé-Marconi. The Pathé exec also had a meet with John Marshall, European supervisor for Tamla-Motown and Pete Fellmann, EMI Coordinator for Tamla in order to organize a European promo campaign . . . The Band is doing a Musicorama at the Olympia on May 25 . . . Tom Jones is heading CIDD's International Hit Parade with "She's a Lady" . . . David Eskin, well-known disc exporter based in New York City, in Paris to survey needs of a growing clientele . . . Sylvie Vartan has a new single, "Loup" . . . The Vogue staff excited over a new group from Pye, Trifle . . . Kudos for Marian Love's latest album on A&R.

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CANADA

By LARRY LeBLANC



Larry LeBlanc

■ TORONTO—The CRTC has announced that it will streamline procedural requirements concerning the numbers of copies of applications and briefs which have to be submitted. Instead of the 15 or 20 copies, only two copies are now required when making applications and briefs to the commission. The CRTC has also reorganized its secretariat, changing it into the Licensing Policy and Secretariat Branch. F. K. Foster becomes the Director-General, Franklin Delaney Secretary to the Commission. Harry Halliwell has recently been appointed Chief of the Ownership Review Division, and Harold L. Corbett is Chief of the Applications and Licensing Division.

Boot Records head Jury Krytiuk has announced the formation of an American office in Nashville for the firm's two pubberies, Morning Music and Skinners Pond Music. The two publish compositions by Tom Connors and Stevedore Steve, among others. Heading the American branch office will be Maggie Kavendar, formerly with Pamper Music . . . CKLB Oshawa is laying on an aggressive promotion to celebrate their 25th year in broadcasting. The big day has been set as Oct. 5, at which time they hope to present the full story of the station. All former employees are asked to contact Barry P. Sarazin, Program Director, by writing CKLB, 360 King St. West, Oshawa, Ontario . . . Gordie Tapp will host the new CBS half-hour show "The Performers," debuting on Saturday, May 22, at 10 p.m. Taping of this 18-part series will take place on location in Halifax, Ottawa, Montreal, Toronto, Winnipeg, Edmonton and Vancouver . . . Joe Palaschuk of the Palas House label was in Toronto for final negotiations whereby Phonodisc, Ltd., will handle national distribution of Palas House product. Initial release, "Pretend" and "Merilee," by Rick Pearson, has been rush-released to programmers in a special dj package.

W. C. Crampton, President of the Broadcast Executives' Society, and Ross Downey, President of the Television Bureau of Canada, have announced the holding of the Ninth Annual Canadian Television Commercial Festival, June 23, at the Inn on the Park in Toronto . . . Paul Weston, the head of Barking Cockroach Music, a management and publishing company, announced the signing of Valdy to a recording contract with Poppy Family Productions. Valdy is now working on his first record with producer Terry Jacks, to be released by London Records . . . Winner of this week's MLS call was "You're Gonna Miss Me" by Wishbone, on the Celebration label, with 6.6 In an attempt to simplify submission requirements the MLS will immediately adopt the CRTC definition of just what constitutes an artist being classified as a "Canadian." Henceforth, the MLS will accept for review singles by any performers who are bona-fide Canadians within the context of the CRTC regulations.

World Polydor Execs Meet in Munich



Shown are world Polydor International VIPs at recent Munich, Germany, meeting to set policies for the newly formed organization: from left, John Fruin, England; Richard Busch, Germany; Jerry Schoenbaum, United States; Kenichi Morita, Japan; and Jacques Kerner, France. Participants were greeted by Dr. Ernst Von Siemens, head of Siemens, the parent company of Grammophon. Polydor International PR chief Eberhard Freise was overseer during the several days of the confab.

ITALY

By MARIO PANVINI ROSATI



M. P. Rosati

■ MILAN—A postal strike hit Italy during the past three weeks, causing great trouble everywhere. This is why the Italian column was missed for two consecutive issues. The strike also caused a lack of information, and only now, little by little, is the situation becoming normal again.

All top representatives of the Italian record industry were in Rome on May 10 for a general meeting of IFPI (International Federation of Phonographic Industries). The meeting, as announced by Mr. Lisi, General Secretary of the Italian IFPI branch, AFI, was celebrated at Hotel Parco Dei Principi where Stephen Stewart, President of IFPI, was chairman. Among Italians attending: Romano Bacchini, Prexy of AFI (Italian Phonographic Association), Giuseppe Ornato, Renato Zaccone, Giuseppe Gramitto-Ricci (All VPs of the Association, Guido Rignano, Ladislao Sugar, Michel Bonnet, Krikor Mintangian and Giovanbattista Andsoldi, members of the managing committee.

Mina (PDU) is singing queen on the Italian music scene. Her new record is "I'll Be Home" by Randy Newman, recorded in USA by Barbra Streisand and published by Aaron Schroeder. The Italian version, "Capiro," has extremely interesting lyrics and it is published by RCA. But Mina also on this new single, has not forgotten the Mogol-Battisti duo with which she has been so successful. Mogol (Giulio Rapetti) and Lucio Battisti have especially composed a new song for Mina, entitled "Amor Mio," which will be on the other side of the new single, published by Numero Uno. PDU, the record firm owned by Mina herself, has just presented a new LP, "Del Mio Meglio" ("My Best"), including all Mina's most successful recordings.

Still concerning PDU, we have to mention also the new disc by the group I Domodossola: "Lizabeth" and "Si Muore." "Pommes Pommes Pommes," the song with which Luxembourg participated in the Eurovision contest, has been recorded in Italian by Milena, a recent PDU discovery. Yor Milano, another young artist just pacted by PDU, is giving an astonishing example of his talent with the Italian version of Henry Salvador's song "Oh Qu'on Est Bien Quand on Est Son Bain," translated into Italian as "Nel Bagon."

Mercury Prepares for Uriah Heep Return

■ CHICAGO—With the conclusion of a three-week personal appearance tour by British rock group Uriah Heep, highlighted by sellout crowds and earmarked by coordinated record promotion, Mercury Records has set the scene for the group's planned return to the U. S. early this fall.

Working closely with the group's U. S. management firm, Reb Foster Associates of Los Angeles, and the William Morris Agency, Mercury supported each location engagement with radio play, press interviews and in-store promotions in behalf of their two LPs by the group, "Uriah Heep" and "Salisbury." A third album, now in production under the guidance of the group's personal manager, Gerry Bron, is scheduled for release in late August.

Receptions to introduce Uriah Heep to the press, radio programming personnel and key area dealers were held at Un-

(Continued on page 59)

Nana Honored In England



Nana Mouskouri is shown receiving a gold record for England sales of over 100,000 copies of her "Over and Over" LP by Philips Chief Management Rep Steve Gottlieb. Scene: the Savoy, London. Nana, currently touring Britain, will certify in the U.S. this summer.

MAY 22, 1971

THIS WK.	LAST WK.	SONG	ARTIST	RECORD COMPANY
1	1	ME AND YOU AND A DOG NAMED BOO LOBO	Big Tree/112 (Ampex) (Kaiser/Famous/Big Leaf, ASCAP)	
2	9	WHEN YOU'RE HOT, YOU'RE HOT	JERRY REED—RCA 47-9976 (Vector, BMI)	
3	8	I DON'T KNOW HOW TO LOVE HIM	YVONNE ELLIMAN—Decca 32785 (Leeds, ASCAP)	
4	17	RAINY DAYS AND MONDAYS	CARPENTERS—A&M 1260 (Almo, ASCAP)	
5	12	YOU'RE MY MAN	LYNN ANDERSON—Columbia 4-45365 (Flagship, BMI)	
6	13	THE DRUM	BOBBY SHERMAN—Metromedia 217 (Wren/Viva, BMI)	
7	4	ME AND MY ARROW	NILSSON—RCA 74-0043 (Dunbar/Golden Syrup, BMI)	
8	5	IF BREAD	—Elektra 45720 (Screen Gems-Columbia, BMI)	
9	6	TOAST AND MARMALADE	TIN TIN—Atco 6794 (Casserole, BMI)	
10	11	A MAMA AND A PAPA	RAY STEVENS—Barnaby 727 2029 (Columbia) (Ahab, BMI)	
11	2	STAY AWHILE BELLS	—Polydor 15023 (Coburt, BMI)	
12	16	THAT'S THE WAY I'VE ALWAYS HEARD IT	SHOULD BE CARLY SIMON—Elektra 45724 (Quakenbush/Kensho, ASCAP)	
13	3	HERE COMES THE SUN	RICHIE HAVENS—Stormy Forest/MGM 656 (Harrisongs, BMI)	
14	21	FOLLOW ME	MARY TRAVERS—Warner Brothers (Cherry Lane, ASCAP)	
15	7	L.A. INTERNATIONAL AIRPORT	SUSAN RAYE—Capitol 3094 (Glenwood, ASCAP)	
16	22	LIFE	ELVIS PRESLEY—RCA 47-9985 (Elvis Presley/Last Straw, BMI)	
17	28	AND I LOVE YOU SO	BOBBY GOLDSBORO—United Artists 50776 (Mayday/Yahweh Tunes, BMI)	
18	26	IT'S TOO LATE	CAROLE KING—Ode '70 66015 (A&M) Screen Gems-Columbia, BMI)	
19	19	MOZART 40 SOVEREIGN COLLECTION	—Capitol 3094 (Glenwood, ASCAP)	
20	23	MOZART 40 WALDO DE LOS RIOS	—United Artists 50772 (Morro, BMI)	
21	28	I'LL MEET YOU HALFWAY	PARTRIDGE FAMILY—Bell 996 (Screen Gems-Columbia, BMI)	
22	24	NEXT YEAR	JOY—Kama Sutra 523 (Buddah) (Blackwood, BMI)	
23	30	LOVE MEANS (YOU NEVER HAVE TO SAY YOU'RE SORRY)	SOUNDS OF SUNSHINE—Ranwood 896 (Bon Bon, ASCAP)	
24	27	BROWNSVILLE	JOY OF COOKING—Capitol 3075 (Red Shoes, ASCAP)	
25	10	PUT YOUR HAND IN THE HAND	OCEAN—Kama Sutra 519 (Beechwood, BMI)	
26	18	WOODSTOCK	MATTHEWS SOUTHERN COMFORT—Decca 1306 (MCA) (Siquomb, BMI)	
27	34	REACH OUT	I'LL BE THERE DIANA ROSS—Motown 1184 (Jobete, BMI)	
28	15	I AM . . . I SAID	NEIL DIAMOND—Uni 5278 (MCA) (Prophet, ASCAP)	
29	33	HERE COMES THAT RAINY DAY	FEELING AGAIN FORTUNES—Capitol 3086 (Maribus, BMI)	
30	25	MARRIED TO A MEMORY	JUDY LYNN—Amaret 45-131 (United Artists, ASCAP)	
31	—	PUPPET MAN	TOM JONES—Parrot 45-40062 (London) (Screen Gems-Columbia, BMI)	
32	36	DON'T SAY YOU DON'T REMEMBER	BEVERLY BREMERS—Scepter 12315 (Sunbeam, BMI)	
33	—	LIGHT SINGS	5th DIMENSION—Bell 999 (Sunbeam, BMI)	
34	37	LOVE LOOKS SO GOOD	JOHN BAHLER—Warner Brothers 7474 (Central Songs, BMI)	
35	—	IT DON'T COME EASY	RINGO STARR—Apple 1831 (Startling, BMI)	
36	39	RUBY BUCK	OWENS—Capitol 3096 (Acuff-Rose, BMI)	
37	—	CAN'T FIND THE TIME	ROSE COLORED GLASS—Bang 584 (Screen Gems-Columbia, BMI)	
38	—	FLIM FLAM	MAN BARBRA STREISAND—Columbia 4-45384 (Tuna Fish, BMI)	
39	—	HOUSE AT POOH	CORNER NITTY GRITTY DIRT BAND—United Artists 50769 (Pamco, BMI)	
40	—	I ONLY WANT TO SAY	JOSE FELICIANO—RCA 74-0476 (Leeds, ASCAP)	

In Discussion



Singer James Darren (left) and Don Kirshner, President of Kirshner Entertainment Corp., discuss Darren's new single, "Bring Me Down Slow," being released this week on the Kirshner label. The Sedaka-Greenfield song marks renewal of an association between Kirshner and Darren which produced a number of hit recordings several years ago. Record was produced by Ritchie Adams with Kirshner serving as music supervisor.

Reynolds Snow VP

Ian Haim of Snow Productions, Inc., announces that Thomas Reynolds has joined the company as Vice President/General Manager. Reynolds was formerly involved with the management of Buddy Miles and Van Morrison.

Merc/UriaH Heap

(Continued from page 58)

gano's in New York, Beaver's in Chicago and in Los Angeles at the Whiskey A Go Go. Mercury President Irwin H. Steinberg commented that the success of the tour offered validation to Mercury's long-held concept of total involvement, working with its artists, managers, booking offices and related entities toward creating consumer acceptance for its acts and their product.

CLUB REVIEW

Burgundys Brighten Persian Room

■ NEW YORK—There's a new group in town.

Originating from the grass-roots country of Kansas, the Burgundy Street Singers (Capitol) opened a two-week engagement at the Persian Room (12). The seven-member troupe (five males, two females) has a nice sound that mixes bluegrass and gospel with rock.

It was an evening of facial resemblances. One of the girls looks like a blonde Connie Francis. One of the guys looks like Paul McCartney, and still another looks like David Eisenhower. That, more or less, covers the world, doesn't it?

The set began with Chicago's "Free," a worthy beginning indeed. "Rainmaker" was next, and, at its conclusion, I felt I was witnessing a discovery. But then, the group flattened out a bit while performing a bluegrass medley that employed much hokey choreography.

The group's true potential showed up in the end. A gospel medley that included "Bridge Over Troubled Water," "Put

Your Hand in the Hand" and "He's Got the Whole World in His Hands" provided a rousing finish that leads me to believe we're sure to hear more from these highly polished and talented performers.

Headlining the bill was comedian Charlie Manna, New York humorist who reached the audience poking fun at his hometown.

It's rare to attend a Persian Room opening that includes two acts on the bill. They should do it more often.

Mitchell Fink

Davis at Fairs

■ Mac Davis, Columbia singer/songwriter currently on a 40-campus college concert tour, has been signed to topline the Wisconsin State Fair, West Allis, Wisc., July 10; Saratoga Music Festival, Saratoga, N.Y., Aug. 9; Blossom Music Festival, Cleveland, Ohio, Aug. 11; Toronto Fair (Canadian National Exhibition), Aug. 23; Ohio State Fair, Aug. 26-27.

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The Beach Boys Spring Offensive

■ The Beach Boys finished their recent three-week U.S. tour with an unscheduled benefit performance in Syracuse, N.Y., the proceeds of which were donated to the Berrigan Defense Fund.

The concert at Syracuse University's Manly Field House, which also featured Peter Yarrow, drew upwards of 7,000 persons on a scant forty-eight hours notice.

The group had to delay a return to California to include the benefit concert, and, due to the short notice, were unable to find hotel rooms after the concert which was the second benefit they had done in two weeks.

The week before, the group performed for nearly half a million young people encamped in Washington, D.C., for the May Day demonstrations. In a related action, the group okayed the single release of their track "Wouldn't It Be Nice" from the Big Sur "Celebration" album. All royalties from the record will go to the Committee for the Study of Nonviolence and other anti-war organizations.

The recent activities of the Beach Boys, heretofore not known for their commitment to issues, have been termed by some "The Beach Boys Spring Offensive." Carl Wilson explained the group's recent involvement in "movement" activities as a "natural outgrowth of the events here in America. We always have had strong feelings about these things, but I guess it's just gotten so much more serious that we decided we had to make our feelings a bit more public."

"Long Promised Road," a new Brother/Reprise single by the group, is scheduled for release this week.

Legrand to Bell

(Continued from page 4)

in motion pictures.

Legrand's current and forthcoming pictures include: "Wuthering Heights," "Summer of '42," Steve McQueen's "Le Mans" and England's Cannes Film Festival entry "The Go Between."

Kollis Joins Polydor A&R Pop Product

■ Ed Kollis has joined Polydor's A & R staff, announces President Jerry Schoenbaum.



Ed Kollis

Kollis will be directly responsible to Jon Sagen, Director, A&R/Creative Services, for quality control in all phases of Polydor's pop product as well as reviewing audition tapes. He joins the company following a year as sound engineer with Leonard Cohen's World Tour. Prior to that tour, Ed was an engineer and musician with Columbia studios in Nashville and American studios in Memphis.

CONCERT REVIEW

Ellis Wins Friends

■ NEW YORK—Don Ellis and Friends, a 21-piece orchestra with Don at the helm, gave a fiery and exciting concert at Alice Tully Hall May 10.

Ellis, who records for Columbia, has a unique sound incorporating various elements of jazz and rock. Multi-talented Ellis played trumpet and, occasionally, the drums.

Part of Ellis' repertoire included his standard "Concerto for Trumpets" plus "Strawberry Soup," a tune where everyone got into it. Another composition of interest was a ballad called "Loss." The strings dominated this beautifully done change of pace for Ellis. His loss was our gain.

Some of the material was new and will be included in his new album.

Ellis and Friends gave an excellent concert as was quite evident by audience response.

Ed Towles

Stigwood Wins Injunction On 'Superstar'

■ NEW YORK—The American Rock Opera Company "and those acting in concert with it" were enjoined last week from performing, advertising or promoting the opera "Jesus Christ—Superstar" or any portion of it.

The injunction was issued by Judge Constance Baker Motley of the U. S. District Court in New York in behalf of the Robert Stigwood Group Limited, Timothy Rice, Andrew Lloyd

Webber, Leeds Music Limited and MCA Records, Inc. Judge Motley sustained the claim of the plaintiffs that the performances infringed upon their copyrights and proprietary rights to "Jesus Christ—Superstar."

The defendants were also enjoined from printing and using the design of MCA Records, Inc., which is contained on the Decca Records album.

Cowen to Head New Label

■ NEW YORK—Following several weeks of talks and a week-end meeting in Las Vegas, Leo Michael Kelly, Kansas City attorney and council for Brendan Bowyer and Tom Dunphy of the Royal Show Band, announced recently the culmination of a pact between his clients and

Harvey Cowen, President of the Record Producers Group.

The agreement calls for Harvey Cowen, former A&R Director of MGM's Verve/Forecast, to both negotiate a distribution set-up and head up the company's record label.

Thyret/Warners Announcement

(Continued from page 4)

Burbank office, where he will be involved with special sale projects, as well as assisting Rosenblatt in coordinating the activity of regional salesmen, managers and distributors. Thyret previously worked for Warner-Elektra-Atlantic distributing as a salesman out of the Los Angeles branch. Prior to that he was involved in retail sales in the Los Angeles area.

Shaw/Warners

(Continued from page 4)

insure maximum concentration on both the national and local level for the artist. Among his other duties, Shaw will also be coordinating the activities of Warner Bros./Reprise artists in the Southern California area.

Before moving to his new position Shaw served as Western Regional Promotion Man—Special Projects. Prior to that, he was Warner Bros./Reprise Records' Southern California promotion man for two years.

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| <input type="checkbox"/> Record Plater | <input type="checkbox"/> Tape Distributor |

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Title _____

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WIL, WRCP and WEEP Go with Custom Fidelity

■ LOS ANGELES — WIL, St. Louis; WRCP, Philadelphia; and WEEP, Pittsburgh, have been added to the growing list of country music stations using the Custom Fidelity Country Album Promotion.

This radio promotion is a custom album package containing 15 country classics with artists such as George Jones, Billy Walker, Lynn Anderson and Del Reeves. The album cover is designed for each station, including the station call letters, tile and pictures of the djs.

The Custom Fidelity Company initially produced this album for Bill Ward, General Manager of KBBQ-Los Angeles. Due to this station's successful campaign, Custom Fidelity decided to make this promotional album available to other country stations throughout the United States. The album was compiled by KBBQ dj Carson Schreiber in cooperation with the Special Products Group of the Custom Fidelity Company.

The Custom Fidelity Company, Inc., manufactures this album entirely within their own plant in Hollywood, thereby achieving the highest possible quality control. Other stations running this promotion have included: KBBQ, Los Angeles; KWJJ, Portland; KSOP, Salt Lake City; KTUF, Phoenix; KUZZ, Bakersfield; KLAQ, Denver; WHOO, Orlando; and KSEL, Lubbock, with more stations being added every week. Any country music station interested in this promotion should contact Carson Schreiber at the Custom Fidelity Company in Los Angeles at (213)-654-4522.

Leontyne at Corvette



Leontyne Price signs autographs at Corvette's Fifth Avenue where, in a 2½ hour period, she signed more than 600 "Aida" packages as well as hundreds of her other RCA albums. She is shown with Dave Rothfeld, record buyer.

NMPA Elects New Board of Directors

■ NEW YORK—The National Music Publishers' Association elected a new board of directors at its annual meeting last week. The members, who will serve for a period of two years, are:

Jean Aberbach—Hill & Range Songs, Inc.;

Al Brackman—T.R.O., Inc.;

Leon J. Brettler—Shapiro, Bernstein & Co., Inc.;

Jacques Rene Chabrier—Chappel & Co., Inc.;

Salvatore T. Chiantia—MCA Music, a division of MCA, Inc.; Ernest R. Farmer—Shawnee Press, Inc.;

Harry Gerson—Edwin H. Morris & Co., Inc.;

Herbert E. Marks—Edward B. Marks Music Corp.;

Ralph Peer II—Peer International Corp.;

Wesley H. Rose—Acuff-Rose Publications, Inc.;

Larry Shane—Larry Shane Music, Inc.;

Alan L. Shulman—Belwin-Mills Publishing Corp.;

Ed Silvers—Warner Bros. Music.;

Allen Stanton—Robbins Music Corp.;

Rudolph Tauhert—G. Schirmer Inc.

At the annual meeting the publishers received a complete report on anti-piracy activities, the Association's efforts to effect stronger copyright legislation and to combat attempts to censor songs and a review of the activities of the Harry Fox Agency, Inc.

The board of directors will hold elections for the officers of the Association at a meeting later this month.

Fantasy Forms Film Co., Signs Rip Torn

■ BERKELEY, CALIF.—Fantasy Records has formed a company, Payday Productions, in order to enter into motion picture production and has signed Rip Torn to star in a feature film to be shot this fall.

Torn will play the role of a Country and Western singer in an original screen play titled "Payday" by novelist Don Carpenter, author of "Hard Rain

Falling" and "Getting Off." recently published to wide critical acclaim.

In addition to writing the screen play, Carpenter and Martin Fink will co-produce the film in association with Ralph J. Gleason who will be Fantasy's executive producer on the project.

Tentative starting date for shooting, Sept. 1, 1971.

Gotham Name Change To Tele-General

■ NEW YORK — Gotham Recording Corporation, in concurring with the opening of its two new 16-track recording studios, officially announced the change of its name to Tele-General Studios Inc. effective immediately.

Founded in January, 1950, by Herbert M. Moss, and located at 2 West 46th Street, Gotham was acquired in December, 1969 by the TeleGeneral Corporation.

Moss, in addition to continuing as head of TeleGeneral Studios Inc., assumed the title of President of the TeleGeneral Corporation.

Stuart Sloves, Chairman of the Board of TeleGeneral continues to function in the same capacity to the TeleGeneral Studios.

Found Something



MCA Records' National Field Promo Manager Jimmy Steward (left) and Donnie Patterson, manager of the Free Movement, are seen discussing the group's new Decca single, "I've Found Someone of My Own" c/w "I Can't Convince My Heart." The L.A.-based group includes (left to right) Gotdoy Colbert, Cheryl Conley, Josephine Brown, Jennifer Gates, Adrian and Claude Jefferson.

Music Clubs Name Montgomery President



The National Federation of Music Clubs elected Dr. Merle Montgomery President at its 36 Biennial Convention held in New Orleans April 19-23. Dr. Montgomery, a writer member of ASCAP and widow of former director A. W. Kramer, was congratulated by representatives of the Society: from left, Dick Frohlich, ASCAP Director of Public Relations; Dr. Merle Montgomery; Adolf Vogel, publisher member of the board, representing the Society's President, Stanley Adams; and Jim Rule, ASCAP Director of Public Affairs.

Columbia Has 'Girls'

"70, Girls, 70," the Broadway musical starring Mildred Natwick, has been recorded by Columbia.

ROULETTE

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LARRY DIXON—9 AM-12 PM

RICK ADAMS—12 PM-4 PM

TEDDY BEAR RICHARDS—4-8 PM

JAY THOMAS—8 PM-12 PM

WACO Baltimore, Maryland

FRANCES JORDAN—MD

ROBERT C. ALLEN 3rd-6-10 AM

TED JAFFEE—10 AM-12 PM

ALAN FIELD—12 PM-3 PM

JOHNNY DARK—3-7 PM

JACK EDWARDS—7 PM-12 AM

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on Saturdays: BOB BARTEL 6 PM-12 AM

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"I'LL NEVER FALL IN LOVE AGAIN"

Charlie Hodges Calla #176

ROCKY G.

CLUB REVIEW

McCann Rouses Hong Kong Bar

■ HOLLYWOOD — With his wry humorous perception and marvelous keyboard artistry, Atlantic's perennial album seller Les McCann is in the middle of a well-paced three-week stand in the Hong Kong Bar at the Century Plaza Hotel.

With four sets per night and the superb enhancement of Donald Deane on drums, James Rowser playing string bass and Buck Clarke on African drums and percussion, McCann goes easily from extensive improvisation to works with more form. McCann has also made a magnificent transition to an almost liberal jazz form personified by "Compared to What," that is rousing in both intent and result. With some subtle minimal chord work, he allows himself (and us) the privilege of seeing a lighter side to a solid artist and the riffs are often comedically induced.

Fine Filling

Using "Load" as his opener, McCann and trio did a rather far-out "Poopye Moguchi and His Friends" giving each musician a respectful time for individuality. "Universal Prisoner" and "The Price You Got To Pay to Be Free" provided a fine filling comprised of up-tempos and soft shades.

The definite high point of the set was "Let It Be Me," featuring a rich and mellow voice (McCann's) and intonations that were, at times, almost tearful. Hopefully the presence of Mr. McCann and Company will inspire audiences to be of a capacity nature.

Tony Lawrence

L.A. Becomes 'Storyville'

■ "Storyville," an original jazz ballet composed by Dorothea Freitag, the piano-pounding Lorraine in Broadway's "70, Girls, 70," was presented by choreographer Donald McKayle at Los Angeles' Inner City Cultural Center Friday and Saturday, May 14-15.

The work, which won two ASCAP Awards for Miss Freitag, has been presented throughout the United States, Canada and Europe. "Storyville" pays tribute to Duke Ellington, Louis Armstrong and Jelly Roll Morton in its story of jazz, blues and ragtime in New Orleans.



JAZZ LP PRODUCT

By MICHAEL CUSCUNA

RETROSPECTIVE

MOSE ALLISON—Columbia C 30564.

This composite package contains some of the best work that Mose Allison recorded as a singer and as a pianist for Columbia and Epic in the early '60s. Among the highlights are his version of Willie Dixon's "I Love The Life I Live," "V-8 Ford Blues" and "Please Don't Talk About Me When I'm Gone." Allison is a songwriter and stylist from whom many of today's underground stars have shaped their music.



IT'S A FUNKY THING TO DO

HANK CRAWFORD—Cotillion SD 18003.

Crawford hasn't recorded in a long while. This new disc must rank among his best albums. Backed by a small group that includes Eric Gale, Chuck Rainey, Ron Carter and Bernard Purdie, Crawford blows his Texas sax through seven interesting tunes. The title tune and "You're the One" are the most infectious, while "Parker's Mood" shows off a warmer and more sensitive side of Crawford's artistry.



SECOND MOVEMENT

EDDIE HARRIS & LES McCANN—Atlantic SD 1583.

With the success of their first collaboration in mind, Harris and McCann (singing as well as playing) cover all the bases from the lush pop vocal "Universal Prisoner" to the beautiful jazz cooker "Short Rides Again." There's fine music here, whatever your taste.



BLUES AIN'T NOTHIN' ELSE BUT . . .

IDA COX—Milestone 2015.

This compilation of Paramount sides from 1923 to 1928 by Ida Cox should point the way to recognition of not only Bessie Smith, but also many of her contemporaries. The selected material is as outstanding as her performances.



THE BLUES TRADITION

Milestone 2016.

This is an interesting collection that combines top blues names of the '30's such as Big Bill Broonzy, Blind Lemon Jefferson and Bumble Bee Slim, with more obscure artists of the same era. And these unknowns provide some beautiful surprises. Willie Brown's "Future Blues" is a real masterpiece. The entire album is a superior blues anthology.



NEW ORLEANS SUITE

DUKE ELLINGTON—Atlantic SD 1580.

There is nothing more exciting than new Ellington material, and this current work is superb. His "Portraits" of Louis Armstrong, Sidney Bechet and Mahalia Jackson are the highlights. Half of the album includes Johnny Hodges' last work with the band. This record is every bit as strong as his "Far East Suite" of two years ago.



(Continued on page 63)



THE JAZZ LP CHART

MAY 22, 1971

1. BITCHES BREW
MILES DAVIS—Columbia GP 26
2. TO BE CONTINUED
ISAAC HAYES—Enterprise ENS 104 (Stax)
3. MEMPHIS TWO-STEP
HERBIE MANN—Embryo SD 531 (Atlantic)
4. CHAPTER TWO
ROBERTA FLACK—Atlantic SD 1569
5. B. B. KING LIVE IN COOK COUNTY JAIL
ABC ABCS 723
6. SUGAR
STANLEY TURRENTINE—CTI CTI 6005
7. JACK JOHNSON
MILES DAVIS—Columbia S 30455
8. TJADER
CAL TJADER—Fantasy 8406
9. LIVING BLACK
CHARLES EARLAND—Prestige PR 10009
10. M. F. HORN
MAYNARD FERGUSON—Columbia C 30466
11. DONNY HATHAWAY
Atco SD 33-360
12. OLD SOCKS, NEW SHOES
NEW SOCKS, OLD SHOES
JAZZ CRUSADERS—Chisa CS 804
13. THE ISAAC HAYES MOVEMENT
Enterprise ENS 1010 (Stax)
14. MONGO'S WAY
MONGO SANTAMARIA—Atlantic SD 1581
15. PRETTY THINGS
LOU DONALDSON—Blue Note BST 84359
16. BRIDGE OVER TROUBLED WATER
PAUL DESMOND—A&M SP 3032
17. THE BLACK CAT!
GENE AMMONS—Prestige PR 10006
18. MILES DAVIS AT FILLMORE
Columbia G 30038
19. THE PRICE YOU GOT TO PAY TO BE FREE
CANNONBALL ADDERLEY—Capitol SWBB 631
20. STRAIGHT LIFE
FREDDIE HUBBARD—CTI CTI 6007
21. LIVE IN SEATTLE
JOHN COLTRANE/PHAROAH SANDERS—Impulse AS 9292-2 (ABC)
22. LOVE CALL
ORNETTE COLEMAN—Blue Note BST 84356
23. THEM CHANGES
RAMSEY LEWIS—Cadet LP 844 (Chess)
24. BENNY GOODMAN TODAY
London Phase 4 SPB 21
25. JOURNEY IN SATCHIDANANDA
ALICE COLTRANE/PHAROAH SANDERS—Impulse AS 9203 (ABC)

■ Vinnie Birbiglia, buyer for Arovox Records/Olympia Distributing Corp., was married April 4 to the former Gayle Evnetcky.

The publisher of the Beverly Bremers single, "Don't Say You Don't Remember," is Sunbeam Music and not the Wes Farrell Organization, as previously reported. The Scepter record was produced for Victrix Productions by Helen Miller and Charlie Callelo.

Charlie Brown, lead guitarist in Broadway's "Hair," is completing his second Polydor LP at a series of midnight to 8 a.m. sessions at David Lucas' Warehouse recording studio, New York.

Steve Metz and David Lipton have set up new offices at 1619 Broadway. Companies involved are Catalyst Mgt., Ltd., and Victrix Productions. Their new phone number is (212) 586-1674.

Norman Gimbel has just finished the English lyric for the winning Eurovision song, "Un Banc, Un Arbre, Une Rue." English title is "A Brand New Day."

Maria Mussolini, sister of Sophia Loren and daughter-in-law of the late Italian Premier, has recorded Gladys Shelley's "How Did He Look" on the Regalia label.

Big Band Tickets

■ NEW YORK—Tickets go on sale Monday, May 17, at 10 a.m. at the Madison Square Garden box office for the Big Band Festival at the Garden, Wednesday, June 16, at 8 p.m. Tickets are \$7, \$6 and \$5.

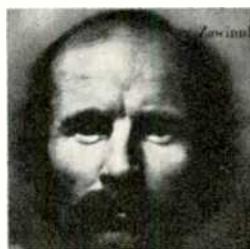
Jazz Product

(Continued from page 62)

ZAWINUL

JOE ZAWINUL—Atlantic SD 1579.

Zawinul as a pianist and composer is a towering genius, if not a recognized one. This is his third album for Atlantic and his most intense and sensitive. With such players as Wayne Shorter, Woody Shaw, Joe Chambers, Hubert Laws and Herbie Hancock, Zawinul creates and builds some brilliant, original and penetrating music that is performed with exquisite interplay. Included is his "In a Silent Way," which had previously been recorded by Miles Davis.



Don Schlitten Exits Prestige

■ Don Schlitten has left Prestige Records after an association of 10 years.

As Vice President he was both Art Director (photographer-designer) in charge of all album covers, and Recording Director of the jazz division. In the latter capacity he produced albums with such musicians as Dexter Gordon, Booker Ervin and Illinois Jacquet. He also created the Historical se-

ries which contains reissue material by Duke Ellington, Benny Goodman, Coleman Hawkins and Django Reinhardt.

In addition, he was responsible for the Lively Arts series which includes readings by James Mason and Norman Mailer, among others.

Schlitten will announce his new projects shortly.

Sid's Jazz Show

■ NEW YORK—Symphony Sid has begun a new jazz radio series, "Jazz as I Remember It," over WEVD AM and FM. Show, which concentrates on "the Birdland era," airs Tuesday through Sunday from two to three p.m.

'Look at You' In 4 Languages

■ "Look at You, Look at Me," the theme song of Allied Artists' film "Romance of a Horse-thief" will be recorded by Israeli duo Hedva and David, announces Carl Prager, President of Allied Artists Music.

The tune, with music by Mort Shuman and lyrics by Robert Brittan, will be recorded by Hedva and David in English, French, Japanese and Spanish. Session will take place in London the week of May 10. RCA will release the Japanese version in that country, where Hedva and David's recording of "I Dream of Naomi" is number one on the charts.

"Romance of a Horsethief," an Emanuel L. Wolf presentation, stars Yul Brynner, Eli Wallach, Jane Birkin, Lainie Kazan, Serge Gainsbourg and Oliver Tobias.

Something Special



MGM artist Michael Allen (left) did a guest appearance on Hank Brown's WUTR-TV "Talent Time" show in Utica, N.Y., plugging his current single of "Hard Loving Loser," as well as his new album release titled "Michael Allen Something Special."

Jack Oliver Joins Asher

■ Jack Oliver, former head of Apple Records in London, has signed with Peter Asher Management, Inc., of Los Angeles as Vice President, and is now based in that office.

His initial function is managing Kate Taylor, whose Cotillion Record album "Sister Kate" has just been released. Oliver is directing her toward live appearances in smaller clubs and colleges at the moment. He will go on the road occasionally to supervise tours and appearances, and is setting up a special summer tour of James Taylor, in conjunction with Asher, who is Taylor's manager. Oliver also will be producing albums for Asher's company, and is seeking new talent for recording and management.

Oliver eventually will produce films and television specials, although he will not film James Taylor's tour.

Gray Celebrates 21

■ NEW YORK—Barry Gray, WMCA Radio's late-night talkmaster, celebrates 21 years at the station May 15.

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Jukin' With The Transfer



Manhattan Transfer visits Record World. Pictured on bottom row is Tim Hauser, flanked by Assistant Editor Mitchell Fink (left) and Assistant Chart Editor Fred Goodman (right). Top row: (from left to right) Erin Dickens, Gene Pistilli, Pat Rosalia and Marty Nelson.

■ NEW YORK—Capitol artists Manhattan Transfer found their way to Record World recently and are presently finding their way into the hearts of listeners around the country.

"Jukin'," the group's latest album, has caused much con-

versation because of the various treatments of nostalgia employed.

"We think of it as back to the roots music," said member Tim Hauser.

"We're trying to give credit to certain musical eras that were not duly recognized and, as a matter of fact, music that's virtually forgotten today," added Marty Nelson. Songs like "Java Jive" pay tribute to the Ink Spots, while "Guided Missiles" highlights the Fabulous '50s. In fact, "Guided Missiles" was recorded with the old Alan Freed Orchestra, complete with Haywood Henry on sax.

Manhattan Transfer has been together for two years. Leader Gene Pistilli joined about a year ago, and since then the group is satisfied that they're really on their way.

Female members include Pat Rosalia and Erin Dickens. Management is handled by David Yager of Artists Entertainment Complex.

They are hopeful of staging a free concert in Central Park sometime this summer. Juke on! Juke on!

Mitchell Fink

Polydor Inks Bob McDill

■ Jerry Schoenbaum, President of Polydor, Inc., has announced the signing of singer/songwriter Bob McDill. McDill's first Polydor recording will be a single entitled "Lend a Hand," which is scheduled for immediate release.

"Lend a Hand" was written by McDill and Jim Casey and published by Gold Dust Music, Inc. Ivan Mogull represented the artist, publisher and production company in negotiations with Polydor. Originally from Beaumont, Texas, McDill is a member of Riverton Music Group, a Nashville "team" headed by Dickey Lee and Allen Reynolds. The organization is part of Jack Clement's complex.

Paramount Changes

Paramount Records has announced two distribution changes: Summit will distribute in Chicago, and the London Records Branch in Atlanta.

Chambers on Staten Island

■ The Chambers Brothers will appear at the Ritz Theater on Staten Island May 21 and 22 followed by Tokyo, Japan, performances in July.

Stokowski on Vanguard

■ NEW YORK—Leopold Stokowski and the American Symphony Orchestra have recorded Tchaikovsky's Fourth Symphony for Vanguard, under the personal supervision of Seymour Solomon, label President. The recording will be issued in June via Vanguard's Cardinal series.

In Mexico

(Continued from page 55)

cordamos, colocó en el mínimo de tiempo, en los primeros lugares de la popularidad "Cristal de Roca," que fué un verdadero "cañonazo" en todas las estaciones radiales. Sus admiradores, esperan ansiosos que sus nuevas versiones rompan también los límites de lo previsto . . . Leo Dan, dedicó especial cuidado a su primer LP, que graba en México y que contiene como identificación su composición "El Vagabundo" . . . Muchas polémicas, en torno al título de la versión que interpreta Gerardo Reyes "Yo Debí Enamorarme de Tu Madre," unos lo consideran grosero, otros nó, pero lo cierto es que en todas las radios es todo un éxito . . . ¡Hasta la próxima, con muchas nuevas!

London Pushes Four Albums

■ London Records is focusing a major push on a new LP by Keef Hartley on its Deram label. The album, the British drummer and ex-Mayall star's fourth on the label, is one of four new sets being released by the firm during the balance of this month.

The Hartley album, titled "Overdog," will receive a special promotion tying in with a return tour of the U. S. which the group is to commence soon. Also listed in the release is an excursion by Metamorphosis.

George "Harmonica" Smith, a leading exponent of the mouth organ, makes his debut on the label with a blues effort which also features the artist as vocalist. Most of the material was written by Smith and producer,

Mike Vernon. A group of Britain's most in-demand musicians are in the back-up group.

Finally in the new selection is the distinctive "Make Music to the Lord," by the Choir of Worth School with the Laurie Steele Combo. The album, with the material composed by Father Phillip Gaisford, has become a much-discussed item in Europe since its release earlier this year.

Taylor Strikes Gold

■ "Mud Slide Slim and the Blue Horizon," James Taylor's second Warner Bros. album, has been certified for sales in excess of \$1,000,000, qualifying it for an RIAA gold album.

DESDE NUESTRO

(Continued from page 53)

No. 1 in the Hit Parade of Radio KALI, Los Angeles, for 13 weeks . . . I appreciate a letter from Sev Borzah, General Manager of Cordica, Caracas, Venezuela . . . Hermanos Antor from Venezuela are also moving into the international Latin market. Venezuelan recording companies are heading in this direction . . . Dial Records released in New York a new album by Odilio Gonzalez titled "Cuando Esté Dormido" . . . Orfeon should give a free hand to Osvaldo Venzor so he could really push their label in the states . . . Sonia "La Unica" was viewed last week in a TV show filmed in Mexico in which she sang video themes that have used her voice. She is great!

NOTES FROM THE UNDERGROUND

(Continued from page 43)

Recently there have been a number of albums released that feature Indian performers. However, they have all been heavily commercialized. From Capitol we have Silverbird. They may sing about Custer and the great land rip-offs but they sound like they would be more at home Mama and Papa-ing it up in Vegas than on the Navajo reservation. They may be Indian but they don't sing Indian music.

The Epic ads for Redbone allude to the fact they are all part Indian. Redbone in fact means half-bread. Actually, Redbone is a superfine swamp rock group that plays white rock and roll.

"Pepper's Pow Wow" on Embryo tries to combine traditional Indian music with a more commercial jazz-rock sound. Jim Pepper adapted the peyote chant "Witchitai-To" to a rock beat a few years ago and came up with a minor hit for his group, "Everything Is Everything." Pepper is doing the same type of thing on "Pepper's Pow Wow" but with less success. The two forms of music never really come together. The more interesting cuts on the album are the ones in which musicians like Larry Coryell and Billy Cobham sit out and the Pepper family go at it Indian style with their voices and rattles.

"Songs of the Sioux" gives it to the listener straight. No attempts to commercialize the proceedings. Henry and Leonard Crow Dog handle the vocals (mostly in the Sioux dialect) and the accompaniment is nothing more than drums and gourd. That's all that is needed. The music is interesting, moving and it has a beat. It doesn't need nor has it ever needed an electric guitar. We realize the guitar is there to help sell the album. "Songs of the Sioux" can sell on its own merits. Elektra should be congratulated for not tampering.



THE TAPE CHART

MAY 22, 1971

THIS WK.	LAST WK.		WKS. ON CHART
1	4	4 WAY STREET CROSBY, STILLS, NASH & YOUNG/Atlantic (Ampex) (8) M82-902 • (C) M52-902	4
2	1	JESUS CHRIST SUPERSTAR/Decca (8) 6-6000 • (C) 73-6000	26
3	3	UP TO DATE PARTRIDGE FAMILY/Bell (Ampex) (8) 86059 • (C) 56059	7
4	2	PEARL JANIS JOPLIN/Columbia (8) CA 30322 • (C) CT 30322	15
5	7	SURVIVAL GRAND FUNK RAILROAD/Capitol (8) 8XW 764 • (C) 4XW 764	3
6	25	MUD SLIDE SLIM AND THE BLUE HORIZON JAMES TAYLOR/Warner Brothers (Ampex) (8) M82561 • (C) M52561	2
7	35	STICKY FINGERS ROLLING STONES/Rolling Stones (Atlantic) (8) 59100 • (C) CS 59100	2
8	5	GOLDEN BISQUITS THREE DOG NIGHT/Dunhill (8) 850098 • (C) 55098 (ABC)	12
9	22	MAYBE TOMORROW JACKSON 5/Motown (8) 81735 • (C) 75735	2
10	17	TAPESTRY CAROLE KING/Ode 70 (A&M) (8) 8T 77009 • (C) CS 77009	3
11	8	TEA FOR THE TILLERMAN CAT STEVENS/A&M (8) 8T 4280 • (C) CS 4280	14
12	11	THIS IS A RECORDING LILY TOMLIN/Polydor (8) 8F 4055 • (C) CF 4055	7
13	9	LOVE STORY SOUNDTRACK/Paramount (8) PA 8-6002 • (C) PA C 6002	17
14	14	BLOODROCK 3/Capitol (8) 8XT 765 • (C) 4XT 765	5
15	10	LOVE STORY ANDY WILLIAMS/Columbia (8) CA 30497 • (C) ST 30497	12
16	6	WOODSTOCK 2 SOUNDTRACK/Cotillion (8) TP 2-400 • (C) CS 2-400 (Ampex)	6
17	12	CRY OF LOVE JIMI HENDRIX/Reprise (Ampex) (8) M82034 • (C) M52034	11
18	20	BEST OF GUESS WHO/RCA Victor (8) P8S 1710 • (C) PK 1710	4
19	31	NATURALLY THREE DOG NIGHT/Dunhill (Ampex) (8) 85088 • (C) 55088	14
20	13	MANNA BREAD/Elektra (8) ET 80486 • (C) TC 5-4086	7
21	15	ABRAXAS SANTANA/Columbia (8) 30130 • (C) 30130	31
22	16	LOVE'S LINES, ANGLES AND RHYMES 5th DIMENSION/Bell (8) 8-6050 • (C) 5-6050	10
23	23	LOVE IT TO DEATH ALICE COOPER/Warner Brothers (Ampex) (8) M81883 Z (C) M51883	7
24	18	THE POINT NILSSON/RCA Victor (8) P8S 1663 • (C) PK 1623	9
25	19	EMERSON, LAKE & PALMER/Cotillion (Ampex) (8) M89040 • (C) 59040	12
26	21	CLOSE TO YOU CARPENTERS/A&M (8) ST 4721 • (C) CS 4721	31
27	24	FRIENDS ELTON JOHN/Paramount (8) PAA 6004 • (C) PAC 6004	6
28	—	L.A. WOMAN DOORS/Elektra (8) ET 8-5011 • (C) TC5-5011	1
29	29	THIRDS JAMES GANG/ABC/Dunhill (Ampex) (8) 8721 • (C) 5721	4
30	26	TUMBLEWEED CONNECTION ELTON JOHN/Uni (8) 73-096 • (C) 73-096 (MCA)	17
31	—	AQUALUNG JETHRO TULL/Reprise (8) M8-2035 • (C) M5-2035	1
32	27	CHICAGO III/Columbia (8) CA 30497 • (C) CT 30497	16
33	—	PORTRAIT OF BOBBY BOBBY SHERMAN/Metromedia (8) 890-1040 • (C) 590-1040	1
34	28	IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY/ (8) TP 7203 • (C) CS 7203	9
35	30	STONE END BARBRA STREISAND/Columbia (8) CA 30378 • (C) CT 30378	12
36	32	LONG PLAYER FACES/Warner Brothers (Ampex) (8) M81897 • (C) M51897	8
37	33	PARANOID BLACK SABBATH/Warner Brothers (Ampex) (8) M81843 • (C) M51843	13
38	34	ALL THINGS MUST PASS GEORGE HARRISON/Apple (8) WB 639 • (C) 4X WB 639	23
39	36	SWEET BABY JAMES JAMES TAYLOR/Warner Brothers (8) 81843 • (C) 51883	31
40	37	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/Mega (8) M81-1000 • (C) 41-1000	9
41	38	ELTON JOHN/Uni (8) 8-55265 • (C) 2-55265 (MCA)	26
42	40	PARTRIDGE FAMILY ALBUM /Bell (8) CA 86050 • (C) 56050	20
43	42	PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy (8) 88410 • (C) 58410	31
44	—	GREATEST HITS GLEN CAMPBELL/Capitol (8) 8XW 752 • (C) 4XW 752	1
45	39	STEPPENWOLF GOLD/Dunhill (Ampex) (8) M85099 • (C) M5509	10

CONCERT REVIEW

Tull Performance Proves Standees Should Be Banned in Boston

■ BOSTON—When the Music Hall in Boston first announced that Reprise's Jethro Tull would be appearing May 3, it wasn't long before over 6,000 seats were sold out. Many people were looking forward to this rare appearance of this unique group in Boston, this writer included.

But with over 200,000 college people in Boston, and only 6,000 seats, there was a slight problem for those who wanted to see the concert but couldn't get tickets. Even with a tight security watch, many people got in without tickets (with a little help from their friends!). Where did all of these extra people go? In front of the stage, of course.

Atlantic's Mott the Hoople opened the show on a sour note, but nevertheless soon had the crowd dancing and clapping. They definitely played body music and not the type you would listen to. The audience liked them, though, and even called them back for more. Mott the Hoople played a lot of rock 'n' roll which didn't take too much creativity, but brought forth a lot of noise.

Now began what is a big problem with concerts today: trying to get the people to sit down so the rest of the audience can see the show. There was an hour delay while people

came to the stage asking the crowd to please remove themselves from the forbidden area.

Finally, Ian Anderson arrived on stage to begin the first song, "My God," from the Jethro Tull's new album, "Aqualung." The concert was an example of the fine artistry that was used to put together their LP, which has to be one of the finest records ever produced by a rock group. Other tunes included "Cross-Eyed Mary," "Mother Goose," "Wind-up" and the title song.

Jeffrey Hammond, the original bassist for the group, is again touring with them. He had a leave of absence because of schooling. The other fine artists include Clive Bunker on drums, John Evan on piano, Martin Barre on guitar and Anderson on flute and vocals. They are a refreshing relief from a lot of the noise that sometimes comes out of concerts nowadays.

Martin Snider

Dirt Band Busy

■ The Nitty Gritty Dirt Band will close out their most successful tour next week with a week-long stand culminating in the Memorial Day weekend at the Golden Bear in Huntington Beach, Calif.



ONE STOP TOP 10

SINGER (Chicago)

1. JOY TO THE WORLD—3 Dog Night
2. STAY AWHILE—Bells
3. NEVER CAN SAY GOODBYE—Jackson 5
4. PUT YOUR HAND IN THE HAND—Ocean
5. CHICK-A-BOOM—Daddy Dewdrop
6. LOVE HER MADLY—Doors
7. IF—Bread
8. A DOG NAMED BOO—Lobo
9. I AM . . . I SAID—Neil Diamond
10. POWER TO THE PEOPLE—John Lennon

EASTERN (E. Hartford)

1. IF—Bread
2. BROWN SUGAR—Rolling Stones
3. IT DON'T COME EASY—Ringo Starr
4. LOVE HER MADLY—Doors
5. SWEET AND INNOCENT—Donny Osmond
6. JOY TO THE WORLD—3 Dog Night
7. POWER TO THE PEOPLE—John Lennon
8. PUT YOUR HAND IN THE HAND—Ocean
9. I AM . . . I SAID—Neil Diamond
10. TOAST AND MARMALADE FOR TEA—Tin-Tin

WILLIAM'S (Philadelphia)

1. JOY TO THE WORLD—3 Dog Night
2. STAY AWHILE—Bells
3. CHICK-A-BOOM—Daddy Dewdrop
4. LOVE HER MADLY—Doors
5. A DOG NAMED BOO—Lobo
6. WANT ADS—Honey Cone
7. SWEET AND INNOCENT—Donny Osmond
8. BROWN SUGAR—Rolling Stones
9. TRY SOME, BUY SOME—Ronnie Spector
10. HERE COMES THE SUN—Richie Havens

BUFFALO (Buffalo)

1. JOY TO THE WORLD—3 Dog Night
2. A DOG NAMED BOO—Lobo
3. STAY AWHILE—Bells
4. CHICK-A-BOOM—Daddy Dewdrop
5. JUST MY IMAGINATION—Temptations
6. NEVER CAN SAY GOODBYE—Jackson 5
7. PUT YOUR HAND IN THE HAND—Ocean
8. I AM . . . I SAID—Neil Diamond
9. IF—Bread
10. BROWN SUGAR—Rolling Stones

SUPER (San Francisco)

1. WANT ADS—Honey Cone
2. JOY TO THE WORLD—3 Dog Night
3. CHICK-A-BOOM—Daddy Dewdrop
4. NEVER CAN SAY GOODBYE—Jackson 5
5. STAY AWHILE—Bells
6. MELTING POT—Booker T. & The MG's
7. I DON'T BLAME YOU AT ALL—Smokey Robinson & the Miracles
8. I DON'T KNOW HOW TO LOVE HIM—Helen Reddy
9. INDIAN RESERVATION—Raiders
10. POWER TO THE PEOPLE—John Lennon

REDISCO (Baltimore)

1. NEVER CAN SAY GOODBYE—Jackson 5
2. A DOG NAMED BOO—Lobo
3. JOY TO THE WORLD—3 Dog Night
4. IF—Bread
5. CHICK-A-BOOM—Daddy Dewdrop
6. POWER TO THE PEOPLE—John Lennon
7. STAY AWHILE—Bells
8. I AM . . . I SAID—Neil Diamond
9. BROWN SUGAR—Rolling Stones
10. SWEET AND INNOCENT—Donny Osmond

NARM 1971-72 Committees Are Announced

■ The working committees for the 1971-72 NARM Association year were released last week by the NARM office. The four functioning committees will work closely with the NARM Board of Directors and Jules Malamud, Executive Director, in formulating plans and executing programs in the current administration. As President of NARM, Jack Grossman (Merco Enterprises, Melville, N.Y.) is an ex-officio member of all committees.

Because of the extreme importance of the fight for anti-piracy legislation, both on the national and state levels, the Legislative Committee will serve as an organized industry task force to coordinate the efforts of NARM members. Amos Heilicher (J. L. Marsh Co., Minneapolis, Minn.), a Past President, serves as committee chairman, and will coordinate the Association's legislative efforts with the aid of 4 regional chairmen: James Schwartz, James Tiedjens, Jack Geldbart and William Hall.

Each regional chairman will have working with him a group of men responsible for directly communicating with members in their own geographical areas on matters requiring immediate contact with federal and state legislators.

The regions follow:

Eastern Region: Chairman, James Schwartz, District Records, Washington, D. C.; Roy Rice, Portland Records (Maine, Vermont and New Hampshire); Richard Siegal, Temple Sales (Rhode Island, Connecticut, Massachusetts); Jack Cohen, International Recotape (New York and New Jersey); Albert Melnick, A & L Dist. (Pennsylvania and Delaware); and Richard Greenwald, Interstate Record Dist. (Washington, D. C., Maryland, Virginia and West Virginia).

Southern Region: Chairman, Jack Geldbart, ABC Record & Tape Sales, Atlanta, Ga.; Jay Jacobs, Knox Record Racks (North Carolina, South Carolina, Tennessee and Kentucky); Ted Pousman, Gate City (Florida, Georgia and Alabama); George Berry, Musical Isle of America (Mississippi and Louisiana); and Sam Marmaduke, Western Merchandisers (Texas).

Midwestern Region: Chairman, James Tiedjens, National Tape Distributors, Brookfield, Wisconsin; Ernest Leaner, United Record Dist. (Indiana, Illinois, Wisconsin); Jack Frankford, Auto Sound Dist. (Ohio

and Michigan); David Lieberman, Lieberman Enterprises (Minnesota, North Dakota and South Dakota); Jack Silverman, ABC Record & Tape Sales (Iowa and Nebraska); Norman Wienstroer, Musical Isle of America (Missouri and Kansas); and Sieg Siebert, Siebert's Inc. (Arkansas and Oklahoma).

Western Region: Chairman, William Hall, Transcontinental Music Corp., Burlingame, Calif.; William Davis, Music Merchandisers of Denver (Utah and Colorado); Kenneth Slusser, Slusser Wholesale (Montana, Idaho and Wyoming); Leonard Singer, Associated Distributors (Nevada, New Mexico, Arizona); James LeVitus, Car Tapes (California); Stanley Jaffe, ABC Record & Tape Sales (Oregon, Washington, Alaska); and Don Ayers, Rack Service Hawaii (Hawaii).

Convention Committee

The 1972 Convention Committee, chaired by Jack Geldbart, a NARM Past President, (ABC Record & Tape Sales, Atlanta, Ga.), will have the responsibility of planning the 14th Annual NARM Convention, which convenes March 5-March 10, 1972, at the Americana Hotel in Bal Harbour, Fla.

Working with Geldbart on the Committee will be Arnold Greenhut (Transcontinental Music Corp., New York City), James Schwartz (District Records, Washington, D. C.), George Souvall (Arizona Sundries, Phoenix), Art Godwin (Godwin Distributors, Atlanta), Norman Hausfater (Musical Isle of America, St. Louis), Henry Hildebrand, Jr. (All South Distributing, New Orleans), David Lieberman (Lieberman Enterprises, Minneapolis), Edward Yalowitz (Alltapes, Inc., Chicago), and Stanley White (Oklahoma News, Tulsa).

James Schwartz (District Records, Washington, D. C.), NARM's immediate Past President, will serve as Chairman of the Scholarship Committee, which will review all applications for NARM scholarships and select the recipients for the 1972 awards. The Committee will work under the guidance of William G. Owen, Secretary of the University of Pennsylvania, and academic consultant to the NARM Scholarship Foundation. Serving with Schwartz are Harry Apostoleris

(Alpha Distributing, New York City), Arnold Greenhut (Transcontinental Music Corp., New York City), Russ Bach (Musical Isle of America, Los Angeles), Kent Beauchamp (Alltapes, Inc., Chicago), Timothy Braswell (Dixie Tape & Record, Charlotte), Sam Stolon (Sam Goody, Inc., Maspeth, N.Y.), Dan Heilicher (Heilicher Bros., Minneapolis), Louis Lavinthal (ABC Record & Tape Sales, Seattle), and Warren Rossman (Merco Enterprises, Melville, N.Y.).

This newly-established NARM committee, under the

chairmanship of Arnold Greenhut (Transcontinental Music Corp., New York City), will have the responsibility of planning future Association programs in executive education and management development. Serving on the Committee are David Press (D & H Distributing Co., Harrisburg, Pa.), Jack Silverman (ABC Record & Tape Sales, Des Moines), Peter Stocke (Taylor Electric, Milwaukee), Richard Siegal (Temple Sales, Malden, Mass.) and James Tiedjens (National Tape Distributors, Brookfield, Wisconsin).

Emitt Rhodes On Go

■ HOLLYWOOD—A goal for the contemporary recording artist is absolute artistic freedom—being able to create and record songs from inside yourself, to have a record company that doesn't insist on a certain kind of music, to be surrounded by people who aren't trying to program you into the current image of a pop star.

Dunhill's Emitt Rhodes seems to have reached the goal. On his first album for the company, he composed all the songs, arranged and played all the instruments and sang all the parts, as well as engineering and producing the disk himself.

The album was produced in a garage turned studio, located behind Rhodes' parents' home in Hawthorne. He used an old four-track recorder, three mikes, a couple of mixers and a bunch of instruments. It was a solo album in every sense of the word.

But before that Rhodes had been very much a part of the rock culture, having played in the house band at the old Hullahaloo Club when he was fifteen. He also recorded two major AM radio hits with a group, before moving on into his own feelings and thoughts.

While he was working on his album Rhodes was free from any outside interference:

"I have an ideal relationship with Dunhill," Rhodes told Record World recently. "Jay Lasker, president of ABC/Dunhill, and I have a sort of total rapport thing going. There's never been the slightest feeling of pressure, or of them wanting me to change to some other format."

Upon release, the album, titled "Emitt Rhodes," was immediately acclaimed. But its

creator was moving on, not interested in the past. Rhodes invested more money into his studio, buying among other things, a new eight-track tape recorder. He is currently writing and rough-cutting songs for his second album.

"It should take about the same length of time as the first," Rhodes said. "But the time will be spent differently. Like, on the first album, I picked up a bass for \$30 at a swap meet and then had to learn to play it. That's the way the nine months went. Find something and learn how to use it.

"For the second album, though, I'm spending more time getting things just right. About all I can say about it at the moment, is that it'll be a personalized statement—like the last album, but better. All I really know today is that it'll be round and have a hole in the middle."

Rhodes talked about the advantages of a personal studio. "First, and most importantly, of course, is the cost. I can stay in there all night, and not have to worry about that \$50 or \$100 an hour mounting up, and I don't have a studio engineer sitting in their monitoring everything I do. Plus I can get an idea at 4:00 in the morning, and not have to wait to book studio time before I can work it out."

Beyond that, Rhodes takes little interest in the mechanics of the music industry—"There's too much sell within companies. They're more concerned with selling product rather than the artistic and quality end of it. Fortunately, Dunhill is giving me all the freedom I want."

Rhodes wants, in the future, to take this freedom into films.

4 Star's Perry On Lyrics

■ "There's a definite connection between the rising literacy rate in this country and the growing importance during the past few years of lyrics. What we're going to see in the future are lyrics with even greater importance and meaning."

The thoughts are those of Alfred Perry, Vice President of Four-Star International's music division and the head of two publishing houses, Stellar (BMI) and BNP (ASCAP). Between them, the companies have such copyrights as "That's Life," "Take a Letter Maria" and "Till Love Touches Your Life," an Academy-award nominee from the motion picture "Madron."

Perry, who has seen publishing and music go through a number of phases, was outlining the latest trend—for West Coast and writers in general—in songwriting the other day at his Sunset/Vine offices. "Publishing and writing have become much more refined," he said. "There's a greater emphasis on the lyrics simply because people now listen to songs; they don't just hear them. Educational advancements on the part of the consumer have made it possible for many writers to take more liberty with the lyrics in their songs. For instance, a few years ago a word like 'unravel' was never used in a song because the audience either didn't listen or understand it. Today a writer doesn't hesitate to use it or other words that aren't just one or two syllables. He's dealing with a more educated listener."

Education has also outdated certain types of words in songs, he continued. "When was the last time," smiled Perry, "that you heard 'swoon,' 'moon' or 'sweet 16' in a song? They're not heard anymore. The main reason being that kids at 16 are no longer thought of as being sweet. That's something left over from the 30s and 40s. Today they're too hip—but don't ask me if that's an improvement or not."

Intricate, sophisticated, meaningful songs have been written by a group of new songwriters in addition to some of the older ones, said Perry. He cites McCartney and Lennon as the two greatest influences on songwriting in the '60s. "Before they came along and developed, most songs were 'oo, oo, oo' or 'oh, oh, oh.' Lennon/McCartney put some meaning into songs for the first time in the mid and late 60s. Today, of course, we have writers like Simon

Carousel 6-Month Whirl

■ HOLLYWOOD — In just six months since the birth of Carousel Records, Marc Gordon, Jr., president, and Dick Broder, general manager, have developed a group of artists, writers, producers and a staff suited to nearly every area of popular music.

Carousel has two albums and a single now in release with product on many of their other new artists scheduled for release within the next few weeks.

Gordon spent several years with Motown Records as director of West Coast Operation before forming Marc Gordon Productions to manage The 5th Dimension, Thelma Houston, Al Wilson and other artists. Broder soon joined him and they have established a strong reputation in the field of management before forming Carousel Records.

Gordon and Broder have named Eugene Lloyd Dozier Director of Artists and Repertoire and Bobby Brock National Director of Sales and Promotion.

Dozier is constantly scouting new artists, writers and producers for the label. He is currently in Dallas to produce at least two sides on "Sweetgrass," a five-member, self-contained group for Carousel. He has produced for Dusty Springfield, Wilson Pickett, The Sweet Inspirations and many more before joining this label. He will be producing Carousel artists Al Wilson, Viva, Sweetgrass and Sugar.

Brock is currently on the road promoting a new Carousel single by Al Wilson, "Fallin' (In Love With You)" b/w "Bachelor Man." In each city, Brock is making special visits to college and university radio stations, as Carousel believes that this is a market that has been often overlooked.

Currently in Release

Albums currently in release on Carousel include "On Stage" by Wells Fargo, a country rock group, which is currently being promoted heavily by Brock at the colleges and universities. Also in release is "Doctor Doltle Presents The Grasshoppers"

and Garfunkel, James Taylor and Elton John. I think tomorrow we'll even see better songwriters and songs. The days of simple songs are over. It's simply because simplicity has disappeared from society. While that disappearance has proven to be a boon to songwriting, I'm not too sure about its benefit to society."

pers" from the successful NBC animated series, "Doctor Doltle." The album is aimed specifically at a children's audience and has been marketed accordingly. Carousel has just completed a major television advertising campaign in New York, Chicago, Cleveland and Los Angeles on "The Grasshoppers."

Other Artists

Other artists signed to the Carousel label include Viva, a seven-man rock group with a latin feel, whose first product is due for release during April and Climax, formerly The Outsiders, who are now finishing the recording of a single and an album for immediate release.

Also on Carousel are Sugar, a progressive R&B vocal group of three girls and one male singer who are now being produced by Dozier, and Bonnie White, a songwriter and singer whose style ranges from blues to rock to folk. Miss White has just completed her first album, "Suite From The Other End," produced, conducted and arranged by Jim Helms for release in May.

IRC Sales Up

■ MASPETH, N. Y. — International Recotape Corporation reported recently that first quarter sales increased by 67% over the same period last year.

Frank Cama, IRC Sales Manager, said that sales were up for several definite reasons.

"First," said Cama, "We have intensified the sales effort. We keep hammering our people to be methodical so as not to miss a sale on any item in our bag. Our new warehouse in Maspeth has the most modern facilities. This means we can process orders faster than ever. In addition, we have initiated weekly mailings to all our accounts (over 500) which has paid off in extra business."

"Just as important, adds Cama, "is stocking the merchandise. We make the most of our business by properly stocking merchandise. We stock complete catalogs but go heavily on the big numbers. Our systematic buying assures our customers of a 95% fill on catalog items and virtually 100% on hit merchandise. Our sales force has grown from 6 to 9 people covering the New York Tri State area. Our sales forecast indicates another good quarter coming up."

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Mercury Celebrates Nashville Studio Success

■ NASHVILLE — As Mercury Records approaches the first anniversary of its new studio facilities in Nashville, the company is enjoying what well may be an unprecedented flurry of success with Country and Western product.

Nine singles are currently clustered on the country charts, reflecting long-standing dedication to this product area and the labels' continuing faith in its roster of country artists.

Eight of the nine chart discs were produced in the Mercury studios, the sole exception being Roger Miller's "Tomorrow Night in Baltimore" which was recorded prior to leasing the modern 16-track facility at 1512 Hawkins St. in Nashville. All were produced by Jerry Kennedy, resident A&R Director of Mercury operations in Nashville.

Kennedy noted with pride that many of the chart records were by long-standing label artists. Recent roster additions, also represented on the charts, include Bobby Bare, signed last year, and Patti Page who last

fall returned to Mercury where for many years she enjoyed her greatest success as a recording artist in both the pop and country fields.

Tributes Colleagues

Much of Mercury's success with country product was attributed by Kennedy to his colleagues in Nashville including the studio's chief engineer, Tom Sparkman; Frank Mull, C&W Promotion Manager, and Roy Dea. Dea, acting as administrative assistant, has lifted much of the contact and burden of paperwork from Kennedy, allowing him to spend more time creatively in the studio.

As of last week's listings, Mercury singles represented included: "Touching Home" by Jerry Lee Lewis; Faron Young's "Step Aside"; the Tom T. Hall recording, "Ode to a Half Pound of Ground Round"; Miller's "Tomorrow Night in Baltimore"; "I've Been the Way That You've Been Loving Me" by Roy Drusky; "New York
(Continued on page 70)

Float Club Parade Plans

■ NASHVILLE—Henry Hurt, an official of the Music City Float Club, announced last week the plans for the First Annual Float Club Parade to be held here May 21 on Music Row.

The parade will begin at noon at 16th Avenue South and South Street and will terminate 45 minutes later at 16th and Hawkins.

Sanjek Joins Nashville BMI

■ NASHVILLE — Rich Sanjek has been named to the writer administration staff of the local Broadcast Music, Inc., office.

Twenty-five year old Sanjek has a background of sportswriting and school teaching prior to joining BMI. Sanjek will report to Harry Warner, who is Director of Writer Administration for the Southeast.

By RED O'DONNELL



Red O'Donnell

■ Boots Randolph's newest Monument LP (first to be distributed by Columbia under recently signed inter-label agreement) is titled "Homer Louis Randolph III"—which is his square name. Funny, I thought it was "Yakety Sax." By the way, Boots and his orchestra open two-week engagement at the Nugget in Sparks-Reno next Thursday, sharing the marquee with Judy Carne . . . Del Reeves, Stan Hitchcock and Jamey Ryan lead the entertainment parade at Flag Day ceremonies June 12 in Mellott, Ind. With a population of about 350, Mellott has been named "Flag City, USA," for that weekend—when 15,000 VFW conventioners meet there. President Richard M. Nixon is scheduled guest speaker . . . Jim (Kid Cuz'n) West asks: "If 'Waterloo' were an 'X' movie would they have called it 'Polluted Waterloo'?"

Minnie Pearl, that frail Grinder's Switch, Tenn. (that really is her home burg), gal, was entertaining a group of school children the other day and asked, "Who can tell me where I'm from?" One little 'un shouted, "From Minnie Pearl's Fried Chicken." Minnie nearly broke her wishbone laughing . . . Archie Campbell is latest regular on the "Hee Haw" TVer to be hospitalized. He underwent surgery the past week for removal of a kidney stone. Previously Junior Samples, Roy Clark and Grandpa Jones of the series suffered heart attacks. Could the show be illness prone? . . . Merle Haggard, the Strangers, Bonnie Owen, Ernest Tubbs, the Cate Sisters, Leon Bollinger, the Texas Troubadors and the Plainsmen Quartet packed the Shrine Mosque in Springfield, Mo., at a benefit show for the Springfield Zoo. The performance was promoted by 16-year-old Scott Siman, son of veteran music publisher-producer Si Siman. It was the second booking by young Scott. The past January he brought in Porter Wagoner and Jerry Lee Lewis—and it also struck pay dirt.

More about Archie Campbell: He's going to write and produce "The Mucker's Follies," scheduled for a summer run at the Palace Hotel, Cripple Creek, Colo., beginning June 14 and continuing through Labor Day. Archie (in a bedside chat) emphasized he isn't going to appear as a performer. "I'm only the writer-producer. I will incorporate country corn and country music into a show reminiscent of the early gold mining days."

RCA producer Bob Ferguson and his wife Martha welcomed 8 lb. 13 oz. laddie-buck, whom they've named John Marshall Ferguson . . . Bobby Goldsboro, Chet Atkins, Charlie Walker, Boyce Hawkins and Wally Cochran are the Nashville reps at the

(Continued on page 70)

COUNTRY PICKS OF THE WEEK

SINGLE



BILLY "CRASH" CRADDOCK, "DREAM LOVER" (Fern-Progressive, BMI). Everybody's been looking forward to the follow-up of "Crash's" #1 record and we guarantee listeners won't be disappointed. The revived Bobby Darin song sounds like another #1 record! Cartwheel A-196.

SLEEPER



ARCHIE CAMPBELL, "DIDN'T HE SHINE" (Jack Music, BMI). An inspirational note from the "Hee Haw" star. Archie has for some time aspired to a singing career. Good kick-off for his new approach. RCA 47-9987.

ALBUM

TAMMY WYNETTE, "WE SURE CAN LOVE EACH OTHER." Beautiful packaging with even nicer interior. Tammy never looked better on the cover, and she'll never sound better in the grooves. Cuts include: "Joy of Being a Woman," "He Knows All the Ways to Love," "Make Me Your Kind of Woman," "Bring Him Home Safely to Me," "Longing to Hold You Again," "Have a Little Faith" and "If You Think I Love You Now." Epic 30658.





COUNTRY DISC JOCKEY REPORTS

WSEN—Syracuse, New York

1. MAN IN BLACK—J. Cash
2. HOW MUCH MORE—C. Twitty
3. I WON'T MENTION IT AGAIN—Ray Price
4. STEP ASIDE—F. Young
5. TOUCHING HOME—J. L. Lewis
6. ODE TO GROUND ROUND—T. Hall
7. OH SINGER—J. C. Riley
8. CHIP 'N' DALES—C. King
9. EVERYBODY KNOWS—J. Dean
10. A GOOD MAN—J. C. Cash

KUZN—West Monroe, Louisiana

1. HOW MUCH MORE CAN SHE STAND—Conway Twitty
2. IT COULDA BEEN ME—Billie Jo Spears
3. I WON'T MENTION IT AGAIN—Ray Price
4. EMPTY ARMS—Sonny James
5. DREAM BABY—Glen Campbell
6. MAN IN BLACK—Johnny Cash
7. I WANNA BE FREE—Loretta Lynn
8. BETTER MOVE IT ON HOME—Dolly & Porter
9. WE SURE CAN LOVE EACH OTHER—Tammy Wynette
10. ALWAYS REMEMBER—Bill Anderson

WEXT—West Hartford, Conn.

1. ALWAYS REMEMBER—Bill Anderson
2. I WON'T MENTION IT AGAIN—Ray Price
3. HOW MUCH MORE CAN SHE STAND—Conway Twitty
4. KNOCK THREE TIMES—Billy "Crash" Craddock
5. EMPTY ARMS—Sonny James
6. A MAN IN BLACK—Johnny Cash
7. I WANNA BE FREE—Loretta Lynn
8. IT COULDA BEEN ME—Billie Jo Spears
9. THERE'S SOMETHING ABOUT A LADY—Johnny Duncan
10. TOUCHING HOME—Jerry Lee Lewis

KUSN—St. Joseph, Missouri

1. HOW MUCH MORE CAN SHE STAND—Conway Twitty
2. WE SURE CAN LOVE EACH OTHER—Tammy Wynette
3. I WON'T MENTION IT AGAIN—Ray Price
4. ALWAYS REMEMBER—Bill Anderson
5. KNOCK THREE TIMES—Billy Craddock
6. L.A. INTERNATIONAL AIRPORT—Susan Raye
7. DREAM BABY—Glen Campbell
8. MAN IN BLACK—Johnny Cash
9. EMPTY ARMS—Sonny James
10. I WANNA BE FREE—Loretta Lynn

WGMR FM—Tyrone, Penna.

1. HOW MUCH MORE CAN SHE STAND—Conway Twitty
2. ALWAYS REMEMBER—Bill Anderson
3. I USED TO LOVE YOU, BUT I DON'T ANY MORE—Barbara Ann
4. SOMETIMES YOU JUST CAN'T WIN—George Jones
5. MAN IN BLACK—Johnny Cash
6. I CAN GIVE YOU WHAT YOU WANT NOW—Carl Belew
7. GULF STREAM LINE—Mac Curtis
8. WE CAN SURE LOVE EACH OTHER—Tammy Wynette
9. ONE TOKE OVER THE LINE—J. David Sloan
10. WHAT DO YOU DO—Barbara Fairchild

KBOX—Dallas, Texas

1. I WON'T MENTION IT AGAIN—Ray Price
2. HOW MUCH MORE CAN SHE STAND—Conway Twitty
3. WE SURE CAN LOVE EACH OTHER—Tammy Wynette
4. MAN IN BLACK—Johnny Cash
5. I WANNA BE FREE—Loretta Lynn
6. TOUCHING HOME—Jerry Lee Lewis
7. DREAM BABY—Glen Campbell
8. SOMETIMES YOU JUST CAN'T WIN—George Jones
9. OH, SINGER—Jeannie C. Riley
10. MISSISSIPPI WOMAN—Waylon Jennings

WDEN—Macon, Ga.

1. MAN IN BLACK—Johnny Cash
2. I WON'T MENTION IT AGAIN—Ray Price
3. HOW MUCH MORE CAN SHE STAND—Conway Twitty
4. BATTLE HYMN OF LT. CALLEY—Terry Nelson
5. BETTER MOVE IT ON HOME—Wagoner/Parton
6. OH, SINGER—Jeannie C. Riley
7. OH, LOVE OF MINE—Johnny & Jonie Mosby
8. TOUCHING HOME—Jerry Lee Lewis
9. WHERE DID THEY GO LORD—Elvis Presley
10. THERE'S A WHOLE LOT ABOUT—Jack Greene

KSFA—Nacogdoches, Texas

1. EMPTY ARMS—Sonny James
2. RUBY—Buck Owens
3. SOMETIMES YOU JUST CAN'T WIN—George Jones
4. L.A. INTERNATIONAL AIRPORT—Susan Raye
5. HOW MUCH MORE CAN SHE STAND—Conway Twitty
6. MAN IN BLACK—Johnny Cash
7. TOUCHING HOME—Jerry Lee Lewis
8. STEP ASIDE—Faron Young
9. SOLDIER'S LAST LETTER—Merle Haggard
10. STRANGER IN MY PLACE—Anne Murray

WJAT—Swainsboro, Georgia

1. TELL HIM THAT YOU LOVE HIM—Webb Pierce
2. I WON'T MENTION IT AGAIN—Ray Price
3. HOW MUCH MORE CAN SHE STAND—Conway Twitty
4. SOMETIMES YOU JUST CAN'T WIN—George Jones
5. EMPTY ARMS—Sonny James
6. WE SURE CAN LOVE EACH OTHER—Tammy Wynette
7. MAN IN BLACK—Johnny Cash
8. I WANNA BE FREE—Loretta Lynn
9. ALWAYS REMEMBER—Bill Anderson
10. THERE'S SOMETHING ABOUT A LADY—Johnny Duncan

KCRB—Council Bluffs, Iowa

1. PUT YOUR HAND IN THE HAND—Ocean
2. JOY TO THE WORLD—Three Dog Night
3. ME & YOU AND A DOG NAMED BOO—Lobo
4. LUCKY MAN—Emerson, Lake, & Palmer
5. WHAT'S GOING ON—Marvin Gaye
6. NEVER CAN SAY GOODBYE—Jackson 5
7. JUST MY IMAGINATION—Temptations
8. IF—Bread
9. I AM . . . I SAID/DONE TOO SOON—Neil Diamond
10. I DON'T KNOW HOW TO LOVE HIM—Yvonne Elliman

WWVA—Wheeling, West Va.

1. EMPTY ARMS—Sonny James
2. WE SURE CAN LOVE EACH OTHER—Tammy Wynette
3. DREAM BABY—Glen Campbell
4. I WON'T MENTION IT AGAIN—Ray Price
5. MAN IN BLACK—Johnny Cash
6. ALWAYS REMEMBER—Bill Anderson
7. HOW MUCH MORE CAN SHE STAND—Conway Twitty
8. L.A. INTERNATIONAL AIRPORT—Susan Raye
9. I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME—Roy Drusky
10. BUS FARE TO KENTUCKY—Skeeter Davis

KLAK—Denver, Colorado

1. EMPTY ARMS—Sonny James
2. SUNDAY MORNING CHRISTIAN—Marlan Howard
3. MAN IN BLACK—Johnny Cash
4. FIFTEEN BEERS AGO—Ben Colder
5. KNOCK THREE TIMES—Billy Craddock
6. L.A. INTERNATIONAL AIRPORT—Susan Raye
7. GWEN, CONGRATULATIONS—Tammy Overstreet
8. AFTER YOU—Jerry Wallace
9. TELL HER LIES AND FEED HER CANDY—Murray Kellum
10. STROLLIN'—The Nashville String Band

WONE—Dayton, Ohio

1. WE SURE CAN LOVE EACH OTHER—Tammy Wynette
2. MAN IN BLACK—Johnny Cash
3. HOW MUCH MORE CAN SHE STAND—Conway Twitty
4. DREAM BABY—Glen Campbell
5. ALWAYS REMEMBER—Bill Anderson
6. TOUCHIN' HOME—Jerry Lee Lewis
7. I WANNA BE FREE—Loretta Lynn
8. EMPTY ARMS—Sonny James
9. SOMETIMES YOU JUST CAN'T WIN—George Jones
10. OH SINGER—Jeannie C. Riley

KGAY—Salem, Oregon

1. I WANNA BE FREE—Loretta Lynn
2. DREAM BABY—Glen Campbell
3. HOW MUCH MORE CAN SHE STAND—Conway Twitty
4. WE CAN SURE LOVE EACH OTHER—Tammy Wynette
5. ANGEL'S SUNDAY—Jim Ed Brown
6. EMPTY ARMS—Sonny James
7. MAN IN BLACK—Johnny Cash
8. I WON'T MENTION IT AGAIN—Ray Price
9. I LOVE THE WAY—Roy Drusky
10. ANGEL—Claude Gray

WEXL—Detroit, Mich.

1. I WON'T MENTION IT AGAIN—Ray Price
2. HOW MUCH MORE CAN SHE STAND—Conway Twitty
3. DREAM BABY (HOW LONG MUST I DREAM)—Glen Campbell
4. I WANNA BE FREE—Loretta Lynn
5. LET ME LIVE—Charley Pride
6. TOUCHING HOME—Jerry Lee Lewis
7. MAN IN BLACK—Johnny Cash
8. ANGEL'S SUNDAY—Jim Ed Brown
9. STEP ASIDE—Faron Young
10. A PART OF AMERICA DIED—Eddy Arnold

KUTI—Yakima, Wash.

1. I WON'T MENTION IT AGAIN—Ray Price
2. ALWAYS REMEMBER—Bill Anderson
3. EMPTY ARMS—Sonny James
4. STEP ASIDE—Faron Young
5. MAN IN BLACK—Johnny Cash
6. ALL I NEED IS YOU—Belew/Robinson
7. GYPSY FEET—Jim Reeves
8. I WANT TO BE FREE—Loretta Lynn
9. SOLDIER'S LAST LETTER—Merle Haggard
10. TOUCHING HOME—Jerry Lee Lewis

Dolly Parton Day Changes

SEVIERVILLE, TENN.—Community leaders in Sevierville, home town of country music star Dolly Parton, have announced a change in the list of performers donating their services for this year's Dolly Parton Day benefit show scheduled for Sunday, June 6, in Sevierville.

Replacing Wendy Bagwell and the Sunlighters, who became unavailable when the celebration's date was changed from April 26, are the Blackwood Brothers, internationally famous gospel singers. They will join Miss Parton, Porter

Wagoner's road show and country comedian Stringbean in the program benefiting the Dolly Parton Scholarship Foundation and the High School Band Boosters Club.

Miss Parton, Porter Wagoner, and The Blackwoods are all RCA recording artists. The Dolly Parton Scholarship Foundation is a non-profit fund the singer established last year to help provide financial assistance to deserving Sevier County students striving to further their education. The benefit show will begin at 2 p.m. at Sevier County High School.

Stars Come Out For KLAC Campaign

LOS ANGELES—Almost a dozen country entertainers have joined KLAC Radio's on-air campaign to have the U. S. Post Office authorize a commemorative stamp honoring the "Father of Country Music," Jimmie Rodgers.

Special promotional messages urging issuance of the stamp have been recorded by Glen Campbell, Merle Haggard, Roy Clark, Anne Murray, Hank Thompson, Tex Williams, Mar-

ty Robbins, Buck Owens, Susan Raye and Buddy Alan. Additional artists are being contacted by the station.

Paycheck Session Set

NASHVILLE—Johnny Paycheck will fly in from Las Vegas on May 19 to prepare for his first Epic recording session which has been set by Billy Sherrill, who will produce, for May 20.

COUNTRY BOOKING AGENTS:

FREE listing in the Country Music Who's Who by filling out this form and sending to:

Country Music Who's Who

806 16th Avenue South
Nashville, Tennessee 37203

Agency Name _____

Chief Officer _____

Phone _____

Address _____

Attach a list of your acts to this form.

A brochure will suffice. Roster is for our files-only.



COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST

WIL. St. Louis (David Lee)	WXCL. Peoria (Dale Eichor)
WINN. Louisville (Moon Mullins)	WMNI. Columbus (Ott R. Moore)
KRAK. Sacramento (Jay Hoffer)	WEET. Richmond (Mark Thomas)
WWVA. Wheeling (Steve Mazure)	KLAK. Denver. (Con Schader)
WSM. Nashville (Ralph Emery)	KHOS. Tucson (Mike Mitchell)
KBOX. Dallas (Art Keller)	WGBG. Greensboro (Tim Rowe)
WSLR. Akron (Craig Scott)	WJEF. Grand Rapids
WENO. Nashville (Johnny K.)	(Ginny Herrmann)
	KVWO. Cheyenne (John Shafer)

This week's strongest mover: "Gwen," Tommy Overstreet—heavy at WSLR, WWVA, WMNI, Fast-moving new entry: David Rogers' "She Don't Make Me Cry"—pick at KLAK, WEET; playing at WXCL, WENO (Both sides).

Jerry Clower's comedy LP still most requested by far at WSM.

Lynn Anderson hot at WEET, WXCL, WJEF, WINN, KRAK, WSLR. Lynn & hubby Glenn Sutton just got themselves a pet Siberian Husky dog and named it—you guessed it—"Ferlin."

Stonewall Jackson moving at WSM, WSLR, KHOS, WJEF, KLAK, WENO; pick at KVWO.

"Comin' Down," Dave Dudley, his hottest in awhile. Strong at WINN WSM, WJEF, WEET, KBOX.

Jerry Reed pick at KRAK; charted at WENO, WEET, WXCL, WIL, WINN, WGBG.

Oak Ridge Boys very hot with "Jesus Christ, What a Man" at WENO.

There's a new pressing available on the Prize release by Price Mitchell, "Mr. & Mrs. Untrue." It sounds a lot better than the one we recently reviewed.

Connie Smith doing great with the old Don Gibson hit at WSLR, WMNI, WINN, WEET, WENO.

Bobby Bare pick at KHOS, Strong chart contender at KBOX, WENO.

"Something Beautiful" really is for Slim Williams—heavy request item at WMNI, KLAK, KBOX, WIL, WEET. KRAK has added Bill Brink to cover the Midnight to 6 a.m. shift. Bill was formerly at KGEM in Boise. Hank Williams, Jr., gaining steadily at WWVA, WEET, KHOS, KBOX.

Pick at WINN: "Which Way Ya' Goin', Billy," Sandy Posey. Also strong in Louisville: "Country Comfort," "Colorado; "Never Ending Song," Delaney and Bonnie. #1—John Denver's "Take Me Home, Country Road."

"Ruby" good for the Buckaroo at WJEF, WXCL, WEET, WENO; pick at WWVA.

Bobby G. Rice doing well with "Mountain of Love" at KHOS, KBOX, WIL; pick at WMNI.

Jan Howard's "Dallas You've Won" powerful at KBOX, WJEF.

Sugar Hill's Bob Yarbrough getting a lot of attention with "You're Just More a Woman." Pick at WSLR, WXCL.

"Lonely Is" keeping chart company for Dottie West at WIL; pick status at WEET, WGBG.

Doodlin' Del Reeves strong at WWVA, WIL, KHOS, WMNI. Carl Belew & Betty Jean Robinson still garnering heavy request action at WSM.

Best by Willie Nelson in some time: "What Can You Do To Me Now." Fast initial acceptance at WIL, KBOX. Bobby Wayne's "Night Flight to Dallas" on Capitol most requested at KBOX (wonder why?).

NASHVILLE REPORT

(Continued from page 68)

annual Colonial Invitational golf tournament beginning Wednesday (19) in Forth Worth . . . **Birthdaying: Martha Carson, Red Smiley, Mac Wiseman, Buddy Alan . . . Sen. Fred R. Harris** (D.-Okla.) has asked the Congress to declare July 14 "Woody Guthrie Day" to honor the singer-writer who was born on that date. Guthrie's compositions include "This Land Is Your Land," which has become part of the American folklore. (Guthrie died four years ago) . . . **Jim Nabors**, in town for Columbia recording session, engaged Tennessee Gov. Winfield Dunn in a tennis match. The governor fell while chasing one of Jim's serves and suffered a minor fracture in his right foot. They were playing on the court of Gov. Dunn's next-door-neighbor **Minnie Pearl** (Mrs. Henry Cannon), where Nabors was a house guest during his local stay.

Engelbert Humperdinck is set for concert here June 1, and one of the first persons he plans to look up is songwriter **Eddie Miller**. Eddie wrote "Release Me," the British singer's first record hit . . . **Mel Tillis** sings "The Best Way I Know How" in the upcoming MGM movie, "Lookin' Good," which stars **Robert Blake** of the "In Cold Blood" film. The song was written by **Jerry Chesnut**, a four-year resident of Nashville and before that a railroad conductor on the Florida East Coast Line . . . **Tommy Overstreet** completed his first LP for Dot under the direction of indie **Ricci Mareno**, the Philbilly producer . . . **Judy Lynn's** performing at Harah's in Reno with unseen bruises and a visible shiner—the result of injuries suffered when her colt **Sabrina** (which she was trying to break) bolted through a fence and tossed her on the terra firma.

Martha Radclyffe, a Watertown, N.Y. girl, has a new album out on Athena label which includes song titled "Tennessee." a salute to the wonders and beauty of the Volunteer State.

Mercury Nashville Celebrates

(Continued from page 68)

City" by the Statler Brothers; **Patti Page's** "Make Me Your Kind of Woman" and the **Bobby Bare** disc, "Please Don't Tell Me How The Story Ends." In addition to the rash of hit single product, the company reflects very strong activity with a variety of country album product.

Kennedy, who has been with Mercury since early 1961, was a studio musician in Nashville and logged hundreds of hours at recording sessions, absorbing the techniques of production. In 1964 he enjoyed a succession of hit records as producer of **Roger Miller's** "Dang Me," "Chug-A-Lug," "King of the Road" and others. In his present capacity he works closely with Mercury home office in Chicago, planning repertoire and coordinating production activities with the sales, promotion and related areas.

The flexibility of Mercury's studio in Nashville has not limited its use to C&W sessions. Several pop and R&B dates have been recorded there recently and the demand for its use is continually increasing.

Mercury's strong European ties are uniquely suited to the apparent growth of interest in C&W music overseas, notably

in England and Australia. The Statler Brothers, **Roger Miller** and **Jerry Lee Lewis** all recently completed personal appearances in Australia and were well accepted. The Country Music Association reflects continued growth in its membership in Europe with each passing year and the demand for artists' appearances and recorded product by established country artists appears on the rise.

Relating the activities in Nashville to overall company operations, Mercury President **Irwin H. Steinberg** commented that the department serves not only as a source of pride, but also as an on-going source of inspiration to others within the company. He said, "We take great pride in **Jerry Kennedy**, his staff, the C&W artists on our label and their accomplishments. We feel we have the very finest country staff in business in Nashville."

Gregory Dead

■ NASHVILLE — Songwriter **Bobby Gregory** died here last week. He was 71. Gregory was best-known for his "Sunny Side of the Mountain."



THE COUNTRY ALBUM CHART

MAY 22, 1971

THIS WK.	LAST WK.	ARTIST	WKS. ON CHART
1	1	HAG MERLE HAGGARD—Capitol 735	7
2	3	GLEN CAMPBELL'S GREATEST HITS—Capitol SW 752	6
3	2	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000	29
4	4	ROSE GARDEN LYNN ANDERSON—Columbia C30411	22
5	7	DID YOU THINK TO PRAY CHARLEY PRIDE—RCA LSP 4513	5
6	5	WE ONLY MAKE BELIEVE CONWAY TWITTY — LORETTA LYNN—Decca 75251	14
7	8	THIS, THAT AND THE OTHER WENDY BAGWELL—Canaan CAS 9679	13
8	10	WHEN YOU'RE HOT, YOU'RE HOT JERRY REED—RCA LSP 4506	5
9	11	HOW MUCH MORE CAN SHE STAND CONWAY TWITTY—Decca DL75276	4
10	9	EMPTY ARMS SONNY JAMES—Capitol 734	6
11	13	ANNE MURRAY—Capitol ST 667	8
12	6	FOR THE GOOD TIMES RAY PRICE—Columbia CS 39106	37
13	12	TWO OF A KIND PORTER WAGONER & DOLLY PARTON—RCA LSP 4490	14
14	14	STEP ASIDE FARON YOUNG—Mercury SR 61337	8
15	18	JOSHUA DOLLY PARTON—RCA LSP 4507	4
16	16	BEST OF ROY CLARK—Dot 25986	10
17	20	WILLY JONES SUSAN RAYE—Capitol ST 736	8
18	21	SIMPLE AS I AM PORTER WAGONER—RCA LSP 4508	4
19	29	ALWAYS REMEMBER BILL ANDERSON—Decca DL 75272	3
20	15	GEORGIA SUNSHINE JERRY REED—RCA LSP 4391	35
21	35	MARTY ROBBINS GREATEST HITS, VOL. III—Columbia 30571	2
22	17	FROM ME TO YOU CHARLEY PRIDE—RCA LSP 4468	17
23	19	GEORGE JONES WITH LOVE—Musicor MS 3194	13
24	24	BED OF ROSE'S STATLER BROTHERS—Mercury SR 61317	19
25	58	KNOCK THREE TIMES BILLY "CRASH" CRADDOCK—Cartwheel 193	2
26	23	COAL MINER'S DAUGHTER LORETTA LYNN—Decca DL 75253	18
27	27	LYNN ANDERSON'S GREATEST HITS—Chart CHS1040	14
28	25	SOMETHIN' ELSE DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4476	8
29	26	THE OSBORNE BROTHERS—Decca 75271	7
30	28	FOR THE GOOD TIMES CHET ATKINS—RCA LSP 4464	12
31	31	A COUNTRY SINGER STONEY EDWARDS—Capitol ST 741	7
32	32	CARL SMITH SINGS BLUEGRASS—Columbia C30548	6

33	43	THE PROMISED LAND FREDDY WELLER—Columbia 30638	2
34	22	I'M GONNA KEEP ON LOVIN' YOU BILLY WALKER—MGM SE 4756	9
35	54	I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME ROY DRUSKY—Mercury SR 61336	2
36	34	THE TAKER/TULSA WAYLON JENNINGS—RCA LSP 4487	13
37	—	WE SURE CAN LOVE EACH OTHER TAMMY WYNETTE—Epic 30658	1
38	40	THIS IS THE NASHVILLE SOUND—RCA VPS-6037	3
39	33	ARMS OF A FOOL MEL TILLIS—MGM SE 4757	9
40	41	BABY IT'S YOURS WYNN STEWART—Capitol ST 687	7
41	—	I WANNA BE FREE LORETTA LYNN—Decca DL 75282	1
42	38	MORNING JIM ED BROWN—RCA LSP 4461	17
43	48	FRIENDS AND NEIGHBORS DEL REEVES—United Artists UAS 6789	4
44	30	THE GOLDEN STREETS OF GLORY DOLLY PARTON—RCA LSP 4398	12
45	36	PORTRAIT OF MY WOMAN EDDY ARNOLD—RCA LSP 4471	16
46	37	ELVIS COUNTRY ELVIS PRESLEY—RCA LSP 4460	17
47	52	TRACKS AND TRAINS HANK SNOW—RCA LSP 4501	3
48	46	FIFTEEN YEARS AGO CONWAY TWITTY—Decca DL 75248	25
49	—	ONE MORE TIME FERLIN HUSKY—Capitol ST768	1
50	39	TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Tribute to Bob Wills) MERLE HAGGARD—Capitol ST638	25
51	44	THERE MUST BE MORE TO LOVE THAN THIS JERRY LEE LEWIS—Mercury 61323	18
52	—	A WOMAN ALWAYS KNOWS DAVID HOUSTON—Epic 30657	1
53	51	24 OF HANK WILLIAMS GREATEST HITS—MGM SE 4755-2	4
54	50	THAT FIDDLIN' MAN DON RICH—Capitol ST 643	5
55	47	OH LOVE OF MINE JOHNNY & JONIE MOSBY—Capitol 737	6
56	66	FLATT ON VICTOR LESTER FLATT—RCA LSP 4495	2
57	49	BRIDGE OVER TROUBLED WATER BUCK OWENS—Capitol 685	11
58	47	YOU MAKE ME FEEL LIKE A MAN WARNER MACK—Decca DL 75272	7
59	56	THE FIRST LADY TAMMY WYNETTE—Epic 30213	29
60	—	REAL GOOD FRIENDS BUDDY ALAN & DON RICH—Capitol ST 769	1
61	60	WRITES YOU A RECORD JIM REEVES—RCA LSP 4475	17
62	64	SNOWBIRD ANNE MURRAY—Capitol ST 579	34
63	65	CHARLEY PRIDE'S 10TH ALBUM—RCA LSP 4367	44
64	45	SKEETER SKEETER DAVIS—RCA LSP 4486	7
65	53	WILLIE NELSON & FAMILY—RCA LSP 4489	9
66	55	WE GOTTA START LOVIN' BOBBY GOLDSBORO—United Artists UAS 6777	19
67	63	WHERE HAVE ALL THE SEASONS GONE BOBBY BARE—Mercury SR 61315	19
68	59	BEST OF COUNTRY INSTRUMENTALS, Vol. 2—RCA LSP 494	7
69	57	GLEN CAMPBELL PRESENTS LARRY McNEELY—Capitol ST 674	10
70	61	CARELESS HANDS DOTTIE WEST—RCA LSP 4482	9
71	68	SHE WAKES ME WITH A KISS EVERY MORNING NAT STUCKEY—RCA LSP 4477	13
72	69	GUESS WHO SLIM WHITMAN—United Artists UAS 6783	13
73	62	WHERE HAVE ALL THE HEROES GONE BILL ANDERSON—Decca 75254	16
74	70	HELLO DARLIN' CONWAY TWITTY—Decca DL 75209	46
75	71	THE FIGHTIN' SIDE OF ME MERLE HAGGARD—Capitol ST 451	50

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PRIZE 98-07

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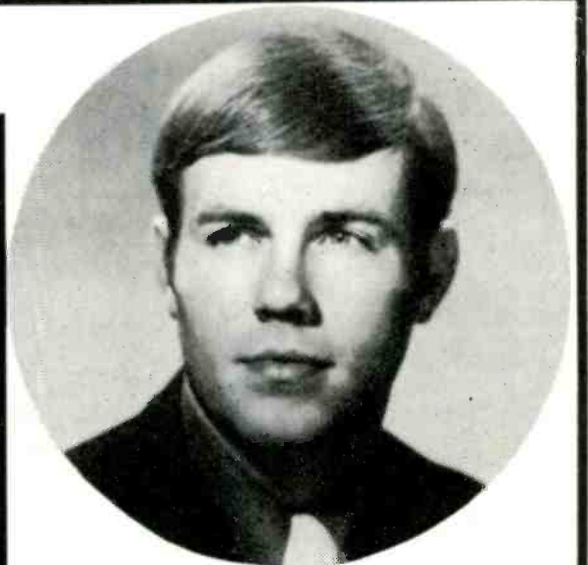


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PRIZE 98-10



ERNIE ROWELL

"I'M GOING BACK TO LOUISIANA"

PRIZE 98-08

ERNIE'S SECOND HIT THIS YEAR...

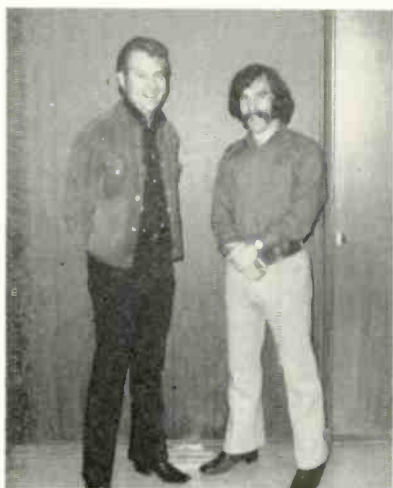
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Overstreet Earns 'Congratulations' For New Dot Record



Dot artist Tommy Overstreet (left) pictured with Jon Peisinger, coordinator of artist tours for Paramount/Dot, during Record World, New York, visit.

NEW YORK—Tommy Overstreet, dressed in black, stopped by Record World (6) for an informal chat. "Don't place

any special significance on the fact that I wear black. Basically I'm a happy guy," he said.

Tommy is currently riding high on the country charts with his single, "Gwen Congratulations," and has just completed his first album, which at this time, remains untitled. Dot expects to release the product in approximately three weeks.

Calling Houston his home, Tommy spends most of his time in Nashville. He's put together a four-piece band and club dates are coming up in Greensboro, N.C. and El Paso, Texas. On May 18 the group will do a TV show in Cleveland for Craig Scott of WSLR.

Said Tommy, "All the people at Dot have been just great, and I must give mention to my producer Ricci Mareno. He's a South Philly cat, and he sure is turning a lot of heads in Nashville."

Master to Souncot

ORLANDO, FLA.—Souncot Records has picked up the hot master "Tucker Farm" by Billy Don Burns, a new country artist from Fifty-Six, Ark.

In the first week of release over 100 stations have picked the record. Burns is now on national tour and while in Arkansas will do a show at Tucker Farm Prison. Burns is produced by Shane Wilder, former dee-jay, and under long-term contract to Shane Wilder Record Productions.

Arrangements are now being made for Burns to appear as the star attraction at the Golden Nugget Casino in Las Vegas in September. Any station not having a copy of the record can write: Shane Wilder Record Productions, P.O. Drawer MM, Palm Springs, Calif. 92262.

Hurt, Altman Confer



New head of the Chappell-Nashville office Henry Hurt (left) discusses plans for Chappell Promotion with Al Altman, Director of Professional Activities, during his recent visit to Nashville. Hurt, well-known in the Nashville music world as a producer, has recorded such artists as the Compton Brothers, Peggy Little, Darrell Statler, Lucille Starr and Tommy Overstreet.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

At Anti-Piracy Signing



Music industry representatives pose with Tennessee Gov. Winfield Dunn on the occasion of the signing of the first anti-piracy statute making unauthorized tape duplication a felony in the State of Tennessee. Standing, from left: State Senator Jerry Agee, sponsor of the bill; Terry Davis; Jim Ed Brown; Tex Ritter; Knox Phillips; George Cooper, Jr.; seated, Gov. Dunn; Mary Reeves Davis; and Cecil Scaife.

Bill Anderson Day

NASHVILLE—May 14 is Bill Anderson Day at the Braves-Baltimore baseball game in Atlanta. In conjunction with the event, WPLO Radio in Atlanta is giving away 25 LPs, autographed by Anderson. Twenty-five more autographed LPs will be awarded through a drawing which will be held at the game itself.

Heading For The
Top Charts Everywhere
**SHAKE HANDS
AND
COME OUT FIGHTING**
JIM PIERCE

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A GOOD MAN Johnny Cash (House of Cash, BMI) 25	MISSISSIPPI WOMAN Danny Davis (Tree, BMI) 8
A PART OF AMERICA DIED Jim Malloy (Lair, BMI) 48	MOUNTAINS OF LOVE Johnny Howard, Bobby Dyson & Dick Heard (Wren, BMI) 62
A SIMPLE THING AS LOVE Joe Allison (Glaser, BMI) 36	NEW YORK CITY Jerry Kennedy (House of Cash, BMI) 35
ALL I NEED IS YOU Joe E. Johnson (4-Star Music, BMI) 41	NEXT TIME I FALL IN LOVE Joe Allison (Central Songs, BMI) 27
ALWAYS REMEMBER Owen Bradley (Forest Hills, BMI) 9	ODE TO A HALF POUND OF GROUND ROUND Jerry Kennedy (Newkeys, BMI) 13
ANGEL Owen Bradley (Vanio, BMI) 40	OH SINGER Shelby Singleton (Shelby Singleton, BMI) 5
ANGEL'S SUNDAY Bob Ferguson (Moss-Rose, BMI) 10	ONE MORE DRINK Walter Haynes (Sawgrass, BMI) 66
BABY IT'S YOURS Earl Ball (Freeway, BMI) 49	ONLY A WOMAN LIKE YOU Jerry Bradley (Forest Hills, BMI) 42
BACKWOODS CHILD Joe Gibson (Chu-Fin, BMI) 63	PINE GROVE Henry Hurt (Brothers Two, ASCAP) 75
BATTLE HYMN OF LT. CALLEY James M. Smith (Shelby Singleton/Quickit, BMI) 37	PLEASE DON'T TELL ME HOW THE STORY ENDS Jerry Kennedy (Combine, BMI) 52
CHARLEY'S PICTURE Bob Ferguson (Window, BMI) 47	RUBY Ken Nelson (Acuff-Rose, BMI) 28
CHIP 'N' DALE'S PLACE Norris Wilson (Algee/Al Gallico, BMI) 22	SIX YEARS AND A DAY Oon Grant (Acuff-Rose, BMI) 64
COMIN' DOWN Jerry Kennedy (Addell, BMI) 20	SOMETHING BEAUTIFUL TO REMEMBER Biff Collie (Stallion, BMI) 43
COMIN' FOR TO CARRY ME HOME Bob Ferguson (Owepar, BMI) 15	SOME TIMES YOU CAN'T WIN Pappy Oaily (Glad, BMI) 11
COUNTRIFIED Bob Ferguson (Beechwood, BMI) 54	STEP ASIOE Jerry Kennedy (Blue Echo, BMI) 6
DREAM BABY Al DeLory (Combine, BMI) 23	SUNOAY MORNING CHRISTIAN Fred Carter, Jr. and Don Davis (Wilderness, BMI) 30
EMPTY ARMS George Richey (Melody Lane/DeSiard, BMI) 39	TAKE ME HOME, COUNTRY ROAD Milton Okun (Cherry Lane, ASCAP) 73
FREE STREETS Walter Haynes (Tree, BMI) 68	TELL HER YOU LOVE HER Ronny Light (Duchess, BMI) 57
GWEN Ricci Mareno (Shenandoah, ASCAP) 34	TELL HIM YOU LOVE HIM Owen Bradley (Tuesday, BMI) 33
GYPSY FEET Jerry Bradley (Open Road, BMI) 16	THE HUNTER Helso Herston & Glori-B Prod. (Golden Arrow, BMI) 74
HAPPY SONGS OF LOVE Jack Fascinato (Edwin H. Morris, ASCAP) 56	THE WORLD NEEDS A MELODY Ronny Light (Tree, BMI) 38
HE'S MY MAN George Richey (Champion, BMI) 72	THEN YOU WALK IN Jim Malloy (Too Oaks, BMI) 61
HOW MUCH MORE CAN SHE STAND Owen Bradley (Brothers Two, ASCAP) 3	THERE'S SOMETHING ABOUT A LADY Bob Montgomery & Jerry Goldsboro (Pi-Gem, BMI) 17
IF YOU LOVE ME Jim Viennau (Duchess, BMI) 26	THERE'S A WHOLE LOT ABOUT A WOMAN Owen Bradley (Forrest Hills, BMI) 18
I SAY YES SIR Owen Bradley (Tree, BMI) 60	THREE LITL WORDS Scott Turner (Riley, BMI) 70
IT'S TIME TO LOVE HER Jim Viennau (Forest Hills, BMI) 50	TOMORROW NIGHT IN BALTIMORE Jerry Kennedy (Tree, BMI) 14
I WANNA BE FREE Owen Bradley (Sure-Fire, BMI) 1	TOUCHING HOME Jerry Kennedy (Hill & Range/Blue Crest, BMI) 2
I WON'T MENTION IT AGAIN Oon Law Prod. (Seaview, BMI) 7	TRAVELIN' MINSTREL MAN Larry Butler (Jack & Bill, ASCAP) 51
IT COULD'A BEEN ME George Richey (Jerry Chestnut, BMI) 12	WALK ALL OVER GEORGIA Scott Turner (Palo Ooro, BMI) 71
I'VE GOT A RIGHT TO CRY Jim Viennau (Cerordo, BMI) 19	WE SURE CAN LOVE EACH OTHER Billy Sherrill (Algee & Altany, BMI) 24
JIM DANDY Cliff Williamson (Raleigh/Progressive, BMI) 55	WHAT YOU SEE IS WHAT YOU GET Wesley Rose & Don Grant (Milene, ASCAP) 69
JUST ONE TIME Bob Ferguson (Acuff-Rose, BMI) 45	WHEN YOU'RE HOT, YOU'RE HOT Chet Atkins (Vector, BMI) 31
KNOCK THREE TIMES Ron Chancy (Pocketful of Tunes/Saturday, BMI) 44	WORKIN' LIKE THE DEVIL Scott Turner (4-Star, BMI) 32
LET ME LIVE Jack Clement (Pi-Gem, BMI) 21	YOU'RE MY MAN Glenn Sutton (Flagship, BMI) 29
MAKE ME YOUR KIND OF WOMAN Jerry Kennedy (Al Gallico, BMI) 53	YOU'RE THE REASON Jerry Bradley (Green Grass, BMI) 67
MAN IN BLACK Johnny Cash (House of Cash, BMI) 4	
MARRIED TO A MEMORY Frank Jones (United Artists, ASCAP) 46	
MARRIED TO A MEMORY (United Artists, ASCAP) 58	
ME AND YOU AND A DOG NAMED BOO Frank Jones (Kaiser/Famous, ASCAP) 59	
ME WITHOUT YOU Bill Denny (Cedarwood, BMI) 65	



COUNTRY SINGLE PRODUCT

BUDDY ALAN—Capitol 3110

FISHING ON THE MISSISSIPPI (Blue Book, BMI)
IF I COULD LOVE YOU MORE (Blue Book, BMI)

"Catfishing chewing on my toe, in the middle of the Mississippi"
—corny but maybe the listeners will dig the uptempo cutie.

DUANE DEE—Cartwheel 195

LITTLE GARDEN OF LOVE (Moss-Rose, BMI)
THAT'S HOW I FEEL (Poperee, BMI)

Duane will get his chart record out of Cartwheel with this Ron Chancey production. Good performance and rocking uptempo arrangement.

LESTER FLATT AND MAC WISEMAN—RCA 47-9989

WILL YOU BE LOVING ANOTHER MAN (Peer, Intl., BMI)
JIMMIE BROWN, THE NEWSBOY (Peer, Intl., BMI)

Bob Ferguson and Jack Clement produced these 'Grass heavies on a new album called "Lester 'n' Mac." This single is from LP. "A" side was written by Les and Bill Monroe. A gas!

GEORGE MORGAN—STOP 393

GIVE US ONE MORE CHANCE (Tomake, ASCAP)
ROSE IS GONE (Tomake, ASCAP)

Medium-tempo "love gone wrong" tale with "tell it like it is" Mac Curtis. Label is Pete Drake's Scepter-distributed outfit. Toss-up effort.

CASINOS—Fraternity 1250

LOVING HER WAS EASIER (Combine, BMI)
A RESTLESS WIND (Return Music, BMI)

There's no doubt about this Kristofferson song, it's hit material! The Casinos may have trouble with country airplay, but this cut is too down home for anything else.

JOHNNY RUSSELL—RCA 47-9990

SURE GETS HARD BEING ME (Glaser, BMI)
OPEN UP THE DOOR (Glaser, BMI)

Jerry Bradley and Johnny "Act Naturally" Russell teamed for a good initial outing on RCA. Another songwriter turned artist. Sounds good.

JAMEY RYAN—Show Biz 501

WILDCAT (Blue Echo, BMI)
LIKE MOTHER, LIKE DAUGHTER (Show Biz, BMI)

Cute and country chick and cute and country Ray Griff song. Jim Hall produced Miss Texas' latest release which is distributed by Prize-Jem.

LLOYD GREEN—Prize 98-09

SOUND WAVES (Lloyd Green/Gaylo, BMI)
TOM'S TAVERN BLUES (Lloyd Green/Gaylo, BMI)

Good instrumental for show openings and news breaks. Stronger than the popular steel man's last release. "B" side sounds like "Area Code 615."

LaWANDA LINDSEY—Chart 5129

YOU MAKE MY DAY (Su-Mirl Music, ASCAP)

Cliff Williamson has produced one of LaWanda's biggest records to date. Bob Yarbrough wrote the pretty Nashville style ballad.

DEWEY GROOM—Thunderbird 542

SENTIMENTAL JOURNEY (Morley, ASCAP)
WHAT WILL MARY SAY (Elm Drive Music, ASCAP)

The Longhorn Ballroom proprietor is back with a standard from the 1940s. Strange Texas production. Label is headquartered in Buffalo, N.Y.

CARL SMITH—Columbia 4-45382

LOST IT ON THE ROAD (Stallion/Xenia, BMI)

Totally different sounding release for Carl. Don Law produced a session that even makes Smith's voice come off like something new.



JAMEY RYAN'S WILD NEW RECORD

WILDCAT

Published by Blue Echo Music - BMI

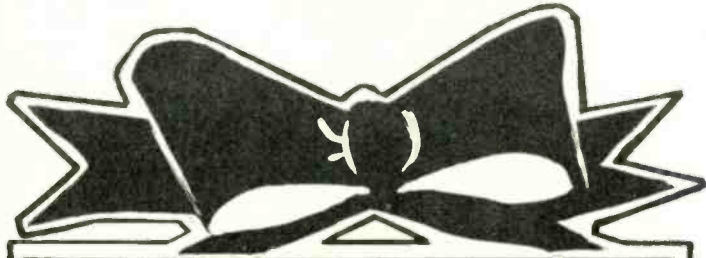
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THE COUNTRY SINGLES CHART

MAY 22, 1971

THIS LAST
WK. WK.

WKS. ON
CHART

3	1	I WANNA BE FREE	LORETTA LYNN—Decca 32796	9
2	4	TOUCHING HOME	JERRY LEE LEWIS—Mercury 73192	8
3	2	HOW MUCH MORE CAN SHE STAND	CONWAY TWITTY—Decca 32801	9
4	1	MAN IN BLACK	JOHNNY CASH—Columbia 4-45339	9
5	8	OH SINGER	JEANNIE C. RILEY—Plantation PL-72	9
6	9	STEP ASIDE	FARON YOUNG—Mercury 73191	8
7	6	I WON'T MENTION IT AGAIN	RAY PRICE—Columbia 4-45329	10
8	11	MISSISSIPPI WOMAN	WAYLON JENNINGS—RCA 47-9967	8
9	5	ALWAYS REMEMBER	BILL ANDERSON—Decca 32793	11
10	13	ANGEL'S SUNDAY	JIM ED BROWN—RCA 47-9965	8
11	7	SOMETIMES YOU JUST CAN'T WIN	GEORGE JONES—Musicor 1432	10
12	14	IT COULD'A BEEN ME	BILLIE JO SPEARS—Capitol 3055	9
13	15	ODE TO A HALF POUND OF GROUND ROUND	TOM T. HALL—Mercury 73189	7
14	19	TOMORROW NIGHT IN BALTIMORE	ROGER MILLER—Mercury 73190	6
15	17	COMIN' FOR TO CARRY ME HOME	DOLLY PARTON—RCA 45-254	7
16	23	GYPSY FEET	JIM REEVES—RCA 47-9969	7
17	18	THERE'S SOMETHING ABOUT A LADY	JOHNNY DUNCAN—Columbia 4-45319	11
18	20	THERE'S A WHOLE LOT ABOUT A WOMAN	JACK GREENE—Decca 32823	7
19	26	I'VE GOT A RIGHT TO CRY	HANK WILLIAMS, JR.—MGM 14240	5
20	28	COMIN' DOWN	DAVE DUDLEY—Mercury 73193	5
21	25	LET ME LIVE	CHARLEY PRIDE—RCA 47-9974	5
22	27	CHIP 'N' DALE'S PLACE	CLAUDE KING—Columbia 4-45340	7
23	10	DREAM BABY	GLEN CAMPBELL—Capitol 3062	10
24	12	WE SURE CAN LOVE EACH OTHER	TAMMY WYNETTE—Epic 5-10707	11
25	29	A GOOD MAN	JUNE CARTER CASH—Columbia 4-45338	7
26	33	IF YOU LOVE ME	LAMAR MORRIS—MGM 14236	6
27	16	NEXT TIME I FALL IN LOVE (I WON'T)	HANK THOMPSON—Dot 17365	11
28	38	RUBY	BUCK OWENS—Capitol 3096	3
29	39	YOU'RE MY MAN	LYNN ANDERSON—Columbia 4-45356	3
30	37	SUNDAY MORNING CHRISTIAN	HARLAN HOWARD—Nugget 1058	7
31	40	WHEN YOU'RE HOT, YOU'RE HOT	JERRY REED—RCA 47-9976	3
32	36	WORKIN' LIKE THE DEVIL	DEL REEVES—United Artists 50763	6
33	21	TELL HIM YOU LOVE HIM	WEBB PIERCE—Decca 32787	12
34	45	GWEN	TOMMY OVERSTREET—Dot 17375	5
35	42	NEW YORK CITY	STATLER BROTHERS—Mercury 73194	5
36	41	A SIMPLE THING AS LOVE	ROY CLARK—Dot 17368	6
37	22	BATTLE HYMN OF LT. CALLEY	TERRY NELSON & C COMPANY—Plantation 73	5
38	43	THE WORLD NEEDS A MELODY	RED LANE—RCA 47-9970	5
39	24	EMPTY ARMS	SONNY JAMES—Capitol 3015	12
40	30	ANGEL	CLAUDE GRAY—Decca 32786	9
41	44	ALL I NEED IS YOU	CARL BELEW & BETTY JEAN ROBINSON—Decca 32802	7
42	57	ONLY A WOMAN LIKE YOU	NAT STUCKEY—RCA 47-9977	4
43	50	SOMETHING BEAUTIFUL TO REMEMBER	SLIM WHITMAN—United Artists 50775	4
44	31	KNOCK THREE TIMES	BILLY "CRASH" CRADDOCK—Cartwheel A193	15
45	59	JUST ONE TIME	CONNIE SMITH—RCA 47-9981	2
46	48	MARRIED TO A MEMORY	ARLENE HARDEN—Columbia 4-45635	5
47	58	CHARLEY'S PICTURE	PORTER WAGONER—RCA 47-9979	2
48	54	A PART OF AMERICA DIED	EDDY ARNOLD—RCA 47-9968	5
49	56	BABY, IT'S YOURS	WYNN STEWART—Capitol 3080	4
50	55	IT'S TIME TO LOVE HER	BILLY WALKER—MGM K14239	3
51	46	TRAVELIN' MINSTREL MAN	BILL RICE—Capitol 3049	10
52	69	PLEASE DON'T TELL ME HOW THE STORY ENDS	BOBBY BARE—Mercury 73203	2
53	62	MAKE ME YOUR KIND OF WOMAN	PATTI PAGE—Mercury 73199	5
54	61	COUNTRIFIED	GEORGE HAMILTON IV—RCA 74-0469	2
55	60	JIM DANDY	LYNN ANDERSON—Chart 5125	4
56	64	HAPPY SONGS OF LOVE	TENNESSEE ERNIE FORD—Capitol 3079	2
57	65	TELL HER YOU LOVE HER	KENNY PRICE—RCA 47-9973	3
58	63	MARRIED TO A MEMORY	JUDY LYNN—Amet 45-131	4
59	—	ME AND YOU AND A DOG NAMED BOO	STONEWALL JACKSON—Columbia 4-45381	1
60	66	I SAY YES, SIR	PEGGY SUE—Decca 32812	4
61	—	THEN YOU WALK IN	SAMMI SMITH—Mega 615-0026	1
62	—	MOUNTAIN OF LOVE	BOBBY G. RICE—Royal American RA 32	1
63	67	BACKWOODS CHILD	BECKI BLUEFIELD—Prize 98-07	4
64	71	SIX YEARS AND A DAY	GLENN BARBER—Hickory 45K1593	2
65	—	ME WITHOUT YOU	CARL PERKINS—Columbia 4-45347	1
66	73	ONE MORE DRINK	MEL TILLIS—Kapp 47-9972	2
67	72	YOU'RE THE REASON	PAT DAISY—RCA 47-9972	2
68	—	FREE STREETS	CARL SMITH—Decca 32815	1
69	74	WHAT YOU SEE IS WHAT YOU GET	SUE THOMPSON—Hickory 45K1596	2
70	—	THREE LITTLE WORDS (TOO LATE)	JOHNNY CARVER—United Artists 50767	1
71	—	WALK ALL OVER GEORGIA	RAY SANDERS—United Artists 50774	1
72	75	HE'S MY MAN	MELBA MONTGOMERY—Capitol 3091	2
73	—	TAKE ME HOME, COUNTRY ROAD	JOHN DENVER—RCA 74-0445	1
74	—	THE HUNTER	ALICE CREECH—Target 00313	1
75	—	PINE GROVE	COMPTON BROS.—Dot 17378	1

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Thank you,
Mark, Don, Mel and Terry.