

RECORD WORLD

WHO IN THE WORLD

APRIL 17, 1971

At Right, Diana Ross in a Scene From Her First Solo Starring TV Hour, 'Diana!', To Be Aired Sunday, April 18, Via ABC. The Soundtrack Album is on Motown, Whose Television Production Wing Produced. Story in This Issue.



PICKS OF THE WEEK

SINGLES

LYNN ANDERSON, "YOU'RE MY MAN" (Flagship, BMI). Phenomenal success of "Rose Garden" introduced this country lass to pop people in a big way. Hubby Glenn Sutton wrote and produced this bouncy tune. Will follow. B/w "I'm Gonna Write a Song" (Flagship, BMI). Columbia 4-45356.

RINGO STARR, "IT DON'T COME EASY" (Startling, BMI). Good old Richard Starkey has found his groove with this one, self-composed and produced by friend George Harrison. Ringo wrote and produced flip. Hit sounds. B/w "Early 1970" (Startling, BMI). Apple 1831.

THE THREE DEGREES, "THERE'S SO MUCH LOVE ALL AROUND ME" (Planetary, ASCAP). Girl trio that brought back "Maybe" is back with its strongest since in this upbeat, energetic soul workout. A winner both R&B and pop. Can't miss. Roulette R-7102.

BOBBY BLAND, "I'M SORRY" (Armo-Big Star, BMI). The Man has been a most consistent artist over the course of the last 15 years. He's back with another in a long line of mellow blues hits. Quality stuff. B/w "Yum Yum Tree" (Don, BMI). Duke 466.

SLEEPERS

LITTLE RICHARD, "SHAKE A HAND (IF YOU CAN)" (Merrimac, BMI). Georgia Peach returns with a very listenable, highly danceable side produced by Jerry Wexler and Tom Dowd. Teaming of R&B pioneers yields contemporary classic. Tight and outasite. Reprise 1005.

SMYLE, "GLORY, GLORY" (Blackwood, BMI). Canadian group bows south of the border with an ideal warm weather "radio" song. Catchy and bright, this one shouldn't miss. Programmer's delight. B/w "Will I Get Back Home Tomorrow" (Blackwood, BMI). Epic 5-10724.

DOUG McCLURE, "LIGHTHOUSE" (Kama Sutra-Five Arts, BMI). Lou Christie had a hand in the writing of this one and artist has something of his vocal approach. Good, clean pop record merits airplay. Try it. B/w "Mr. and Mrs. Untrue" (Pocket Full of Tunes, BMI). Polydor 2-14068.

GENE PITNEY, "(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER" (BRC/Ja Lynne, BMI). Singer returns after too-long absence with a high-voltage, pulsing reprise of the Jackie Wilson giant. Look for the "Town without Pity" man back on the charts. Musicor MU 1439.

ALBUMS

CROSBY, STILLS, NASH & YOUNG, "4 WAY STREET." New material and reprises of old material are included on this two-record set, a live performance by David Crosby, Stephen Stills, Graham Nash and Neil Young. Along with the affecting music, there's a good deal of amiable banter from the four lads. Atlantic SD. 2-302.

DIANA ROSS TV SOUNDTRACK, "DIANA!" Diana Ross scintillates on this track from her special, which also includes ace work by the Jackson Five, Bill Cosby and Danny Thomas. Diana and her discoveries the Jackson Five reprise their hits and give vitamin shots to other favorites. Motown MS 719.

BOBBY SHERMAN, "PORTRAIT OF BOBBY." Bobby Sherman, produced by Ward Sylvester, has found another passel of hit tunes for his new album. Already familiar to his demonstrative fans is "Cried Like a Baby," but just as good or better is "The Drum," which is shaping as the idol's next single. Good and chewy. (Metromedia KMD 1040).

EDGAR WINTER'S WHITE TRASH, "EDGAR WINTER'S WHITE TRASH." Edgar Winter must have been right up there at the front of the line with brother Johnny when they passed out talent, because here he is on an album that will rock record players right off tables. Introduced here also is Jerry laCroix, a heavy saxist and singer. Epic E 30512.



THE WEST COAST GROOVE

Special Section This Week

WHEATFIELD SO JL
LSP-4141, P8S-1442, PK-1442

CANNED WHEAT
LSP-4157, P8S-1472, PK-1472



SHARE THE LAND
LSP-4359, P8S-1590, PK-1590

AMERICAN WOMAN - THE GUESS WHO



LSF-4266, P8S-1518, PK-1518
AMERICAN WOMAN

**When you
order the new one,**

**better
reorder
the old
ones.**

The Best of The Guess Who

**RCA
VICTOR**



LSPX-1004, P8S-1710, PK-1710
THE BEST OF THE GUESS WHO

dynaflex is the RCA trademark
for a new development in record
manufacturing that provides a smoother, quieter
surface and improved ability to reproduce
musical sound. This lightweight record also virtually
eliminates warpage and turntable slippage.

RCA Records and Tapes

Stewart UA Records President; Picker Chairman of Board



Mike Stewart

■ Effective immediately, Michael Stewart has been named President of United Artists Records, Inc., announces David V. Picker. Simultaneously, Picker, former President of the label, assumes the post of Chairman of the Board.

Stewart has been Executive Vice President of United Artists Records for the past six months and has been in charge of the day operations of the



David Picker

United Artists disc, tape, distribution and manufacturing organizations, reporting directly to Picker on matters of policy. During this period, he has effected an extensive re-organization of all facets of the firm.

Stewart will continue his duties as President of the United Artist Music Group and as Vice President of the United Artists Corporation.

'Calley Battle Hymn' A National Sensation



Terry Nelson, Shelby Singleton

By CHUCK NEESE

■ NASHVILLE — Anybody who's been listening to the radio or watching national TV news programs is aware of a recording by Terry Nelson called "The Battle Hymn of Lt. Calley." By the middle of last week, Plantation label owner Shelby Singleton passed on the word that he'd received enough

orders to push Nelson's release past the one million mark.

"I won't be able to get the RIAA people down here to certify the record for a week or so—they're doing some in-house book work or something," Shelby said during what ABC News called "a quickie album" session at his SSS International "Blue Funk" Studio.

After shooting a few photos of Shelby, his new artist and pianist-producer George Richey, we were ushered out to the SSS mobile recording studio to watch video tape playbacks of the ABC and CBS network news coverage of the Tuesday million sales report.

Singleton's unorthodox ability to create product has been noted by musicologists. His gift for recognizing commercial material and his fantastic competency as a record promoter are irrefutable.

Local TV newsmen questioned Singleton about the
(Continued on page 76)

Capitol Ups 45s to \$1.19

■ HOLLYWOOD — Brown Meggs, VP, Marketing, Capitol Records, Inc., has announced that effective May 1 Capitol will raise the price of its 45 r.p.m. singles from a current total price of 98 cents to \$1.19. Sub-distributor and dealer prices will be adjusted accordingly.

(Continued on page 50)

GRT Raises Tape Prices

■ NEW YORK—GRT raised its tapes price to manufacturers from \$2.87 to \$3.70 last week.

The hike, according to White Sonner, GRT's Vice President of Marketing, is "one step toward profitability."

Sonner told Record World the day of the hike that his firm, which had kept prices low for competition purposes and, he said, had begun to suffer from it, was "now strong enough
(Continued on page 50)

Record World Names Two VPs Sturdivant, Devaney Now Officers

West Coast Office Enlarged; Staff Is Expanded

■ HOLLYWOOD—In a major expansion move, Record World's West Coast offices have moved to new and larger quarters in the Sunset Vine Towers. At
(Continued on page 50)



Jack Devaney

Sturdivant Also Producer of Country Music Who's Who

■ NASHVILLE—John Sturdivant, Southeastern Manager of Record World, has been named Vice-President of the company. Sturdivant also was appointed
(Continued on page 76)



John Sturdivant

Brown Apple Prez

■ LONDON — At press time last week it was reported that Bernard Brown would move over from Apple's publishing interests to head up the Apple Records operation as President.

Stones To Kinney

■ Ahmet Ertegun announces on behalf of Kinney Services, Inc., that Kinney has obtained worldwide rights to recordings by the Rolling Stones (comprised of Keith Richards, Mick Jagger, Charlie Watts, Bill Wyman and Mick Taylor). These records will be released worldwide on a newly created label called Rolling Stones Records.

Product on Rolling Stones Records will be distributed by Atco Records, of the Atlantic-Atco-Cotillion group in the United States, and by Warner Bros. in Canada. United Kingdom distribution will be through the Kinney Record Group Ltd.; Kinney Music will
(Continued on page 50)

RIAA Petitions the FCC To Reconsider Lyric Decision

■ The reaction against the FCC public notice on stations being supplied the lyrics to pop songs is growing.

RIAA sent a petition for reconsideration to the FCC last week.

The 36-page petition stated in part, "RIAA herein requests that the Commission withdraw the foregoing notice because it requires broadcast licensees to censor sound recordings, using vague and ambiguous standards set forth in the notice, all in contravention of the Consti-

tutional and statutory guarantees of free speech."

In substantiating the RIAA stand, petition pointed out that the notice called for impractical manufacturer policies and even illegal practices (i.e., copyright infringements) and that the vague terms set down could result in the barring of anti-drug songs from the air.

Petition also pointed out that "Amapola (Pretty Little Poppy)" and "I Get a Kick Out of You" could be banned.

(Continued on page 57)

Columbia Distributes Monument Labels



Clive Davis, Fred Foster

■ Clive Davis, President of Columbia Records, and Fred Foster, President of Monument Records, announce an exclusive, long-term distribution deal covering all product of Monument Records and its sub-

siary labels in the United States. First two albums under the new arrangement are by Kris Kristofferson and Boots Randolph.

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

Monument Records, one of the leading independents in the record industry, has accounted for over 70 hit singles and 35 chart LPs during its 13 years

(Continued on page 56)

Modern Distributors Gets Vee Jay Masters

■ CHICAGO—A decision, rendered here April 6 in U.S. Federal Court, has awarded full right and title to all Vee Jay masters to Modern Distributors, Inc., in case no. 69C-1865, Modern Distributors, Inc., vs. Leonard Wolin and Consolidated Distributors.

A judgment was also issued against Leonard Wolin for the balance of monies owed from transactions with International Tape Cartridge Corp. with respect to Vee Jay product. Wolin was ordered to turn over to Modern Distributors all materials received from Universal Recording Co. of Chicago. The Chicago law firm of Wallace, Shelton, Kalchauer & Curcio represented Modern Distributors.

Betty Chiappetta, President of Modern Distributors, stated that Modern Distributors has authorized and instructed their attorney to proceed with im-

mediate action against all unauthorized persons or firms selling any derivative of material contained in the Vee Jay catalog.

Ginsberg Joins G+W Legal

■ NEW YORK — Gerald M. Ginsberg has joined the legal staff of Gulf+Western Industries and assigned to Famous Music, reveals Robert L. Young, General Counsel of Famous Music Corp.

Ginsberg will be assisting Young in the legal affairs of both the record and publishing arms of the corporation. Ginsberg comes to his new position from Columbia Records where he was Director, Talent Contracts. For five years prior to his association with Columbia, he was an attorney for Broadcast Music, Inc.

World Turnout For VIDCA At Cannes

■ CANNES — A decisive step will be taken by the fast-developing video record industry at VIDCA — First International Market for Video Cassette and Video Record Programs and Equipment—to be held here at Palais des Festivals et des Congrès April 17-22.

For the first time since the appearance of the video cassette, a worldwide convention will gather more than 2,000 professionals concerned with hardware and software video cassette production, as well as prospective users of this new technique. With the creation of VIDCA, Bernard Chevry, its General Manager, will provide this still infant industry with the first opportunity of building up its promising future.

400 Companies

Four hundred major companies will be attending VIDCA, and among them the early leaders in the business. Many types of firms will participate, such as publishing houses, electronic firms, pharmaceutical laboratories, film producers, record companies, advertising agencies, teachers and training officers.

For the first time, the largest manufacturers of video cassette equipment, such as E.V.R., Sony and Philips, will be brought together and will be offering their newest methods. VIDCA will present the world premiere of the Nivico video cassette system developed by the Victor Company of Japan and the first European demonstrations of the Ampex "Insta-video" and the Panasonic system from the Japanese firm Matsushita.

The VIDCA convention will not only be a meeting place for

(Continued on page 56)

Copyright Subcommittee OKs Anti-Piracy Bill

■ WASHINGTON, D.C. — The copyright subcommittee of the U.S. Senate has favorably voted on the anti-piracy bill S646.

The bill, introduced by Senator John McClellan of Arkansas, Chairman of the Subcommittee, and co-sponsored by Senator Hugh Scott of Pennsylvania, a member of the subcommittee, would amend the 1909 copyright law by granting copyrights to sound recordings to protect them from unauthorized duplication.



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THE EXOTIC GUITARS

**BEST SELLER, AFTER BEST SELLER,
AFTER BEST SELLER, AFTER
BEST SELLER, AFTER BEST SELLER,
AFTER BEST SELLER, AFTER
BEST SELLER, AFTER
BEST SELLER.**



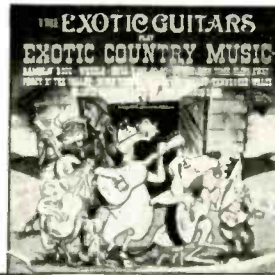
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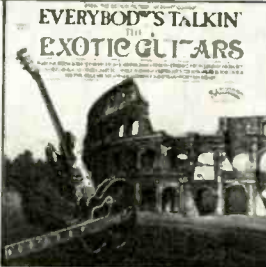
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R8051



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R8002

AND NOW...



R8085

**BE SURE YOU STOCK THIS
MOST SUCCESSFUL CONCEPT LINE.**

SINGLE RECORD NO. 898

"Till Love Touches Your Life" b/w "I Can't Stop Loving You"

MORE COMING FROM

RANWOOD

RECORDS, INC.

RANWOOD RECORDS, INC., A SUBSIDIARY OF RANWOOD INTERNATIONAL, INC., 9034 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069

MGM Forms Ad Agency



Derek Church, Saul Saget

■ MGM Records' President Mike Curb has announced the formation of an in-house, yet corporately autonomous, advertising agency to be known as Grimalkin Advertising.

According to Curb, the move emanated from a desire to "exercise closer economic and creative control over our own operations in this most important area which involves every-

thing from ad buys to art layout. It is MGM's belief that the employing of outside agencies often results in restrictions and limitations which can best be eliminated by doing the job ourselves."

Grimalkin will be under the direct supervision of Saul Saget, Vice-President in Charge of Creative Services, and Advertising Director Derek Church. As Saget noted, "By operating our own advertising agency we will have everything at our fingertips which naturally means that important artistic and economic decisions can be made more rapidly and efficiently."

Saget also noted that, since MGM Records will no longer be contractually obligated to any one outside agency, "we will be free to utilize any individual freelance talent we please although, in the main, most projects will naturally be handled by Grimalkin."

Thomas Cap Internat'l VP

■ HOLLYWOOD — Jerry Thomas, formerly Director of International Sales for Liberty-USA, will join Capitol Records, Inc., later this month as VP, International, reveals Capitol President Stanley M. Gortikov.

In the International post Thomas succeeds Brown Meggs who was recently named Capitol's VP, Marketing.

Gortikov stated: "Mr. Thomas brings to Capitol wide-ranging experience in the international field, and we are genuinely proud to be the beneficiary of his experience. Already

he is a 'friend of the family' inasmuch as he is well-known to many of Capitol's EMI sister companies and other licensees around the world."

Thomas began his career as a disc jockey in Nashville, Tennessee. Subsequently, he served as General Manager of radio station WHIN, he joined Dot Records in 1958 as Executive Assistant to the President. In 1961 he became Director of the International Sales Division of Liberty Records, the post he has held until his present appointment at Capitol.

Clean Air Concert Sets Artists For May 10 Hunter College Benefit

■ NEW YORK — Citizens for Clean Air announced artists for their Environmental Rock Benefit to be held on Monday, May 10, at 7:30 p. m. at the Hunter College Assembly Hall: the Chambers Brothers, Pacific Gas & Electric, Dreams and special added attraction Edgar Winter's White Trash.

Bev Cohn, producer and coordinator of the benefit, stated that the concert will be filmed for an environmental TV special to be air at a future date. All proceeds of the concert and film will go to Citizens for Clean Air.

Mrs. Cohn stated that the

benefit was made possible through the efforts of CBS Records, which provided not only talent but use of its personnel in A&R, Artists Relations and Publicity.

Tickets are \$6.50, \$5.50 and \$4.00, and are on sale April 20 — advanced orders accepted. Please send stamped, self-addressed envelope with check or money order payable to the Hunter College Concert Bureau, 695 Park Avenue, N. Y. 10021, Tel: 535-5350. Tickets also available at Ticketron box offices, Tel: 644-4400. In Riverdale at "Everything Nice." 884-0600.

Commissioner Johnson Says Lyrics Banning Not FCC's Business

■ In reaction to the FCC's ruling on lyrics of pop songs being supplied to radio stations, FCC Commissioner Nicholas Johnson said recently in a dissenting statement:

"I do not think it's the business of the FCC to be discouraging or banning any song lyrics. But if the commission is really interested in doing something about the drug problem in this country, and is not just striking out at the youth culture, why does it ignore songs like 'Day Drinking' . . . And why has the commission chosen to focus on record lyrics and yet ignore commercials which use language 'tending to glorify the use of drugs generally'?"

He also said that "It is revealing and somewhat frightening that many of the song lyrics singled out as objectionably pro-drug-use by the White House and the Defense Department turn out, in fact, to have nothing whatsoever to do with drugs. They relate instead to social commentary."

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

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

CONCERT REVIEW

Santana Thrills Fillmore Crowd

■ NEW YORK—Take an ageless Latin beat, add today's progressive rock; the result becomes the powerful sound of Santana. After only two albums, the Columbia recording group has become one of the most important, motivating forces on the music scene.

Under the skilled leadership of guitarist Carlos Santana, the Oakland Bay act thrilled an overflowing crowd on April 2 at the Fillmore East. Other members include David Brown, bass; Greg Rolie, keyboards and vocals; the incredible Mike
(Continued on page 67)

Como Re-signs with RCA



Perry Como (seated), under contract to RCA Records since the early 1940s, is shown immediately after signing a new, long-term exclusive contract. Shown with Como are (from left) Rocco Laginestra, President, RCA Records; Mort Hoffman, Division Vice President, Commercial Operations; and Manny Kellem, Director of Popular Music. Como currently has a new hit single, "I Think of You," close on the heels of his recent album/single hit of "It's Impossible."

GEORGE HARRISON

has written a new song especially for

RONNIE SPECTOR

Produced by

PHIL SPECTOR and GEORGE HARRISON

on **Apple** Records

■ 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.

Part II

Mickie Most Speaks Out On the Evolution of Underground



Mickie Most

■ (Editor's Note: This concludes a two-part dialogue with English producer Mickie Most.)

Record World: Would you comment on the particular problems of promoting underground material?

Mickie Most: I do not think there is a different problem in promoting this type of record from that of any other. A record is a record. I've got a group that comes to my office at least five times a day, starving, thrown out of their boarding rooms. I give them a hit. They won't do it. You either make a hit record or you get a job as a

cleaner or something.

The record business should be just records—good to some people, and not so good to others, just like clothes, hairstyles, even girls. It's just a matter of opinion.

There's a big problem about promoting all forms of material. About two years ago, there were a lot of new venues around the United States where an act could work for six or seven months solidly, like the Cream did, or like Zeppelin did—for very little money in these blues clubs for small audiences. But over a period of time they were getting to a large audience, and when eventually they build up a reputation and made an album they would have certainly several thousands of followers who went out and bought the record as soon as it was released; and then it snowballed.

If you were going into blues clubs you were going to the teenagers who were into another type of music—they want tomorrow's music. There is no such thing as underground because there is no underground. There was a movement two years ago which has worked itself out into the open.

The death of the underground meant the death of the clubs, so now you have to have one or two hits on an album so you can put out a single, so people hear the single on the radio and it attracts them to the product. There is no other way of exposing them, albums, that is. You used to be able to do it through the press like Rolling Stone. Now it's just like Record World or Melody Maker—every page has a different ad for Tim Hardin or Small Faces, or whatever. Before it was quite something to take a page ad in Rolling Stone on a record. We caused a sensation when we first took a whole I.T. page on Jeff Beck. Now everyone does it. Once you've worn out a method of exposure it's finished and it's back to the old way.

Imagine you're walking into some radio station with an album and it's got a freaky cover—nudes, all that. You say to the station manager "Play this." He's against it straightaway because of the cover. If there's a hit in that album it will be exposed and will become a successful album—people will hear the single. People go into record shops knowing what they want. They are drawn to the record shop because of the product, and I think if they like a particular record on the radio—that's the only way to expose it, not television. A show like "Hollywood a Go Go" doesn't get you into the charts.

Before it was a terrible scene to be on Top 40, but it's changed once again. You look at the top of the American hit parade, the

English hit parade—it's very much like the late 1950s. The Drifters are being copied now. I'd like to copy the Fats Domino sound; I think it's a great sound.

The music business is waiting for a change again. There'll be another two years in the wilderness and then something will happen—it's all fresh. In the meantime I think records—if they have the magic, if they have the warmth—will sell.

Drugs and Their Significance

Record World: Do you think that the drug scene has had any significant impact on pop music?

Mickie Most: I know very little about drugs. I've always felt I have been fortunate not having to rely ever on the support of drink or drugs. When I lived in South Africa the softer drugs were very available long before they ever became anything of a craze in Europe or North America. The only people who smoked marijuana in the music business 15 years ago were the old jazz musicians. Drugs didn't do much for their music, but I feel that it has helped a lot of young musicians to experiment in sounds and in melodic structures. The Beatles have often been quoted as saying that the Sergeant Pepper album was inspired by one drug or another. I find they put me to sleep, and the next morning when you listen to the playback it is the worst record you ever made, so it doesn't work for me; but I'm sure it doesn't do any harm in the pop business. I'm referring to soft drugs, of course.

You could say Pro Plus could be a soft drug, couldn't you, or vitamin tablets?

Record World: What was the legal hang-up that prevented the release of much of your work in America for a period?

Mickie Most: I haven't released anything in America since summer '69 until now with "Whole Lot of Love" by CCS because my contract finished with CBS—or Columbia, rather—in October, '69, and it has taken all this time to make a new deal with them. That's all.

Record World: Are you a millionaire?

Mickie Most: In health, yes.

Record World: You always seem to be a highly planned person. Do you . . . ?

Mickie Most: That's not true. I really make it up as I go along. Everything. I don't plan anything. I make my life up as I go along.

Record World: Then do you see yourself retiring from the record scene some day? Are you the sort of person who enjoys leisure?

Mickie Most: Retire? It's impossible. What will you do? You'd make yourself crazy. The thing to do in all life is never to take yourself seriously. Girls should laugh at themselves when they look at themselves in the mirror. I laugh at myself in the mirror when I'm shaving. "You're the worst looking fellow I've seen today." I think of something to put myself down, to make a joke of myself. The times that you do take yourself seriously you make yourself crazy. All you're doing is filling in the time in between birth and death. I can never take it seriously. It seems so silly—bits of plastic—one week they're going like crazy and four weeks later you see them on the stands for a quarter of the price. You're always in a semi state of retirement. What this business can give you is freedom. So I'm a double millionaire now: I have freedom and I have health.

Record World: What American producer do you most admire?

Mickie Most: I admire all the ones who have hits.

(Continued on page 61)

The people who won't like this album...



don't like jazz, folk, Indian, popular or classical music either.

Which is another way of saying that this is an album just about everybody will like.

It's got Dave Brubeck playing with great names from nearly all the fields of music. Because Dave's career has been such a long and successful one, a lot of name musicians have wanted to play with him. People like: Peter, Paul & Mary, Paul Desmond, Tony Bennett, Gerry Mulligan, Louis Armstrong, Carmen McRae, Thelonious Monk,

Leonard Bernstein and Palghat Raghu.

Columbia has put the best of their unique and historic performances together on a single record. And the selections are as varied as the artists themselves.

You might, in fact, call "Summit Sessions" a one-album record collection. For the price of one record.

Dave Brubeck's "Summit Sessions." It's music for people who like music.

On Columbia Records and Tapes

Unique Merchandising Approach for 'Grass' LP

■ General Manager of Elektra Records Bill Harvey announces that Elektra has launched an extensive merchandising, advertising and promotional campaign in conjunction with its just-released pre-legalization comedy album, "A Child's Garden of Grass."

The album, based on the best-selling Simon & Schuster book written by Jack S. Margolis and Richard Clorfene, which has already sold well over 300,000 copies, was produced by Ron Jacobs, President of Increase Records, Jacobs has

worked in many facets of the record business. In addition to having been Program Director of KHJ in Los Angeles, Jacobs is famous for his production of the historic 48-hour "rockumentary," "The History of Rock and Roll," and of the recent "Cruisin' Series," a seven album panorama of the history of rock and roll radio. "The 'Child's & Garden of Grass' LP," Harvey declared, "is a most unusual album, and we intend to treat it in a wholly novel fashion. Our advertising campaign will include not only a national

schedule of FM radio spots, but also an extensive series of coupon advertisements in a vast array of print media, many of which have never before had record advertising."

Visual Tools

In order to create point-of-purchase interest, Elektra has also created a fleet of in-store visual merchandising tools, including fliers, stickers and posters. "Our merchandising approach," Harvey went on, "will make extensive use of the un-

usual and striking album cover for 'A Child's Garden of Grass.'"

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

Nightingale Productions Formed For Production, Promotion

■ HOLLYWOOD—Nightingale Productions has been formed to offer new views and services for the entertainment industry.

Inspired by multi-talented man of affairs Pancho Makzoume, Nightingale was created with a specific viewpoint: to present a new approach to a basis of production and promotion in which product concept is geared directly to merchandising and promotion potential.

Makzoume, familiar to the Los Angeles area in the related fields of advertising, freelance writing, broadcast production and creative services, amplified: "We want to give any company interested in our efforts a total package. For example, in producing a record, we will give the manufacturer a finished master, perfectly recorded with the best possible arrangements and musicians, talented performing artists who will make it their business to garner publicity for their own work in all feasible ways, top artists in design and packaging, plus a sales and promotion staff that will help merchandise and plug the record."

Makzoume went on to say: "Nightingale will be concerned with all aspects of the entertainment field: video-cassettes, TV, film, stage, publishing. We hope to keep our arrangements with artists and companies on a very close personal level; we want to encourage young artists and offer them all possible help geared to the character and personality of each."

Nightingale is a partnership operation. Other members with General Partner Makzoume are attorney Phillip Nadler, publicist Emie Amemiya and legal adviser Richard Allison. Artists signed to the company will share in profits, benefits, long-range business planning and possible partnership.

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

(Continued on page 39)

First Karshner Firm Push For Heads, Hands and Feet

■ LOS ANGELES — Initial product to be represented by Roger Karshner's new national promotion organization will be the debut album by Capitol Records' group Heads, Hands & Feet.

Act was assigned Karshner, former Vice President-National Promotion at the label, by Rocco M. Catena, Vice President-Merchandising. Introductory campaign for the double-LP package will be aimed at both broadcast and print media and starts immediately.

Heads, Hands & Feet was brought to Capitol by Vice-President Artists and Repertoire Artie Mogull. Karshner, meanwhile, has announced a new name for his company,

from JaldiKaro to Chart Impact, explaining, "It leaves no question where we're at or what we are doing for clients."

Chart Impact is now headquartered here at 9229 W. Sunset Blvd., Suite 710, Los Angeles 90069; with a new phone (213) 275-7255.

Other offices are in Atlanta, Dallas, Chicago and New York. Firm is specializing in LP product on a selective basis.

Music Biz Uses Phone Tatch II

■ The Phone-Tatch II, introduced recently by Phil Iehle, President of Caddeo Audio Industries of Norwood, N.J., is seeing a lot of action in the music business.

The Phone Tatch, which can be used in conjunction with any standard telephone, is employed by many record companies and publishing firms to send voice and music recordings over the phone. It electronically equalizes the phone signal to produce a response comparable to radio broadcast quality on the receiving end.

'Friends' LP Certified

■ Elton John's Paramount album of the original soundtrack music from Paramount Pictures' film "Friends" has been certified by the RIAA as a million dollar selling gold album.



Principals of newly formed Nightingale Productions gather at first business meeting: Emie Amemiya, Danny Lawyer, Phillip Nadler, Richard Allison and Pancho Makzoume.

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

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

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

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

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

you decide who wins in that case.)

We have an interesting proposition. You know what you made at BMI.

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

So come to us.

We have no axe to grind but yours.

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



American Society of Composers, Authors and Publishers.
575 Madison Avenue, New York, N.Y. 10022



SINGLE PRODUCT

RAY STEVENS—Barnaby ZS7 2029 (CBS)
A MAMA AND A PAPA (Ahab, BMI)

Ray has run the gamut from "Ahab the Arab" to "Everything is Beautiful" during a very successful career. This one ranks with his best. Beautifully produced by the artist.

EDWIN STARR—Gordy G 7107
FUNK MUSIC SHO NUFF TURNS ME ON (Jobete, BMI)
CLOUD NINE (Jobete, BMI)

Tribute to funky music is itself the essence of that genre. Should return artist to "War" type chart activity. Warning: dynamite!

WILSON PICKETT—Atlantic 45-2797
DON'T KNOCK MY LOVE (Erya, BMI)

The Wicked Mr. Pickett returned to the charts with a vengeance last time out with "Don't Let The Green Grass Fool You." Will repeat with this one. Energetic.

CAL TJADER—Fantasy 659
EVIL WAYS (SAH, BMI)

FIRST THERS IS A MOUNTAIN
(Peer International, BMI)

Last year's Santana smash is this year's Tjader hit. Cal's return to label has across the board appeal. Flip is the Donovan tune.

JOHN LEE HOOKER—ABC
DOIN' THE SHOUT (Trousdale, BMI)

KICK HIT 4 HIT KIX U (Trousdale, BMI)
Very fine shuffle-boogie from the legendary bluesman. Oddly spelled flip is subtitled "Blues For Jimi and Janis" might be of more topical concern.

OLLIE NIGHTINGALE—Memphis 45-104
IT'S A SAO THING (Grits, ASCAP)

STANDING ON YOUR PROMISE (Grits, ASCAP)
This one's already happening regionally and one listen will tell why. Dynamic hunk of funk is an R&B natural that everybody will dig.

BLUE MINK—Philips 40697 (Mercury)
GASOLINE ALLEY BRED (Maribus, BMI)

Group impressed with "Our World" a while back. This time out is with nice Greenaway-Cook-McCauley tune that Hollies have also done.

VERNON BROWN—Spring SPR 112 (Polydor)
I'M A LOVER (Gaucho/Belinda, BMI)

OF YOUR LIFE (New Approach, BMI)
Artist calls Otis Redding to mind in this upbeat funk number. Not to be missed. The stuff of which R&B hits are made. Check it out.

DEAN MARTIN—Reprise 1004
SHE'S A LITTLE BIT COUNTRY (Wilderness, BMI)

RAINING IN MY HEART (House of Bryant, BMI)
Crooner continues his winning pop ways with country stuff. Flip, the one Buddy Holly did so well with ten years back, is even better for Dino.

COUNT BASIE AND HIS ORCHESTRA—
Brunswick 55451

GREEN ONIONS (East-Bais, BMI)
The real thing in this era of pseudo big bands. The Count lends his own special grace and elegance to the Booker T & the MGs standard.

LT. CALLEY

JOHN DEER—Royal American RA-34
THE BATTLE HYMN OF LT. CALLEY
(Shelby Singleton & Quick-it, BMI)
SITTIN' IN ATLANTA STATION (Atlanta, ASCAP)

From the front page to the record charts, this song is attracting attention and causing controversy. Did anybody ask Lt. Calley his thoughts on the matter?

BILL BAILEY—Westpark 6980
INDICTMENT OF A NATION (Soundville, BMI)
MY FRIEND—A MAN (Soundville, BMI)

Again, on the subject of Lt. Calley but this time with a difference. Here, guilt is not denied but instead placed on the nation as a whole.

THE YOUNGBLOODS—RCA 74-0465

SUNLIGHT (Pigfoot, ASCAP)
REASON TO BELIEVE (Faithful Virtue, BMI)

Label continues to release LP cuts by group, and why not? Jesse Colin Young and the guys have one of the nicest sounds ever. Beautiful song.

TOM RUSH—Columbia 4-45364
WRONG END OF THE RAINBOW (Oyster, ASCAP)

Long-time folkster has been on the verge of a hit last few times out. This one deserves a real shot. Pop material.

PARLIAMENT—Invictus 9091
RED HOT MAMA (Gold Forever, BMI)
LITTLE OLE COUNTRY BOY (Gold Forever, BMI)

Super heavy, intense progressive R&B entry was produced by George Clinton and Ruth Copeland. Energetic, exhausting, and out of sight!

LESLEY DUNCAN—Columbia 4-45354
LOVE SONG (Blue Seas & Jac, ASCAP)

Original by the writer of the only non-original Elton John has recorded. Lovely song would seem a pop automatic. Deserves airplay.

LOU CHRISTIE—Buddah BDA 231
WACO (Pocket Full of Tunes/Wherefore, BMI)

Softer sound from the old hitmaker here. Nice material, nicely written and produced by Tony Romeo, with artist on top of the vocal. Real good.

NEW HORIZONS—Bell 982
ONE BAD THING (Casserole, BMI)

CIDER ROSEY (Winsak, BMI)
Group gives this Barry Gibb-penned tune an updated Four Seasons-type reading. Great sound, but is it for today's market? Maybe.

GENERAL CROOK—Down To Earth DTE 105
WHAT I'M GETTING NOW & WHAT I'M USED TO AIN'T THE SAME (Lamarr, ASCAP)

Chicago-based artist impressed R&B last time out with "Do It for Me." Another good one, this record features parts one and two on same side. Unique.

SATYRICON—MGM K14245
HOT PANTS (Frost & Admiration, BMI)

RAUNCHY '71 (Hi-Lo, BMI)
It had to happen. Ode to this year's fashion craze to the tune of the Royal Teens' goodie "Short Shorts." All in good fun.

DAVE EDMUNDS—MAM 45-3608 (London)

I'M COMIN' HOME (Duchess, BMI)
COUNTRY ROLL (Duchess, BMI)
Singer hit jackpot with revival of Smiley Lewis' "I Hear You Knocking." This one too is in that rock & roll vein and will click.

KATE TAYLOR—Cotillion 45-44112
YOU CAN CLOSE YOUR EYES

(Country Road-Blackwood, BMI)
Sister Kate in a lovely reading of brother James beautiful tune. Family has the magic touch. Produced by Peter Asher, who's done well by James.

SANDY POSEY—Columbia 4-45360
YOU SAY BEAUTIFUL THINGS TO ME

(Noma & S-P-R, BMI)
Songstress' debut for label is nicely produced by Nashville's Billy Sherrill. Truly outstanding vocal matched with real good material spells hit!

NORMAN GREENBAUM—Reprise 1008

CALIFORNIA EARTHQUAKE (Great Honesty, BMI)
"Spirit in the Sky" man deserves letter of commendation from state's chamber of commerce for this one. Vocal departure for Norman.

GARY PUCKETT—Columbia 4-45358

LIFE HAS ITS LITTLE UPS AND DOWNS (Quill, ASCAP)
Singer, sans Union Gap, has had several near misses of late. Should click this time with excellent material Charlie Rich scored country-wise with. Jimmy Bowen produced.

MONGO SANTAMARIA—Atlantic 45-2794

TELL IT (Marmoney, BMI)
HIPPO WALK (Marmoney, BMI)
Watermelon Man returns with an instrumental sound that deserves to happen. Funky. Latin groover should win a place in the hearts of the Santana crowd.

PHILIP GOODHAND-TAIT—DJM 70,023 (Bell)

OH ROSANNA (Dick James, BMI)
IFANNIE (Dick James, BMI)
Newcomer from Great Britain comes up with a rocker in the tradition of Ronnie Hawkins. Singer will develop devoted following.

LETTA—Chisa C 8012 (Motown)

I WON'T WEEP NO MORE (Semenva, BMI)
YOU TOUCHED ME (Semenva, BMI)
African-born songstress has come up with a really strong soul sound for Hugh Masekela's label. R&B stations shouldn't be without one of these.

STEVE TUDANGER—Mercury 73179

EVERYBODY'S TALKIN' 'BOUT YOU (Pineywood, BMI)
THIS IS THE BEGINNING OF MY LOVE (Pineywood BMI)
Produced by Ellie Greenwich and Mike Rashkow, this one has that ideal pop-teen appeal. Catchy, simple stuff written by the singer.

THE MIKE CURB CONGREGATION—MGM K14243

I WAS BORN IN LOVE WITH YOU (Dijon, BMI)
Follow to ensemble's "Burning Bridges" easy listener is Michel Legrand's theme from new "Wuthering Heights." Even easier.

(Continued on page 68)

We didn't pick Bobby Sherman's new single...

'THE DRUM'

Two minutes and twenty seconds of excitement that will take but one week to mcke the charts and about four weeks to become his sixth gold single!

MMS 217

It was forced out of his new album "Portrait of Bobby"
by such heavies as:

KHJ, Los Angeles

WDGY, Minneapolis

WPOP, Hartford

KINT, El Paso

WKBW, Buffalo

WIXY, Cleveland

and probably many other stations that have not been reported to us yet.

WE THANK YOU ALL!



Bobby's New Album contains ...
"The Drum" and "Cried Like A Baby"



SINATRA & COMPANY

FRANK SINATRA—Reprise FS 1033.

Frank Sinatra, ret., in what will evidently be his last new album. Never in better voice, Sinatra joins with Antonio Carlos Jobim for one side and Don Costa for another. The Jobim tunes are all terrific, and there are some goodies on side two also—like “Close to You” and “Leavin’ on a Jet Plane.”



CHEAPO-CHEAPO PRODUCTIONS PRESENTS REAL LIVE JOHN SEBASTIAN

Reprise MS 2036.

John Sebastian of the wide grin and the tie-dyed body does some oldies—his and others—on this “cheapo-cheapo” production. The oldie-oldies are “In the Still of the Night” and “Blue Suede Shoes” and the oldies are “Lovin’ You,” “Younger Generation,” “Darlin’ Be Home Soon.” Lots of fun.



REDWING

Fantasy 8409.

The songs with the heavy beat will turn the listeners on and turn them into buyers. Ralph Gleason, in his liner notes, says that he hasn’t been affected by a group so much since first hearing the Band. Maybe because Redwing is reminiscent of the Band. Group is undeniable funky, craggy and good.



THIS IS LOVE

THE ARCHIES—Kirshner KES 110.

Don Kirshner’s golden ear hasn’t let him down. There are a dozen winning bubblegum tunes here of which “Should Anybody Ask” is the best. The question is “Has time passed the Archies by?” The answer should be “no.” All writers in good form.



SONGS OF LOVE AND HATE

LEONARD COHEN—Columbia C 30103.

Unlike most songwriters, Leonard Cohen is not the best interpreter of his own songs. Frequently his drone drowns out the call of the siren in his melodies and lyrics. The album includes eight songs, and “Dress Rehearsal Rag” is among them. Classics under dust.



SERGIO MENDES PRESENTS LOBO

EDU LOBO—A&M SP 3035.

Some beautiful Brazilian music from Edu Lobo. Well, it must be in the air and the water down there. Fresh, green melodies with Portuguese and English lyrics that also seem verdant. Album may take a while to catch on, but it will catch on.



STREET CORNER PREACHER

GENE MACLELLAN—Capitol ST 660.

Canadian country music sometimes seems more country than Nashville country. Gene MacLellan proves that with his songs, not the least of which is “Snowbird,” that new country standard. He sings that one and “Pages of Time” and others but not “Put Your Hand.”



SHILOH

Amos AAS 7015.

So maybe this group wouldn’t have come along if the Band hadn’t started it all, but it’s good they did. “Simple Little Down Home Rock & Roll Love Song for Rosie” could introduce them to a large public. Fellows are concerned with simple things like farm life and railroad life and mountain living. Kenny Rodgers production.



THE YES ALBUM

YES—Atlantic SD 8283.

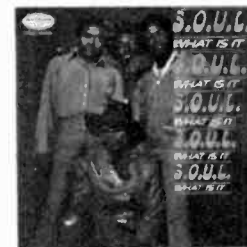
Yes fans will say a fervent yes to this album, and increasing crowds will find their way to the group. The five Yes members try out a few new tricks and just about every one of them works. The two-art “I’ve Seen All Good People” is the stand-out inclusion.



PEPPER'S POWWOW

JIM PEPPER—Embryo SD 731.

Here’s an interesting marriage of white/black American traditions and Indian American traditions. Jim Pepper leads a group of Indian chants and then improvises on them with his saxophone. This is definitely a different, novel and musical package. Will be heard from.



S. O. U. L. WHAT IS IT?

S. O. U. L.—Musicor MS 3195.

Very funky explication of what soul is by four guys who have it and spread it around. The specialty is Rhythm and Blues and the market can always absorb more of that. There is a live audience that behaves very inconsistently on the package. Are they really there?



THE ESTABLISHMENT

King KS 1123.

The Establishment is a very tasty vanilla ice cream cone of a group. Spawn of the sounds of Burt Bacharach and Tom Jones, they glide through a number of top 40-type ditties. The lead singing is split up among four of the 10 members. If a single can really be found, then they’ll golden.



A SPECIAL KIND OF MAN

ROGER WHITTAKER—RCA LSP 4505.

Roger Whittaker specializes in big, sentimental ballads, which he is highly capable of bringing off. One of these days one of his songs is going to break here and he’s going to have his state-side day. Any of the songs on this album could do it. The ingredients are all there.



THE WEAVERS GREATEST HITS

Vanguard VSD 15/16.

These two records contain all the songs that made the Weavers legend, which it continues unflaggingly to be. “When the Saints,” “Tzena, Tzena,” “Wimoweh,” “This Land is Your Land,” “Gotta Travel,” “Goodnight Irene,” “So Long It’s Been Good to Know You.” This is essential.

(Continued on page 68)

THIS IS IMPORTANT

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

Last week, immediately following the Calley conviction verdict, a group of concerned citizens wrote "INDICTMENT OF A NATION." In it, they expressed their opinion that the United States of America shares in the shame.

Westpark Records released "INDICTMENT OF A NATION" by Bill Bailey April 7, 1971. The response was immediate and phenomenal. Heavy airplay, major markets. Sales action approaches the unbelievable.

Westpark Records #6980, "INDICTMENT OF A NATION" is the most timely and current record. It is the record market in touch with the current national mood.

If you have not yet received shipment, you may expect it immediately as our presses are running 24 hours to meet the demand.

"INDICTMENT OF A NATION"

By

BILL BAILEY



Westpark records

Produced by Eddie Kilroy
Westpark Records #6980
Soundville Music (BMI)

Distributors, Rack Jobbers, One Stops and Dealers:
Contact Fred Mirick or Eddie Kilroy
for shipment on records
(713) 781-6300

A Division of Jimmy Duncan Productions, Inc.

Entertainment Corp. Buys Into Allen-Martin Productions

■ J. Hal Smith and Hank Cochran, owners of Nashville-based Entertainment Corp. of America, announce their company has purchased interest in Louisville-based Allen-Martin Productions.

Entertainment Corp. of America is active in personal management, record production, television production of special events and operation of the Renfro Valley Barndance. Allen-Martin Productions operates a television production center, recording studio, photo lab and three publishing companies, in addition to other related entertainment businesses.

ECA President Hal Smith stated, "We are very optimistic about the potential for developing talent which we will have between the activities of ECA and Allen-Martin Productions, and feel the two companies complement each other on many levels." Smith said he will be spending a considerable amount of time in Louisville but will continue to keep his offices in Nashville.

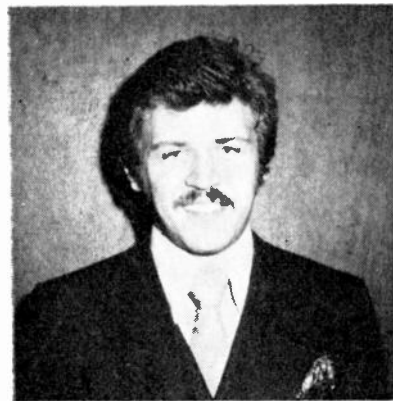
One of the first projects to be handled by Allen-Martin Pro-

ductions will be the production of a "Bluegrass Special" for television under the direction of Mac Wiseman, portions of which will be taped in July on location at the Renfro Valley Barndance. Wiseman, a veteran Bluegrass performer and recording artist, is currently booking an all-star cast for the show which will be taped in the Allen-Martin Louisville studios as well as at the Valley by Allen-Martin Productions.

In addition to announcing plans for the Bluegrass Special, Smith also announced several new young acts will be added to the talent roster at the Renfro Valley Barndance, which is held in Renfro Valley, Ky., every Saturday night. In addition to playing before a live audience the show is heard on over 75 radio stations each week on a delayed basis.

In addition to their own television studio located at 9701 Taylorsville Road, Allen-Martin Productions also utilizes the facilities at Channel 15 in Louisville, and has a new mobile television unit which will allow them to tape television productions in remote locations.

Esposito Shayne Professional Mgr.



Bob Esposito

■ NEW YORK — Herb Reis, General Manager for Larry Shayne Music, has announced the appointment of Bob Esposito as Professional Manager for the company, effective April 12.

The position involves representing the music catalogues of Henry Mancini, Bobbie Gentry, Joseph E. Levine Films, Pat Williams, Gordon Jenkins and Livingston & Evans.

A graduate of Long Island University, Esposito began his professional career at Buddah/Kama Sutra Music as Professional Manager. In four months he became General Manager of the music firm. He later joined

Warner Brothers Music. It was there that Esposito became familiar with motion picture scores, in addition to promoting catalogues of Dylan, Lightfoot, and Peter, Paul and Mary.

Represented Bacharach, David

For the past two years, Esposito represented Bacharach and David in New York and on the West Coast. During his tenure there, he placed the Sacha Distel version of "Raindrops," a top 50 record in England. He was also directly responsible for the recording of "Close to You" by the Carpenters, which sold over two million records. For this accomplishment, he received a gold record from A&M Records.

A producer and writer, Esposito will be seeking out new artists and writers as well as play and movie scores in his new position.

Arnold Party Planned

■ A gala party to mark the 70 millionth record sale of an Eddy Arnold record is being planned for 1972 by his personal manager, Jerry Purcell.

RECORD WORLD MONEY MUSIC

By KAL RUDMAN

Station Check List

WABC/New York	WPDQ/Jacksonville	KHJ/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
WTIX/New Orleans	KAKC/Tulsa	KJR/Seattle
WLS/Chicago	KFRC/San Francisco	WDGY/Minneapolis
WYSL/Buffalo	KYA/San Francisco	KDWB/Minneapolis
WRBW/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

Fuzz is a smash, #3 KQV; #14 KYA #16 WRKO. #9 KHJ, #3 KFRC. #18 WHBQ. On: WLS, WRIT, KJR, WOKY, WEAM.

Murray Head #15 KKQV, #3 request WCFL, #2 FIL. On: CKLW, KFRC, WHBQ.

"Booty Butt," Ray Charles, is the hottest R&B instrumental in the

country and should go pop.

Richie Havens #13 KRLA, #12 WRKO, #7 KHJ. On: KQV, KILP, CKLW, WRIT.

Joy of Cooking on KLIF, KJR, WCFL, KYA, KHJ, KDWB. Chi-Lites #16 CKLW, #23 WKNR, #27 WOKY.

New Arkade is fantastic. A Carole King song.

Derek and the Dominos #6 WCOL, #18 WEAM. On: KQV, WDGY.

Sea Train #14 KILT, #18 KLIF. On: KJR, WIBG, WCFL.

Carly Simon #11 KJRB #13 KJR.

Boz Scraggs #10 KFRC. On WRKO, WCFL, CKLW, WDKY, WIBG, KJRB, KYNO.

Tin Tin #15 KJR, #18 KYA, #16 KFRC, #20 KQV. On: KHJ, WQAM, WRIT, KXIK, CKLW, WKNR, KRLA, KILT, #26 CFL.

R. Dean Taylor on: WEAM, WRNO, KLIF, KJR, KXOK.

Edwin Starr on: KQV, WKNR, CKLW, WAPE, #29 WAYS.

Ray Stevens on: WAYS, KJRB, KILT, KJR, KRLA.

Mike Nesmith on: KJRB, WPDQ, WBBQ, KILT, KJR, WOKY, WCOL, WKKO.

Poco #15 WIXY, #18 WRKO, #19 KAKC.

Raiders #17 KJRB, #2 WBBQ, #28 KJR, WOKY, WAPE.

Helen Reddy #28 KILT, #8 KLIF, #29 KJR, #29 KRLA, #21 WRKO, #6 KAKC.

Yvonne Elliman on: TLX, KLW, WCFL, KQV.

Redwing on: WPDQ, KJR, KRLA, WCOL.

Raeletts #11 KYA, #13 KFRC, #7 KILT. On: WAYS, WIXI.

Cornelius Brothers #6 KJRB, #18 WIXY, #11 WSAIS. On: KJV, WDGY, WLS, KILT, WOKY, WCOL, WQAM.

Brenda and the Tabulations #16 WIXY, #19 WIBG, #17 WKNR, #10 CKLW, #19 WIBG. On: KQV, WBDG, KXOK, WAPE.

Brotherhood of Man Hit WFIL. On: KILT, KJRB, WBBQ, KJR, WTBG.

(Continued on page 50)

The Road To Muscle Shoals Is Paved With Fame

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

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

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

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

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



Fame Records available from Capitol Records, Inc.

The Los Angeles Lifestyle

By RON BARON

LOS ANGELES — A look at the music scene and its people in Los Angeles reveals a myriad of lifestyles, everything from Bohemian to the bourgeois.

L. A. is truly the leisure time city where time is never at a premium, where suits are reserved for times when an invitation specifically requests black tie; which is almost a *rara avis* in itself. It is a city where new groups emerge and where just about all groups prefer to hang their guitar. It is also the city where health cultists run rampant and where the principles of ecology flourish. Finally, it is the city where you find every kind of arcane study—from astrology to witchcraft — available, marketable and profitable.

It is a city where all of the foregoing ingredients are blended, carefully mixed in the studio and consequently reflective of musical product created in California.

We shall now examine four entities which provide some ideas on the lifestyle of music in L. A. First let us look at Risa Potters, who records for National General Records, a Coast-based discery, and who is also a publicist for A & M Records.

Witnessed Many Lifestyles

Risa is a girl, or, as her LP avers, "Half Woman, Half Child," who was born in Coney Island but grew up in another amusement park, Los Angeles. She has witnessed and experienced many different lifestyles, all a part of the city she resides in.

During the course of her interview she mentioned, "Crazy Canyon people," "Red neck people," "old people," "straight people" "south bay singles" and the "New Hollywood PR." Every city has some of the above congeries but probably not as communally as found in L. A. They are a few lifestyles which do affect our musical product.

Risa says of L.A., "Everything in Los Angeles is much slower and it is not as appointment-oriented. People tend to drop in more without being announced." She continued with "Here in L.A. a home is very important. When I go home after work, I leave it and everything else behind." Whereas in New York, West Coast-based manager Peter Asher contends,

"The apartment isn't as important since one generally regards it as a landing point. You only sleep in it." It appears then that the night life in New York is far more compelling.

Commenting on her first LP for National General, Risa had this to say, "I'm happy with it though I'm not a craftsman. My tunes are not particularly structured and if they appear to be it's accidental." Potters is modest. She is also blatantly honest as one would gather from her next statement about the hundred songs she has composed, "Most of them are lousy. I do, however, like the ones on my album. They are very special."

Is this any way for a PR gal to talk, especially about her own tunes? It is if she comes from the new breed of publicity flacks which adheres to honesty. This new kind of publicist includes West Coast people like Bill Yaryan of Fantasy, Liza Williams of Island, Mike Ochs of Columbia, Pete Senoff of Atlantic, Mike Sherman of Jim Mahoney, Bob Garcia of A&M and Norma Whittaker, just to name a few.

They are the new Hollywood PR. They work with creative energy and a good decree of sanctity. They are divorced from hype, padding and superfluous adjectives. Risa remarked, "If we dig something we'll tell you and if we don't we'll still tell you."

One Step Further

The influx of new Hollywood PR, actually a name which simply implies press advisers, definitely is part of a lifestyle affecting the entire music industry. This type of new PR goes one step further in that regardless of who has what client they all pitch in and help each other if they believe in that artist. This sort of alliance is comparable to the Macys/Gimble fable in "Miracle of 34th Street."

So far most of the new Hollywood PR is in agreement over Risa's debut LP and they are advising the press accordingly while Risa is in turn advising the press to listen to various A&M Records. Honesty in PR? It sounds like something Ray Bradbury concocted. But it does exist in L.A.

Manager Peter Asher, formerly of Peter and Gordon, knows the problems an artist

faces and what best eliminates them. He's managed to do a good job for his client James Taylor.

Asher lives in the manorly Hancock Park area of Los Angeles. It takes him precisely 30 seconds to walk from his house to his office; a guest house adjacent to the main structure. He noted, "When I came to live in the U.S. I knew I had a choice between L. A. or New York. Los Angeles won out because I had always wanted a home with a swimming pool."

He says his home is always full of friends and house guests and admitted when he's in L.A. he prefers to stay home. His needs and desires are self-contained within the boundaries of his property. This is a lifestyle which is predominant here. It is the building of a euphoria within the confines of your home and detaching oneself more and more from the negative things of outside environment like smog, traffic and crowds.

Peter feels that in L.A. "Everyone worries about their worries." Everyone goes to their psychiatrist, a time when they do leave their houses, and afterwards they worry about their psychiatrist.

Abides by Organization

Peter admits to hating confusion, he abides by organization. He has no psychiatrist and no need for one even with the pressures of managing one of the biggest acts in the nation today. He quipped, "Without sounding presumptuous I knew James Taylor would make it. I didn't know how long it would take but I knew he would become very big."

Asher's only real worries manifest during concerts. He then worries whether all the musicians will get to the gig on time. Peter Asher, is very reserved yet at the same time very cordial type of person. He is the type of person that the layman seeks as a friend and that an artist seeks for a manager. His own lifestyle has more to do with his inner serenity than any of the scenery about him, which included the free-flowing water bed (symbolic of L.A. lifestyle) on which the interview took place.

He announced some additional responsibilities he has undertaken: the representation of Cat Stevens in the United States, the management and

production of Kate Taylor, as well as the further producing of John Stewart, Jo Mama and Tony Joe White.

This, along with James Taylor's new Warner Bros. album and a movie which Taylor stars in called "Two Lane Black Top," may just contribute a few more worries to one of the top manager/producers on the West Coast, and in the entire music business.

The harmony of home and office is also shared by Jay Senter and his Nix Nox Productions. Perched at the top of Laurel Canyon is a creative complex which operates from a very nice home which, yes, also has a swimming pool. It was by the pool that Jay lounged, his feet tufted in purple crocheted slippers, and told *Record World*, "I left New York and the shoe retail business to settle in Los Angeles to concentrate on record production." Giving up the shoe business for show business was a smart move for a very methodical entrepreneur.

Since the inception of his Nix Nox banner a little over a year ago, Senter and his associates, wife Charls, promotion man Len Chapman and graphic designer Stanley Moss, have become an important company based here on the Coast.

Everything Customized

Senter loves the L. A. lifestyle, and, too, prefers commuting only from house to studio and back home again. His entire organization is customized, everything from production concept to its advertising campaign right down to the Stanley Moss-designed Nix Nox logo.

Ideas from the Senter family are eased, not forced. It's not every household that can boast a live-in graphic consultant rather than a butler. A butler only opens doors, whereas Stan Moss opens the doors to imaginative typography and copy. A butler will tell you what time it is and when dinner is served. He can not create marvelously zany clocks and delightful coffee mugs which bear his own "Hello People" logo on them as Stanley does. Hello People are one of the many acts that Senter produces in addition to Spencer Davis, Peter Jameson, Bretheren, Black Oak Arkansas and John Manning.

Jay is aware of the fact that nobody in L.A. can give you a quick decision, as one can usu-

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**West Coast Excitement
on
Atlantic-Atco-Cotillion**

**Crosby, Stills, Nash & Young
Delaney & Bonnie**

Les McCann, Ltd.

Dr. John, The Night Tripper

Blues Image

Iron Butterfly

Danny O'Keefe

Black Oak Arkansas

R. B. Greaves

Jessie Davis

Sam Samudio

Jerome

Cold Blood [San Francisco]

Tower Of Power [San Francisco]

Victoria [San Francisco]

John & Mack



**On Records & Tapes
(Tapes Distributed By Ampex)**

RCA, Pioneer on Calif. Recording Scene



Joe Reisman



Dick Moreland

■ When the earliest film producers discovered that Southern California provided an ideal climate for 365-day outdoor filmmaking, Hollywood was thus destined to become one of the world's most important entertainment centers.

In the early days, it was the motion pictures alone which drew talent to Hollywood. The advent of sound films meant that the talent became more than just actors. Sound soon was followed by the music men, the film score writers, the composers who worked on the great Hollywood musicals. In the glamor days, any singer who had a photogenic face stood a good chance of being wooed to Hollywood to become a singing-acting star in those vehicles. The recording stars who went on to become Hollywood stars proliferated.

Stars Gravitated, So Did Industry

As the stars gravitated to Hollywood, so did the recording industry. Life in Southern California was slower, more relaxed and just easier. The personalities who went there often stayed there. Jobs with movie orchestras became plentiful, so competent musicians went west to fill the jobs.

Fine Muscial Education Center

Composers were hired to go West to write the soundtracks, and it was not long before a solid, first-class musical environment had come into existence in Southern California. Even the educational processes were affected as Southern California universities and colleges began building some of the finest music education centers in the nation.

The congregation of music creators and music makers

soon created an atmosphere desirable for the recording industry. The assemblage of musicians spawned an atmosphere of creativity which soon began developing its own talent.

RCA Records established the first major recording operation in Hollywood in 1933. Many of the company's stable of stars were performing in Hollywood films, and they recorded their hits from those same films in the new RCA facilities.

Maintains Leadership In Soundtracks

As soundtracks became an important source of recording revenues, RCA maintained its West Coast leadership through such giant names as Henry Mancini and Harry Nilsson. Top artists currently recording regularly in RCA's Hollywood studios include, in addition to Mancini and Nilsson, Ed Ames, José Feliciano, Rouvaun, Friends of Distinction, Hugo Montenegro and Pearl Bailey. In addition, many other artists have recorded in Hollywood at one time or another.

Became Headquarters

When the West Coast rock era commenced, RCA had just opened modern studios on the Coast, and they became headquarters for some of RCA's most prestigious rock groups.

RCA Records also operates a record pressing plant in Hollywood, giving the West Coast its autonomy.

RCA artists, its custom clients and its independent producers, working in the relaxed atmosphere of one of America's major recording centers, contribute significantly to RCA's overall recording operation.

Elektra on Coast:

By Their Works They Are Known

■ With the recent opening of their new West Coast facilities on 962 North La Cienega Blvd. in Los Angeles, Elektra Records became one of the great creative centers West of the Rockies.

In addition to its well-equipped studios, Elektra's Coast quarters house a futuristic mastering facility complete with a Neuman cutting system, a Dolby noise reduction system and a JBL speaker system. As a custom-built mastering room, it is unique in the industry.

Vice President and Director of West Coast Operations Russ Miller says, "We have tried to create in each of the studios a warmth in furnishings that is conducive to creativity—more of a living room atmosphere and less sterility." It is part of Elektra's basic approach to music to make it and everything that surrounds it as natural and as human as possible.

Wired to East Coast

Constantly wired to the East Coast office, the West Coast team includes Don Gallucci in A&R. Gallucci has produced such Elektra artists as the Stooges, Crabby Appleton and most recently, Timber, whose first Elektra album, "Bring America Home," will be released this month. Also working in A&R is Elektra recording artist Lonnie Mack plus James Webber.

In sales and promotion Western Regional Sales Manager Scott Ross works with Western Regional Promotion Director Larry Saul and Western Regional Director of FM Radio Promotion Ron Middag. All are in constant touch with National Promotion Director Gil Bateman and Vice President in Charge of National Sales Mel Posner and his assistant George Steele. Similarly, Patricia Faralla works as West Coast Director of Press and Artist Relations, wired to Director of Advertising and Publicity Bruce Harris and Vice President in Charge of Artist Relations in New York.

Holzman, Harvey Oversee

From New York, Elektra President Jac Holzman and General Manager Bill Harvey oversee the operations of both coasts.

But Elektra is made of artists, and their activities are some of the most exciting creative enterprises currently going on in Los Angeles. In addition to his current single, "Lay It Down," Lonnie Mack is just completing a new album for Elektra. Mack and Elektra artist David Ackles have been writing together, and Mack is currently producing Ackles' third Elektra LP.

On Second Album

Crabby Appleton is hard at work on their second album, while Bread, high on the charts with the single, "If," and their third smash Elektra album, "Manna," is hitting the road, with concert dates scheduled through April, May and June throughout the states.

David Ackles, while not working with Lonnie Mack or recording, has been involved in a number of other projects, and recently wrote, produced, directed and acted in a play for his church in L.A.

Don Gallucci of the A&R Department, having completed production on Timber, is off in the Midwest and Canada hunting talent.

Jack Jacobsen Revolutionizing Keyboard

Jack Jacobsen, organist for Show of Hands, whose first Elektra album, "Formerly Anthrax," was released last January, is presently engaged in inventing a new kind of keyboard instrument that could revolutionize the use of the keyboard in contemporary music.

Elektra artists playing around town include the New Seekers at the Troubador a few weeks back, and last week's opening at that club by Carly Simon and upcoming engagements by Carol Hall and Paul Siebel.

Artists Blossoming Around the Corner

Russ Miller sees a blossoming of West Coast artists as just around the corner. "We have spent the last year signing and developing new artists," he said, "and we feel certain that the next 12 months will see an explosion of West Coast artists. We are not interested in images, but works, and as the Good Book says, 'By their works, ye shall know them'."

MEET SOME OF CALIFORNIA'S MOST INFLUENTIAL CITIZENS:

BALLIN'JACK
BIG BROTHER AND
THE HOLDING COMPANY
MICHAEL BLOOMFIELD
THE BYRDS
THE CHAMBERS BROTHERS
CHICAGO
MAC DAVIS
DON ELLIS
THE FIRESIGN THEATRE
IT'S A BEAUTIFUL DAY
JANIS JOPLIN
MARK LINDSAY
P G & E
POCO
GARY PUCKETT
THE RAIDERS
REDBONE
SANTANA
BOZ SCAGGS
SLY & THE FAMILY STONE
SWEATHOG
TAJ MAHAL

ON COLUMBIA AND EPIC RECORDS AND TAPES



Columbia in Expansion To San Francisco

■ Columbia Records, which has already begun to reap the rewards of having a basically self-contained full-line operation in Los Angeles, has expanded its frontiers once more with the opening of offices and studios in San Francisco.

According to A&R Vice President Jack Gold, headquartered in L. A., the decision to move into the Bay Area was partly influenced by the desire to service the growing number of Columbia artists now in residence there, "but, more importantly, because it's a vital music scene."

In addition to Bill Graham's Fillmore / Winterland / Berkeley Community Theater operation, which has long been a spawning ground for new artists, Gold credited the many small Bay Area clubs, such as the Lion's Share, New Monk's Mandrake's and Keystone Korner, with keeping the San Francisco music scene alive and healthy.

"San Francisco audiences are discriminating, loyal and a little bit ahead of their time. Unlike rock clubs in most parts of the country, San Francisco clubs are designed for listening to music and you can get a much truer picture from the audience response as to how an artist will fare in a concert situation. A creative artist is not forced to compete with pool tables in the back, or contend with an audience that just wants a beat to dance to, and he can mature much faster in that kind of environment."

Most Recent Artist

The most recent San Francisco artist to join Columbia is Boz Scaggs, whose debut set is already the top best seller in the Bay Area and, with the help of a single, "We Were Always Sweethearts," is spreading around the nation quickly. Other major Columbia recording acts in the Bay Area include Santana, Taj Mahal, It's A Beautiful Day and Big Brother & the Holding Company. In addition, several New York acts, including Blood, Sweat & Tears and Simon & Garfunkel, are now recording at the new studios. Roy Halee, co-producer of both BS&T and S&G, is heading the studio operation.

George Daly, a graduate of the label's A&R training program, is heading up the A&R department in San Francisco.

As well as working with the San Francisco-based groups, he is signing and producing new artists for the label.

Davis Forsaw Importance

Columbia Records President Clive Davis foresaw the West Coast's importance as a recording center some four years ago and followed his instincts by allowing Gold to move the core of the label's A&R operation to Los Angeles. In succeeding years, the L. A. office underwent frequent expansion and now offers a full range of merchandising, art, publicity and business affairs services, in addition to the fully-staffed promo and sales departments.

"Artists today," stressed Gold, "are interested in all aspects of their records and it was important to provide somebody they could communicate their concern to directly, without having to go through New York. This is not a branch office. Some 60 to 70% of our product is originated on the West Coast and the percentage is still increasing. Artists who can afford to live where they want choose the West Coast. This is a very steady and strong move. Now, the writers, publishers, arrangers and producers are also following the artists out here."

Some Changes

In the past year, the complexion of the A&R department has gone through some changes. Most recent addition to the staff was Paul Baratta, former manager of the Fillmore West and a concert promoter in his own right. Baratta, serving as administrative assistant to Gold, will be calling upon his past relationships with artists, managers and agents to help bring both promising new and established old acts into the Columbia fold. Allan Rinde, who displayed a sensitive ear to creative trends during his tenure as West Coast Editor of Cash Box and contributor to Rock, joined the label last July as Director of Contemporary to bring new indie producers into the fold. Marc Foreman, another graduate of the A&R training program, in addition to completing his first sessions, has also been active in scouting new talent for the label. Sole staff producer on the Coast with a goodly number of hits

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Individuality Atlantic Key on West Coast



Atlantic Records Executive VP Jerry Wexler and West Coast Office Manager Dick Krizman are shown flanked by members of San Francisco recording group Tower of Power during act's recent headline stint at the Whisky A Go Go.

■ The aesthetic individuality of the West Coast was the key focus for Atlantic Records in its myriad California-based activities over the past year.

Atlantic President Ahmet Ertegun has often taken advantage of the inherent creative atmosphere of the Coast to sign new talent to the companies labels. In the past, this has led to such "discoveries" as the Buffalo Springfield, Sonny & Cher, Crosby-Stills-Nash & Young, the Iron Butterfly, Dr. John the Night Tripper, the Blues Image and R. B. Greaves.

Capturing that aforementioned creative atmosphere was still a major Atlantic activity over the past year, but that spectrum was broadened tremendously to encompass not just the signing of new artists, but also expansion in the areas of actual recording, corporate distribution deals and institutional expansion.

An event that, more than most, illustrated the intrinsic individuality of the Coast was the recent live recording of Aretha Franklin at Fillmore West in San Francisco. Miss Franklin had expressed a wish to perform before a wider audience, which prompted Atlantic Executive VP Jerry Wexler to book Miss Franklin into the popular Bay Area ballroom.

Jam Session Highlight

The resultant recording, including some of the most spectacular audience interaction ever taped, was highlighted by

a closing jam session that included the great Ray Charles. The engagement was duo-high-lighted by a live-at-Fillmore-West recording by the King Curtis Band, who accompanied Miss Franklin both at the Fillmore and at the recent NARM convention in Los Angeles.

Appearing with Aretha Franklin and King Curtis at both dates was San Francisco Records' dynamic group, Tower of Power, whose live appearances and recent debut album have created much audience enthusiasm. San Francisco Records, the Bill Graham-David Rubinson label distributed by Atlantic, also released new albums by Cold Blood, Victoria, David Lannon and Hammer.

Prophecy Product

The distribution of San Francisco Records was the first of several independent distribution deals Atlantic made with new labels. The most recent signing was the Los Angeles-based Prophecy Records, headed by Mickey Shapiro and Don Altfeld. First product to be released under the agreement will be by rock groups Pollution and Shotgun, blind-guitarist Charley Starr and singer Nancy Vale. Miss Vale's single and album, incidentally, were produced in Muscle Shoals by Ahmet Ertegun. Future product includes a new album from P. F. Sloan and the soundtrack

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FANTASY'S ORIGINAL SUPERIOR HIT OF THE WEEK

**BOBBY
RUSH**
GALAXY 778
**CHICKEN
HEADS**

PAST WEEKS' HITS:

REDWING
CALIFORNIA BLUES c/w
DARK THURSDAY
Fantasy 657

BILL CODAY
GET YOUR LIE STRAIGHT
Galaxy 777

BETTY EVERETT
AIN'T NOTHING GONNA CHANGE ME
Fantasy 658

All chart records!
All on the air coast-to-coast.
In addition, CALIFORNIA BLUES is
a Bill Gavin pick.
And Hitbound on KHJ.

Fantasy Label: You Ain't Seen Nothing Yet

■ Fantasy Records began its 22nd year in January by moving from cramped quarters in an Oakland, Calif., garage to a spacious, new \$1.5 million building in Berkeley. That was only the beginning, the label vows.

Fantasy has been identified closely with Creedence Clearwater Revival, top-selling recording group with six gold albums, five platinum albums and eight gold singles to their credit. For the past three years, Fantasy released little else but Creedence records, no small achievement considering their success.

This year, however, Fantasy has burst forth as a full-line record company. It has already achieved notable success with singles by Betty Everett, Bill Cody, Redwing and Cal Tjader. In the album field, records by Abel, Clover, Tjader and Alice Stuart have received wide airplay and earned considerable sales. Jazz releases so far this year include LPs by Duke Ellington, Charles Mingus, Archie Shepp and Philly Joe Jones. The first two LPs in the classical music series have been released, and a spoken word series that includes LPs by Allen Ginsberg, Lawrence Ferlinghetti and Lenny Bruce is a consistent seller, and is being extended with other poets shortly.

Remarkably Visible

For a company that was started (by Sol and Max Weiss in 1949) as a tool to market non-breakable records, Fantasy has been remarkably visible over the years. Dave Brubeck made his first records with the label and Cal Tjader had a long string of hit albums during the 1950s. Vince Guaraldi's "Cast Your Fate to the Winds" was a smash. Other artists who recorded for Fantasy in its early years and whose works remain in the catalogue include Odette, Lenny Bruce, Bola Sete, Brownie McGee and Sonny Terry, Wes Montgomery, Korla Pandit, Anson Weeks, Earl Hines, Stan Getz and John Lee Hooker.

Fantasy President Saul Zaentz joined the company in 1955. In those days of low overhead even the executives doubled as janitors. For years Fantasy didn't have any promotion men but used direct-mail to disc jockies instead. Once they even sent out a rec-

ipe for cheese cake with a record—"serves 12 people or five disc jockies."

In 1967 Zaentz and 14 investors raised \$325,000 to buy Fantasy from the Weiss brothers. The first artists signed were a group called the Golliwogs who had recorded several unsuccessful singles for Weiss before their contract lapsed. Zaentz encouraged them to change their name and Creedence Clearwater Revival emerged.

In addition to Fantasy, the new world headquarters in Berkeley houses subsidiary labels Galaxy, Debut (a series of classic jazz recordings), Charles Mingus' Jazz Workshop Records, Jondora Music Company (the fourth largest music publishing company in the U.S.) and Delta R and E Publishing Company.

Includes Three Studios

The new 32,000-foot facility includes three recording studios and rehearsal rooms (unlike other companies, Fantasy will not charge its artists for the use of either the studios or rooms), the only mastering lathe in northern California, and a gymnasium, sauna bath and solarium.

The company now has a staff of 32. Working closely with Zaentz are Ralph Kaffel, Executive VP; and VPs Ted Ponseti, Marketing; Frank Noonan, Controller; Albert Bendich.

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Columbia Expands

(Continued from page 24)

to his credit, is Jerry Fuller. "What we were aiming for, and what I think we've achieved," said Gold, "is a staff that's knowledgeable in both the creative and business ends of the business and can deal with all people at all times."

Acts currently living or recording on the West Coast include Barbra Streisand, Andy Williams, Jim Nabors, Vikki Carr, Ray Conniff, Mark Lindsay, the Raiders, Percy Faith, the Byrds, Gary Puckett, Johnny Mathis, O. C. Smith, Don Ellis, John Davidson, Pat Upton (former lead singer for the Spiral Staircase), Jerry Vale, Ballin' Jack, Chicago, Firesign Theatre, Feather and PG&E.

Recent additions to the roster include Sweathog (who've just finished their first album), Carol Burnett and John Mann-

Tangerine, The Color Of Hit Records

■ LOS ANGELES — Tangerine Record Corp., Ray Charles' West Coast-based discery, has every reason to believe that 1971 is going to be the best year yet in its history as an independent record company.

Just ask Tangerine topper Ron Granger.

"Despite soft business conditions in general, Tangerine has just finished its biggest quarter ever," a smiling Granger told *Record World* recently. "I think it's safe to say that our days as an 'ingenue' among independent disceries are over—and we've got the hits to prove it!"

The hot Tangerine numbers Granger is referring to include Ray Charles' fastest climbing single in over a year, "Don't Change on Me" from his "Love Country Style" LP; "Bad Water" by the Raeletts, which is one of the top five selling R&B singles across the nation; and the instrumental "Booty Butt" pull from "My Kind of Jazz" with Ray Charles and the Ray Charles Orchestra.

To be released later this month is a new Ray Charles album, "Volcanic Action of My Soul," a title chosen by the man himself "because these songs have been working with me for such a long time that I couldn't hold them in any more."

For the new Charles LP, including "Long and Winding Road," "Something" (which George Harrison originally penned with Ray Charles in mind), "Wichita Lineman" and an original Webb tune, as well as unexpected tracks "Three Bells" and "Down in the Valley" Tangerine Record Corp. is mounting the most extensive radio and merchandising campaign in its history.

Sparking Campaign

Sparking Tangerine's largest campaign to date will be Harry J. Coombs, who joined TRC on April 12 as National Field Representative.

Most recently with Capitol Records as that company's East Coast Regional R&B Promo Manager, Coombs feels that Tangerine is the "now" place to be.

"Tangerine interested me," he told *Record World*, "because I've always admired the talent of the man who heads up the label. When I spoke to Ray, I got good vibrations about his company. I feel that this is a relatively young, independent

company which appears to be heading in the right direction. It has a solid growth pattern, and it also appears to be a total company in the complete sense of that phrase, encompassing not only recording studio, and the other multiple facets that make Tangerine a self-contained entity.

"Because Tangerine is an 'intimate' company, I feel its size contributes to its working better as a record label. It's not so large that important information will get lost in communication channels between the home office and the field."

Tangerine topper Ron Granger commented on the selection of Coombs, who will headquarter in Washington, D.C., as his choice for the major post of National Field Representative with TRC.

"We looked around and interviewed a great many qualified people for the job, both in terms of background, and personality. When we talked with Harry Coombs, we knew he was our man. Harry's experience in the field gives him expertise in the broad field of really knowing

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Atlantic on Coast

(Continued from page 24)

to the upcoming movie, "The Hot Rock."

Prophesy Records, as a division of the Landers-Roberts Company and of Artists Consultants (a Los Angeles-based concert organization), is in the unique position of being able to book its new artists and get them exposure on tours and concerts featuring headline talent. Guitarist Starr, for example, will be doing dates with Blood, Sweat & Tears, while Pollution will be sharing several bills with Badfinger.

Actual signing to the Atlantic family of labels of new West Coast talent have included Jo Mama (who just completed a nationwide tour with James Taylor); Black Oak Arkansas (whose recently-released debut album is taking off quite heavily locally); and the singing team of Jon & Mark, who were discovered, signed and produced in Muscle Shoals by Ahmet Ertegun. In addition, Kate Taylor of the Taylor family is now living in Los Angeles and getting a back-up band together. She recently undertook her first live appearance, in a Northern California night club.

MCA Where the Action Is

■ Under the astute leadership of President Mike Maitland, MCA Records, Inc., is moving forward in 1971 convinced that, to a greater degree than ever, Los Angeles and the West Coast in general is where the "action" is insofar as the popular music arm of the industry is concerned.

At Uni Records, one of the three essentially autonomous companies (Decca and Kapp are the sister companies) operating under the MCA Records, Inc., family umbrella, VP and General Manager Russ Regan put the situation in perspective as far as his operation is concerned: "I feel that the West Coast is extremely conducive to the creation and recording of good music. There is an atmosphere of relaxation and informality which seems to enable musicians, producers and pretty well everyone involved in the production of a record to get into that often elusive groove which is a vital part of the creative process."

While readily agreeing that many excellent recordings are cut in places other than Los Angeles and San Francisco,

Fantasy Expands

(Continued from page 26)

General Counsel; Ralph J. Gleason, Minister without portfolio; and Ray Shanklin, producer. Max Cooperstein is Ambassador-at-Large for promotion.

Other staff members include Tony Lane, Creative Director; Bill Yaryan, Creative Services Director; producers Jesse Osborne and Ed Bogas; Jim Easton, Chief Engineer; engineers Jim Stern and Mike Fusaro; Mastering Engineer Brian Gardner; and promotion man Mike Kilmartin.

Fantasy's plans for the future are ambitious. The company is exploring the video cassette field and will soon have its own film crew. Plans are underway to build a sound stage and theater on its three-acre block. There is a wealth of material in the catalogue and extensive repackaging is planned. Included will be a black music history series.

According to President Zaentz, "Our investment in this complete recording, editing and mastering operation in Berkeley back up our belief in the viability of pop music in our culture and our belief in the San Francisco Bay area as a major center of recording talent."



Russ Regan (right), VP and General Manager of Uni Records, and Mike Sloman (left), Managing Director of Festival Records International, Ltd., jointly announce signing Olivia Newton-John to a long-term Uni recording contract. Regan, noting that Miss Newton-John's current single, "If Not For You" is presently in the Top 20 in the United Kingdom, said Uni would be releasing the song in the states. A debut album is in preparation.

Regan noted that more and more artists (and their producers) are gravitating to California to both work and live.

Climate Appealing

"In the past," adds Regan, "many artists would make a flying trip to the Coast, cut their material and then head

back home. Now it seems that a lot of them are finding the psychological climate in the industry here very appealing and are settling here on a more or less permanent basis." Uni artists such as Neil Diamond and Brian Hyland record exclusively in Los Angeles, while newer members of the Uni family such as Colorado and Society of Seven also record on the West Coast.

Decca Records, long a major power in the Country & Western field, and whose international roster includes "Jesus Christ/Superstar," the Who, Wishbone Ash, Matthew's Southern Comfort and Bert Kaempfert, among others, has recently been moving heavily into the progressive rock on the West Coast. Under the direction of its young Pop A&R Manager, Don Shain, Decca has recorded, released and is carefully promoting such Coast-based artists as Help, American Eagle, Sandy Szigeti, Joanie Jonz, Judy Mayhan, Reverend Ether and Free Movement. Rick Nelson, a perennial best-selling artist, has long been a Decca mainstay who lives and records in Los Angeles.

Shain feels strongly that there is an "interweaving of creative effort and general idea swapping among West Coast artists" which is enhanced by

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Tangerine, Color of Hits

(Continued from page 20)

the record business—promotion, sales, market analysis.

"Prior to his stint with Capitol, he had the same job title at Columbia Records. In Chicago he set up Ramsel Recording for Ramsey Lewis, involving himself in the talent area. He got his start in the record business as a clerk at Maxie Waxie Quality Music Store and worked his way up, next finding a job with the Schwartz Brothers, wholesale record distributors in Washington, D.C. We feel very fortunate to be able to welcome him to our family at Tangerine Records. It's not frequent to find a man experienced in virtually almost every segment of our complex business."

Happy as Ron Granger may be with the current success the Tangerine label is enjoying, the future of Tangerine Record Corp. is his prime concern.

Following release of Ray Charles' "Volcanic Action of

My Soul," TRC will be releasing a new Raeletts LP to follow on the heels of their biggie, "Bad Water."

Currently in Tangerine Studios cutting their first etchings for the label are new pactees Neal Kimble, a discovery of Tangerine's singer-composer Jimmy Lewis; and a new group, the Total Picture, which has received previous exposure through their Apple Wine commercial.

In addition, Granger has signed composer-arranger Jimmy Holliday, who penned two of TRC's current hits, "Don't Change on Me" and "Bad Water" (the latter with Jackie De Shannon), to produce the first waxings for the company's newest female thrush, Dorothy Berry.

"We've proved our 'juicy slices from Tangerine' are hot numbers," smiled Granger. "Next on the agenda is to paint those charts in solid Tangerine!"

David Gledhill

HEAVY AXE INC.

A&M: It All Came True

By GIL FRIESEN

Vice-President Administration
Creative Services, A&M Records

■ A year ago Jerry Moss predicted a very successful 1970/71 for A&M. It's all come about.

We are not now just dealing with artists who will hopefully sell records for us, but with artists who have become big record sellers in the course of the year. And what we are trying to do now is not only to more firmly establish them and guide their careers, but continue to sign new artists and expand. And not necessarily just in the rock area. All you have to do is look at the trade charts and A&M's sales and see that we are more than just rock and roll-oriented—1971 has seen artists like Joe Cocker emerge as a superstar. In fact, 1971 should see Joe emerge as a movie star after his exposure in the A&M film, "Mad Dogs & Englishmen."

Also in 1970, the Carpenters came into their own as one of the biggest selling groups in the company's history with their gold record singles and albums.

Stevens Emerged in 1970

1970 also saw Cat Stevens emerge as one of A&M's most promising new rock stars, along with Lee Michaels, Marc Benno, Humble Pie, Free, Procol Harum, Shawn Phillips, Miguel Rios, Gary Wright and Fairport-convention. Burt Bacharach again hit the big time with his soundtrack for "Butch Cassidy," as did Quincy Jones with "Gula Matari."

1970 also brought Ode 70 Records to A&M, with Lou Adler at the helm. The Ode roster includes Merry Clayton, Carole King, Don Everly, the Children, Peggy Lipton, Mark Guerrero, Barry McGuire & the Doctor, Scott McKenzie and Cold Gritz.

What has made us a success in 1970-71—well, there are many factors. The talent of our acts, and our taste in whom we are signing and promoting, which is the primary responsibility of Chuck Kaye, A & R Vice-President. The success of our publishing company, Irving/Almo, has also been closely related with that of A&M. We will be releasing soon six smash albums: the Carpenters; Herb Alpert and the Tijuana Brass; "Wings," by Michel Colombier; Procol Harum; Humble Pie; and Burt Bacharach. These acts don't represent our total catalogue by any means, but they certainly represent an incredible amount of not only

billing, but are important contributors to the future of the company. This album release demonstrates again the diversity of where A&M's talent sources comes from.

Except for Ode artists, these artists come to us from Island Records and Chrysalis in England; Burt Bacharach and the Carpenters, A&M artists; Herb Alpert, one of the owners of the company; and Michel Colombier, a French artist. So A&M's acquisition of talent has been diversified and all that talent has been exciting.

Island Records in England has also given us Fairport Convention, Sandy Denny, Cat Stevens, Free, Fotheringay and Jimmy Cliff.

Expenditure Tendency

I think there is a tendency, which I assume everyone is familiar with today, for a tremendous expenditure on first albums and then waiting for them to sell 700 albums. But this doesn't always happen. Not only are FM and AM radio stations becoming more discerning, but so is the public. Everybody has become more critically aware even though the industry may continue to grind out product that doesn't always have a reason or a design behind it.

If you are dealing with true talent, the philosophy behind it is that you stick with it, and you will win in the end.

A&M's newly signed artists include Rita Coolidge, Marc Benno, Booker T. and Priscilla, Mimi Baez and Tom Jens, James Burton, Seemon & Marjike, Gerry Mulligan, Paul Williams, Lanj Hall, Luziana-Band and Bryndle.

Outside of the U.S., A&M's Canadian office has also been a successful sales and creative arm for the company. They did an excellent job with Miguel Rios and "Song of Joy," and they now have a hit record with a group they signed up there, which we have also released in America, Ballad Tundra.

How does the Cocker film figure in our success story? It just opened in New York, Los Angeles and San Francisco, and will be in Canada within a matter of weeks. There is a good chance that in a few months we are going to be talking about a very successful film, and if that is the case, we will be very interested in doing other films with other A&M/Ode artists.

I think that a great deal of A&M's success can be credited to our producers who bring in

Aura Produces Ghana Festival 'Soul to Soul' Film

■ LOS ANGELES — At the Black Star Square on March 6, the 14th anniversary of Ghana's independence was celebrated in Accra, Ghana's capital. The celebration took the form of a 15-hour mammoth soul and gospel festival. It was produced by Richard Bock, formerly of World Pacific and Pacific Jazz Records, now President of his own recently formed Aura Productions, based locally.

Bock made arrangements with Denis Sanders, director of MGM's "Elvis" documentary, to supervise filming of the festival and the immense party of 140 persons including artists and crew went to Ghana. The result was "Soul to Soul."

Aimed at bringing leading black American singers and artists back to their roots in Africa, Bock said that the show was organized in Ghana because that country has the best facilities for such a production.

Performing at "Soul to Soul" were Wilson Pickett, Ike & Tina Turner, the Voices of East Harlem, Santana, the Staple Singers, Les McCann, Eddie Harris and Roberta Flack. All but Santana, bound contractually to Columbia, will appear on the album to be released by

Atlantic, or an Atlantic subsidiary, later this year to coincide with the film's distribution.

Despite strong winds which ripped off sections of the roof on the grandstand and driving rain in the amplifiers and electrical equipment, recording results were positive, noted Bock. He also attributed the success of the Aura venture to the relationship between the Arts Council of Ghana and artists in the United States.

100,000 Attended

An estimated 100,000 attended this assimilation of American soul and rock and West African traditional and pop music. Bock's role in "Soul to Soul" actually began when a young man named Tom Mosk was in West Africa last fall working on a film and he started thinking about a soul festival in Ghana. He went to Bock who formulated specific plans and who, in turn involved Sanders. The festival began at dusk on a Saturday and finished at dawn the same Sunday with the Voices of East Harlem performing gospel songs.

Cinerama Releasing Corp. will distribute the Aura Production's film in the English-speaking world.

the talent, and are producing that talent. They have helped in one way or another in A&M's success story. There is David Anderle, who produced Rita Coolidge and Marc Benno for A&M, and Scott McKenzie for Ode. Also Booker T., who is here through Rita, David and Share Productions. Booker is producing his first solo album, and has just produced a solo album by his wife Priscilla. Jack Daughterty is, of course, with his gold records, awards and nominations, the producer of the Carpenters. And Herb Alpert is also the producer of the TJB and Michel Colombier.

Lou Adler is, as we know, a producer and the head of Ode. His work for Ode includes Carole King, Merry Clayton, Mark Guerrero, Barry McGuire and the Children plus Bryndle for A&M.

I started talking about A&M in this success respect. Well, it is just one big happy family. Everybody is doing a great job, everybody is working well together, and there are only minor problems and setbacks.

I think that the music industry is always in a state of flux. And it is important to recognize

that, I feel sorry for people who do not recognize this, and who think that today is going to be like yesterday or that tomorrow is going to be like today. A&M has shown a remarkable ability to be flexible and to change with the times.

A&M and its management have been able to keep abreast of all the changes in our society, and also in the world. We can exist, maybe even more comfortably today than we did in the past, as a record company, so we are better equipped to understand what will happen in the future. We are proud to be one of the first companies installing video tape equipment in our studios. We are not just spending a lot of money on a new technology, because we have a pretty good idea of what we are doing with this. One of the strengths that has enabled A&M to continue to thrive, is the people here.

Our executives are record people and human beings. A&M does not merely have a group of specialists who don't understand the whole. Everybody understands the whole and takes advantage of each other's experience and knowledge.

MCA Records Where the Action Is

(Continued from page 27)

the fact that "there is a large colony of excellent musicians, writers and producers which individual artists and groups can draw upon when needed." Shain also believes that Los Angeles and San Francisco boast the finest production facilities available for recording "on absolutely any scale one could desire."

Shain also points out that California itself, because of its large population, numerous cities and ease of movement among them, is a boon to numerous young, relatively unestablished artists. "The West Coast is a great place for a new group or single performer to get it together before recording or to simply keep the wolf away from the door while waiting for a record to break. There are literally hundreds of medium sized and small clubs where they can play without really having to stray too far from Los Angeles."

Kapp Records has, for some time, been a strong presence in the West Coast pop-rock scene with such artists as El Chicano, Charles Lloyd and Jellyroll. Noting that Kapp is committed to "recording and releasing

good music no matter where it may emanate from," General Manager Johnny Musso adds that "we have always been aware of the vast amount of superior talent to be found on the West Coast and we are continually signing and developing new artists. Two young groups we are particularly excited about at this point in time are Jake Jones and Ruddy Merry."

Kapp also recently signed Sonny & Cher to an exclusive, long-term contract. The dynamic duo has long been a major creative force on the West Coast and Musso firmly believes that "they are about to shake things up."

Los Angeles-based Roger Williams and John Rowles head up Kapp's roster of artists who operate primarily within the conventional popular music field where Kapp has, for a long time, been a major force. "Although we have a basically international roster of artists," notes Musso, "we are finding ourselves more and more deeply involved with West Coast artists which is especially rewarding since it is always exciting to have your people working in the home ballpark."

Record Plant West Celebrates

■ LOS ANGELES — From its inception a year ago as a three-employee operation with an initial \$500,000 investment, the West Coast branch of the Record Plant is now celebrating its first anniversary with the addition of a third studio.

Having grown within the past year into a 13-man staff headed by Gary Kellgren, with Engineer Bob Hughes, Business Manager Margie Sisco and Research and Development man Tom Hidley, the West Coast studio, with its recently added modern electronic consoles and tape machines capable of recording 24 tracks simultaneously, now boasts of being the only L.A. recording complex to offer such a capability.

The 24-track system was designed and assembled by the Record Plant, incorporating the firm's own deck design and cabinetry, and enables artists and producers to begin work in the New York studio and wrap up in Los Angeles, or vice versa, using the same 16-24 track sound mixing systems. The new studio, which is being added to their current two, will be built on their sound

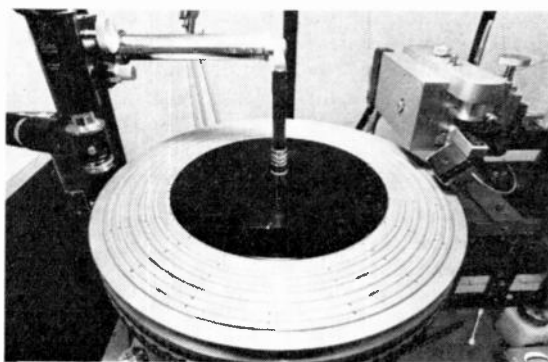
stage with a 30 ft. ceiling and dimensions of 43' by 55'. It will have quadraphonic mixing, recording and editing capabilities, a SpectraSonic console with the latest acoustical design plus new MCI-RP tape machines and Record Plant-Hidley custom monitoring systems.

Major Artists There In Past Year

Another reason for the Record Plant to celebrate on its birthday is its success in serving so many major artists in the past year. Among those to record there were the Association, the Jackson 5, Captain Beefheart, 3 Dog Night, Jimmy Witherspoon, Smokey Robinson, Diana Ross, Frank Zappa, B. B. King, Jimi Hendrix, Country Funk, Steppenwolf, James Gang, Sioux City Zoo, Crosby, Stills & Nash, Salvation, Johnny Rivers, Hedge & Donna, the Rolling Stones, Delaney & Bonnie, Eric Clapton, Love, Tim Buckley, Country Joe & the Fish, Jesse Davis, Dave Mason, Buddy Miles, Ike & Tina Turner and Turley Richards.

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Exposure Significant At Warners West

■ BURBANK, CALIF.—There is a population explosion within the record industry which proportionately dwarfs anything that's happening in the real world. What this means is that it is tougher than ever to get exposure for a new artist. There are just so many week-ends for concerts and just so many minutes of airtime on radios, most of which are occupied by people you already know.

Warner Reprise signs new people continuously, be they orphans from other labels, session men in search of stardom, temporary or permanent solos from fledged groups or utter freshmen. The company persists in believing that by this time next year (or lots sooner) such recent offspring as Stoneground and Crazy Horse and T. Rex will be so-called household words.

Public appearances remain one of the most desirable forms of exposure, but—for better or worse—the supporting acts are very often controlled by the headliner. Warner Reprise is trying to cope with this problem by instituting its own concerts, hopefully tying in with a local FM station.

The Point: Exposure

The company recently had success with this program in presenting three Warner Bros. acts at Pasadena Civic Auditorium on a single bill—Captain Beefheart, Ry Cooder and Little Feat. The concert was promoted on the air by Los Angeles' KPCC. Tickets were sold for \$1.50—a price so appealing that the nearly 3,000-capacity Civic was easily sold out. Obviously, Warner Bros. did not make money on the venture, but that was not the point. The point was to get exposure for lesser-known artists by giving an inexpensive, quality concert before a satisfied audience.

This program will continue with other Warner/Reprise acts, with ticket prices rising to \$2.50, which is still cheaper than going to the movies, and considerably more reasonable than the majority of pop concerts. Warner Reprise has faith in its artists as performers—they aren't studio-bred hot-house plants—and believes that getting them seen is the best way to sell their records.

The company presently is arranging a tour for two new acts, Mother Earth and the

Doobie Brothers, placing them in halls with 3,000 or better capacity with tickets selling at around \$3. Local FM stations hopefully can contribute air time and assist in ticket sales. Warner Bros. is *not* a booking agency, and has no wish to become one. The label is however, experimenting with new ways of exposing artists that will be beneficial both to them and to their audience. Once they can be booked in the routine way.

Another tasty tour in the offing which bands two new acts would combine Stoneground, the 10-man and woman phenomenon that has already left England stuttering with superlatives, and Ron Nagle, the San Francisco ceramics teacher who invariably impresses people when they get around to playing his album. (His album is called "Bad Rice": the rice is bad but the music's fine.) Both Stoneground and Nagle are managed by Bay Area radio personality Tom Donahue who believes the two acts are particularly compatible in a concert situation.

Some of the artists to be exposed in this way may never fill the Forum, but, again, that is not the goal. The intent is rather, to increase record sales over a six-month-to-a-year period. Clearly, Captain Beefheart is not everyone's cup of meat, but his fans are devoted and they increase when he tours.

Bottleneck guitar is also an acquired taste; but when young people see dashing Ry Cooder, who has played sessions for everyone including the Rolling Stones, they start liking it.

No Worries

Warner/Reprise has no worries about loosing the Doobie Brothers on America—the San Jose four have been a live band from the outset, even sweetening the air at Hell's Angels' galas. Mother Earth is another crowd-pleaser, built around the maxi-voice of mini Tracy Nelson. Their time is coming, and it is coming this year.

And the new English pretties. Curved Air, which features the world's only clear plastic violin, plus a reputed female Jagger. T. Rex, who are more elfin than human and who arrive on the crest of a couple of smash British singles, "Ride

(Continued on page 31)

Soundtracks Of Paramount Importance

■ What's new at Paramount Records?

According to Ed Mathews, the label's West Coast head of A&R since last June, Paramount's success with soundtracks has made important industry news because of the way it has opened the doors for Paramount to move briskly and with prestige into other areas.

"Under the direction and leadership provided by Bill Gallagher, President of Famous Music—our parent company—and Jack Wiedenmann, our Executive Vice President, we have been able to make giant strides," says Mathews.

Mathews points out that, for example, the success of Paramount with its "Love Story" soundtrack, paved the way for the label's success with a singles version of "Love Story." Mathews assigned staff producer Tom Mack to edit a portion of the soundtrack and to add Top 40 elements, with a resultant hit.

Position of Prominence

In addition, the success of the "Love Story" soundtrack together with the success of Paramount's soundtrack of Elton John's "Friends" plus "Paint Your Wagon" have catapulted the label into a position of prominence, which has enabled deals to be made that would have been impossible to make before.

"For instance," reports Mathews, "we have been able to set up a multiple album deal whereby Artie Ripp is now producing his artists for our label. I am completely convinced that one of them, Kyle, will shortly reach the status of superstar. His first album, 'These Are The Times That Try Men's Souls,' looms as a giant smash.

"We have also been able to bring in Adonna Productions to produce Lee Greenwood product for us, and Rich Landis to produce Mike Reilly. Reilly's '1927 Kansas City' has already been a pop chart-topper.

Ready Ear

"Also, as a result of the added prestige Paramount has gained stemming from its big soundtrack hits, I find a ready ear wherever I go. I have gone into San Francisco to sign and develop groups, and am currently working with several. It would have been much more difficult to receive such a reception had we not come up with such big hit product in the past year."

By the end of 1971, according

to Mathews' prediction, Paramount will have three gold soundtrack albums for the above-mentioned product. "No other company with a motion picture base has had such recent success in soundtracks," he noted.

Mathews points out that in the case of "Love Story," Paramount has been able to utilize the music in many diverse ways.

"In addition to the Lai single, we have also issued a single by E. Felix Matthews, who is me under another name, containing material from the 'Love Story' music. We are also releasing a two-record set of integrated dialogue and music from the soundtrack, which could be a real sleeper."

As West Coast Director of A&R, Mathews has initiated some unusual policies. For example, in the case of staff producer Tim O'Brien, Mathews has given him virtual free rein to create, develop and build artists, rather than burden him solely with routine staff assignments.

"O'Brien has taken T. C. Atlantic and People from scratch, has been helping them rewrite their songs, restructure their styles, and develop studio recording techniques. It's all part of our effort to build supergroups from within, as well as to work with outside producers to help them develop superstars.

Works with TV, Films

"On another level, we have been operating under the philosophy that one of the functions of the Coast office of Paramount is to work hand-in-glove with the motion picture and television departments. Even though each division of the company is autonomous, we have sought to recommend and show ways to develop new record projects. We continuously are in discussion with the other divisions, to make each other aware of how our individual functions can be made to mesh."

Paramount's current roster includes the Brady Bunch, Lee Greenwood, People, Gary St. Clair, Barry Williams, T. C. Atlantic, the Mills Brothers, Mike Reilly and Kyle. Recently, in addition to his own foraging into San Francisco and other areas in quest of new talent, Mathews appointed Judy Knight as a West Coast talent scout.

Mendes Studio Product Out

■ LOS ANGELES — Sergio Mendes, leader of Brasil '66, has begun producing artists in his \$150,000 home 16-track recording studio under Serrich Productions, his own independent production company.

First albums to come from the fully outfitted studio are "Sergio Mendes Presents Lobo" by Brazilian composer-singer Edu Lobo; "Allegro" by Bossa Rio on Blue Thumb Records; and "Stillness" by Mendes' own Brasil '66. The Lobo and "Stillness" LPs are being distributed by A&M Records.

WB Exposure Significant

(Continued from page 30)

a White Swan," and "Hot Love." The sinister Black Sabbath, who are already among our monthly top-grossers (if you will forgive the expression). And all, *all* are in America now or moments from now.

Warner Bros. loves new talent, likes to have it seen as well as heard, and will continue to try to get it exposed no matter how difficult that is.

UA Swinging in Many Areas

■ United Artists Records, a name long associated with New York City and the East Coast, is now firmly ensconced in its Hollywood headquarters, and racking up hits at breakneck speed.

Recent management changes now have Executive Vice President Mike Stewart helming the label's West Coast operations, and with the coming of Stewart, UA has launched a new and aggressive attack upon the industry and a deep and dedicated involvement with the artists on its roster. Dividends have come quickly in the form of hit product. Early 1971 has brought forth top 10 singles from Ike and Tina Turner, Bobby Goldsboro, the Nitty Gritty Dirt Band and Sugarloaf, each of whom has also been represented by smash albums and tapes.

Moving up strongly at this very moment is the coupling of blues giant John Lee Hooker and Canned Heat, one of the most talked-about LPs of past years. Not to forget War! This group created an international reputation as back-up for Eric Burdon, and now soloing for United Artists, are shaping up as this season's superstars.

This is only the beginning, however. Sweet Pain, from the same producers as Sugarloaf, is a sure-fire candidate for stardom. Hitmaker Oliver is just a whisker away from another "Jean" or "Good Morning Starshine." Perennial best-sellers Ferrante & Teicher and the Ventures continue to rack up sales. Shirley Bassey gains more devotees daily. Blue Note's Donald Byrd is well on his way toward becoming an institution. And Del Reeves, UA's threatening gestures toward country biggie, is making Johnny Cash's niche at the top of the C & W hill.

Waiting in the wings are as impressive a list of new talent as has ever graced the disc scene. Cochise, Hawkwind, the Humblebums and the Groundhogs, all from England, are UA dynamite. El Quintet will be heard from this spring in powerful fashion, and a multifaceted young man named George Gerdes cannot help but make a mark in contemporary music.

Upcoming Soundtracks

Mention, of course must be made of some upcoming soundtrack albums in the continuing

tradition of United Artists gold discs. "Fiddler on the Roof" is expected to be an all-time seller; another James Bond epic, "Diamonds Are Forever," is due this year; and both Frank Zappa and David Crosby are hard at work on "200 Motels" and "Family," respectively, each of which will see the light of day as UA track LPs.

The old Liberty building has been a Sunset Boulevard landmark for many years. It has now undergone many changes, physical and otherwise. The lady with the torch no longer graces the top of the edifice and a smart, contemporary UA logo is imprinted on the entrance. Inside is where the difference really is evident. The hits are there, gaining in number weekly, and United Artists Records is much a major factor in today's music business.

Lu Fields Moves

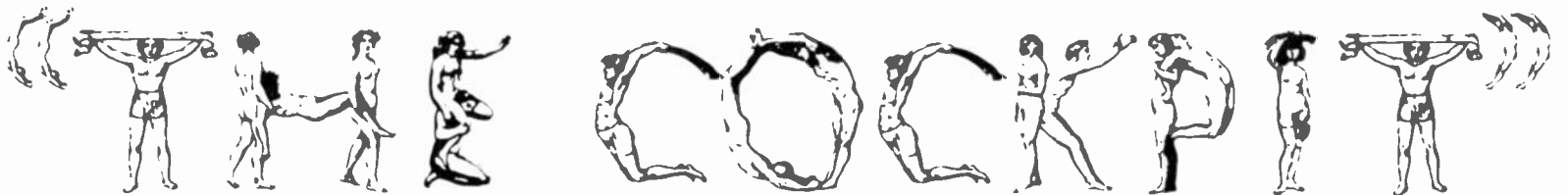
Lu Fields, veteran record man, has moved his West Coast independent promotion operation to 6130 Sunset Blvd., Suite 1125, Hollywood, Calif. 90028. The new telephone number is (213) 469-7101.

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'It's a Walt Disney World in 1971!'

■ James A. Johnson, Disneyland/Vista Records President, reports that the excitement which presently encompasses the multiple projects of Walt Disney Productions presages a banner sales year for Disneyland Records.

Johnson said, "This year we are celebrating Disneyland Records' 15th birthday, and it is quite likely we will also be celebrating our most successful year in the record business in 1971."

Highlight of 1971 will be the opening in October of Walt Disney World in Central Florida. Although the opening is still months away, more than 600,000 guests have visited the Florida Preview Center at the new "Vacation Kingdom." The music and songs from two new attractions at Walt Disney World, the "Mickey Mouse Musical Revue" and "Country Bear Band," will be presented on Disneyland Records for sale in the park and possibly in retail stores across the country.

These two new illustrated book and record albums from Walt Disney World join other steady selling records that were derived from park attractions at Disneyland in Southern California. They are: "It's A Small World," "Pirates of the Caribbean," "The Haunted Mansion," "The Enchanted Tiki Room" and "Great Moments With Mr. Lincoln." Additional attractions at Walt Disney World are being considered as potential sources of record product.

New Disney Pictures, Re-issues

Scheduled for release this year are Walt Disney Productions' "Bedknobs and Broomsticks" and "Scandalous John." "Bedknobs and Broomsticks," is a musical-fantasy in the tradition of "Mary Poppins," stars Angela Lansbury and David Tomlinson. Music and lyrics are by the Academy Award-winning Sherman Brothers of "The Aristocats," "Mary Poppins" and "Jungle Book" fame.

From "Bedknobs and Broomsticks," Disneyland Records will produce a soundtrack album, a storyteller record and book, a DQ, a 7" LP with 24-page book and two 7" singles. "Scandalous John," starring Brian Keith, boasts a score and songs composed by Rod McKuen, which will be released as a soundtrack album in June on the Vista label.

Other Walt Disney Productions theatrical features now

in release or scheduled to open in 1971 are: "The Aristocats," "The Wild Country," the "\$1,000,000 Duck" starring Dean Jones and "The Barefoot Executive" which stars Kurt Russell. Disneyland Records has released the Vista single, featuring the song "He's Gonna Make It" from "The Barefoot Executive." Planned for 1971 theatrical re-release are Walt Disney's "20,000 Leagues Under the Sea" and "Pinocchio." These re-issues will stimulate buying interest in Disneyland Records previously produced from these productions. Presently in re-release is Disney's "Fantasia," which is creating new sales for the "Fantasia" three-record soundtrack album with 24-page illustrated book, and for Vista Records "Selections from Fantasia," taken from the soundtrack.

Merchandising Aids

The creation and distribution by Disneyland Records of in-store displays, mobiles, browser boxes, racks and other point-of-purchase materials to wholesale customers and retailers will be greatly stepped up during the coming year. Disneyland Records' successful "Profit Tree" display unit, now in some 3,000 retail record outlets, won a "Best of Class" award and selection as one of 20 "Best of Class" winners at the 1970 Point of Purchase Advertising Institute's 11th Annual Merchandising Awards Contest held in New York City.

Newly created and now in use are two colorful Disneyland Records Shelf Extenders for supermarkets. The sturdy Shelf Extenders are constructed with wire baskets designed to display and sell Disneyland Records' 12" Storytellers and DQ's and 7" little LPs.

Now in its 17th year on the air, "The Wonderful World of Disney" continues to experience the popularity it achieved during 1969-70. During its 16th year, completed in September, 1970, the anthology series ranked among the top 10 programs in the Nielsen Survey for the entire season, reaching as many as 52 million viewers in a single week. A long-term agreement reached last year with NBC calls for the series to be broadcast through September, 1975, if all options are exercised by the network.

Disneyland Records catalog lists many records based on productions that have been shown on "The Wonderful World of Disney." Some of

these programs will be rescheduled from time to time for future viewing by the vast family audience that each week enjoys Disney on television.

Disney Touring Units

During the 1971-72 season, two unique and totally different Disney on Parade Productions will visit 84 cities. In the 1970 season, when only one unit toured, the arena show was seen by more than 2,000,000 people in 27 cities across the United States and Canada. In 10 of these cities, this "entertainment spectacular" set all-time attendance records for the arenas in which it played. Disney on Parade receives excellent reviews and makes new friends for the famous Disney cartoon characters wherever it appears.

A dramatic resurgence in the popularity of "mod" Mickey Mouse merchandise among teenagers and young adults highlighted Disney's publishing, music, record, educational materials, 16mm film rental and merchandising operations during 1970.

With the first phase of its new educational product line fully developed and on the market, the Walt Disney Educational Materials Company enjoyed another record year. Also contributing to this performance has been an expanding market for the rental of 16mm films and the direct sale of silent 8mm excerpts from our classic animated and live action films.

Marked Catalog Increase

Disney music and record companies noted a marked increase in the sale of standard catalog items, in part due to a broadening of the company's distribution pattern. For the eighth straight year, the Disneyland Record label was saluted by the National Association of Record Merchandisers for having the nation's best selling line of children's records.

The combinative strength of Walt Disney Productions' multi-faceted 1971 projects ensures success for all phases of the company's operations. Disneyland/Vista Records activities will be correlated to the overall program, which should result in the company experiencing its greatest sales year to date. All things considered, there is no doubt that "It's a Walt Disney World in 1971!"

Wednesday's Child: No More Woe

■ "When I decided to form a production company," Jackie Mills said, "I remembered the old song, 'Wednesday's Child is Full of Woe.' And there are a lot of artists in the business who have gotten a lot of woe—robbed by managers, recorded for record companies who didn't understand them, had do-nothing agents, and so on. "We decided that we wanted to prove to these people that a company can be honest, get an artist the best deal possible and keep a high degree of artistic integrity."

Wednesday's Child Productions now has under its wing more than 30 artists, recording for more than 15 labels. It also handles several top writers and seven music publishing companies.

"We set up Wednesday's Child with several aims—first, of course, that of giving the artist a fair shake. Secondly, we wanted to offer diversification of interests. Thirdly, and most importantly, we recognized that we would have to hire the best people from the ground up," said Mills.

In addition to in-house personnel, Mills is also working closely with Al Capps, scoring the soon-to-be-released film, "Windsplitter." Capps has arranged for such artists as Paul McCartney, Andy Williams, Gary Puckett and the Spiral Staircase. In addition, he wrote the score for the recent TV smash, "Tribes," and films such as "House of the Seven Joys" and "Charro" (working on both with Hugo Montenegro). Capps is also signed as an artist, with the Al Capps Orchestra, to Columbia Records.

Inside the office, Wednesday's Child Productions includes people like:

Terri Fricon, part owner of WCP, the firm's Secretary-Treasurer, and General Manager of Green Apple Music, and the other publishing firms affiliated with WCP; Errol Sober, Professional Manager of all publishing firms; Caroline Dees, Mills' assistant; and Cheryl Crutsinger, in charge of cataloguing, a singer and musician herself.

Other staffers include Sidney Stern, a full partner and Wednesday's Child's CPA; Dolores Mills, partner, controller and professional dancer; and Jay Cooper, attorney.

Mills himself, of course, has produced many major artists, including Bobby Sherman's seven gold hits.

Kent's Got It All Together!

■ Kent Records, the West Coast-based original blues label that over the years has contributed so largely to the American musical scene, is more active than ever these days.

With a current selling single by Grammy Award-winning B. B. King on the Charts, two break-out singles by Z. Z. Hill and Johnny Copeland, not to mention two newly released albums by both B. B. King and Z. Z. Hill that are the targets of an all out promotional campaign nationally, it's easy to see why "Kent's Got It All Together!"

In their all-out program to put it together and become more active in today's music scene, Kent Records contracted the services of Warren Lanier Enterprises to promote and market their single and album product. Through this association, Kent was able to sign an artist production deal with multi-talented Johnny Copeland of Houston, Texas.

Their current roster of artists includes Jeanette Jones, Raymond Myles, Jimmy Bee, Ruth Davis, the Four Tees and T. V. Mama Jean, to name a few.

In their newly developed expansion program, the company is auditioning and signing new talents and making outside Production deals to maintain a steady flow of product geared to today's music market.

Bihari Operation

Throughout the industry and country, Kent Records has been commonly known as the Bihari Brothers Operation because the company is a family operation, successfully ran by Saul Bihari, Joe Bihari and Jules Bihari from their complex of buildings which contain executive offices, recording studios and a pressing plant, located just on the edge of a section of Los Angeles known as Watts.

From the human interest angle, their numerous employees represent every nationality and race. But black is their thing, even though they have been responsible for introducing to the musical world Pacific Gas & Electric and Bob Smith of the current rock/pop area, not to mention the large list of other top rock acts.

Less than a year ago, Rudy Ray Moore approached Jules Bihari with an idea of putting out his rated "X" adult comedy LPs. The rest is history. Each Moore album has sold in the quarter-million category; and

just recently, Rudy Ray Moore was a Grammy Award nominee for the comedy section.

Moore's Brainchild

The Comedian Series, Inc., of Kent Records is the brainchild of Rudy Ray Moore and includes the following roster of artists: Lady Reed, Jerry Walker and Gregory Tut, who are all produced exclusively by T. Toney and Rudy Ray Moore. The albums are all distributed nationally by Kent Records.

Cream of the Crop

■ LOS ANGELES—There has always been room for creative talent, product and merchandising. It was with this thought in mind that Al Bennett formed Cream Records.

Cream Records' aim is to remain a small and flexible organization will all members becoming involved fully with product, merchandising, promotion and the general guidance and direction of its artists.

Besides Bennett, who helms the organization, execs include Allen LaVinger, who directs merchandising, packaging and product; Ken Revercomb, in charge of sales; Wayne Bennett, head of A & R; Lou Stewart, Director of National Promotion; Pamela Sklaar, artist relations head; and Sy Zucker, resident counsel and administrative head.

Artists to Date

Artists to date include Clark and Marilyn, Ray Kennedy, Kentucky Express, Newbury Park, Henry Shed, Wholly Ghost and Kent Morrill.

Cream Records is actively involved in publishing as well. Butter Music is its BMI affiliate and Churn Music its ASCAP associate. The company maintains an open door policy.

Roe to Sahara With Hackett

■ ABC Records artist Tommy Roe has been scheduled for his first Las Vegas appearance when he opens in the Congo Room of the Sahara-Las Vegas for a special one-week stand beginning Tuesday, April 13.

Roe, currently scoring on the charts with "Pistol Legged Mama," will appear on the Sahara-Las Vegas stage along with Buddy Hackett. The show will be billed as "Buddy Hackett Introducing Tommy Roe."

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a
studio
for
your
next
project,
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POPPI was engineered and built, from its subterranean echo chambers up, to be a recording studio. The result is the most advanced recording facility on the West Coast. For the record, here's what some people who've worked at POPPI have to say about us:

TAKE ONE: "It seems the more knowledge we gain about recording technique, the more space we put between the producer, the musicians and the engineer. Poppi has successfully bridged the gap between man and technology without sacrificing the end result: THE MUSIC."

— Stephan Goldman
Producer for . . .

BAJA MARIMBA BAND / GERRY MULLIGAN
ROGER KELLAWAY CELLO QUARTET / GARY PUCKETT

TAKE TWO: "I thought if the rest of the facility is up to the standards of the decor, Poppi should be nothing less than great. I wasn't disappointed. The consoles, echo chambers and most especially the speakers were right on the money. The music on the new Doors album, "L.A. Woman", on Elektra Records, the new 'Mark Benno' album, on A&M Records, and the new Gabor Szabo album, on Blue Thumb Records were realized at Poppi, with superb results."

— Bruce Botnick
Producer, Engineer

TAKE THREE: "Once any producer or musician uses Poppi, I'm sure he will come up with his own words of praise, but more important, the recordings made at Poppi speak for themselves."

— Robert A. Krasnow, President
BLUE THUMB RECORDS

TAKE FOUR: "I'm simply ecstatic over the sound."

— Ernie Freeman
Arranger

TAKE FIVE: "The equipment is contemporary and superb. Vocal sound is equivalent to Nashville and unlike any other. Comfort is Poppi's atmosphere."

— Dick Glasser
Producer for . . .

VOGUES / ANDY WILLIAMS / VICKI CARR
KEN BARRY / VIC DANA

TAKE SIX: "In my 18 years making records, I've never worked in better equipped, more beautiful or better sounding facilities than Poppi Recording Studios."

— Billy Strange

Arranger, Producer, Conductor for . . .
FRANK SINATRA / NANCY SINATRA / DEAN MARTIN
SAMMY DAVIS, JR. / PARTRIDGE FAMILY

TAKE SEVEN: "We chose Poppi to record Hugh Masekela's new group, 'The Union of South Africa.' Many of the musicians had never been in an American recording studio and it's going to be very difficult to take them anywhere else now . . . everything we heard in the studio is on the disc."

— Stewart Levine, President & Producer
CHISA RECORDS, INC.

We couldn't have said it better ourselves. But don't take their word for it, stop by and find out for yourself. We think you'll find our studios are a treat for the eye and a feast for even the most critical ear.



POPPI RECORDING STUDIOS

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Allied Continues Coast Pressing Innovations

■ If there's one area in which the record industry can look to for new trends, it's the custom record pressing field and such West Coast manufacturers as Allied Record Company. Allied is the firm that first experimented and introduced tape duplication (1948) to the Coast.

During the past year, the firm has introduced two other important innovations to the custom business. The first was a newly-developed and designed (in conjunction with New Jersey Manufacturing Co.) record labeler which cuts labeling time in one-half. The second was a revolutionary label dryer, developed by the company's engineers. The dryer cuts label drying time from two hours to 20 minutes. And, in this day of instant hits and the demand for instant delivery, both are making substantial impacts.

Jack Wegner, the man in charge of Allied's manufacturing and design division, sees even more new developments upcoming. One of great interest is the thinner, stronger, more durable disc. The disc that will cut shipping costs of manufacturers by a considerable margin, Wegner says that new vinyls, now being developed by Allied and several foreign manufacturers, will not only be lighter in weight but will also produce lower surface noise and thus a better quality product.

Balance Savings

"I know the first thing most people think is that when the cost of shipping is reduced because of the lighter record that the manufacturer will finally see some kind of over-all reduction in his costs. Unfortunately, this isn't true because the new materials and equipment that will be needed to press this kind of record will balance out the savings," said Wegner.

Better materials will also lead to an even higher quality record in the future. "Right now most singles are equal in quality to the LP. In the next few years we'll see that quality continue to improve primarily because the cycles and cooling processes for recordings will not vary from the first record pressed to the last. Future recordings will also contain every frequency possible for the human ear to hear."

New production demands will present no problems for companies like Allied. There is, however, an area which could

develop into a distinct problem for both the custom plant and other manufacturers. Daken Broadhead, President of Allied, calls it the "profit squeeze. Costs on labor, equipment and raw materials continue to climb but the price of the records themselves have remained stable. It is a real question of exactly how long manufacturers can continue to absorb these rising costs without passing them on. Certainly, the product we put out today is better than ever. But the costs for those disks are higher than ever as well. And that's one problem that both manufacturers and the industry will have to face in the near future."

Axelrod: Ahead Of His Time

■ LOS ANGELES — David Axelrod, who has recently reactivated his Heavy Axe Productions, has the distinction of being ahead of the times in many of his productions and compositions.

As an Executive Producer for Capitol Records, he wrote and performed the album "Earth Rock" long before ecology became the burning issue of the day. Also during his days at Capitol he composed "The Mass in F. Minor" which was recorded by the Electric Prunes for Reprise Records. The Mass received rave reviews from music critics as the first composition to combine jazz solos with rock backgrounds to a religious theme, preceding the current "God Rock" trend by four years.

During his tenure at Capitol, Axelrod in addition to producing Cannonball Adderley and Lou Rawls was responsible for the David McCallum album and composed and performed his own "Songs of Experience" and "Songs of Innocence" LPs. He left Capitol to devote his time to writing while continuing to produce Cannonball for the label. Adderley commissioned him to write a piece for quintet and orchestra titled "Tensity" which received a standing ovation when Axelrod conducted the Adderley Quintet and the Oakland Youth Symphony in a performance at the Monterey Jazz Festival last year. As a direct result, he was commissioned by Dr. Denis deCoteau, Music Director, to compose a work for the Oakland Youth

Cherokee: What's in a Name?



Cherokee visits Record World on the West Coast: from left, members Dee Robb, Tom La Tondre, Joe Robb, Record World's Ron Baron, Craig Krampf and Bruce Robb.

■ Everyone's heard the happy maxim "New clothes make a new man." If we change it around a bit we can come up with "A new sound makes a new name." That would suggest the Robbs who are now addressed as Cherokee.

"A new sound makes a new name" was not merely invented to lend credence to this story. It has, in fact, been proved many times in the music world. The Primettes became the Supremes after changing their sound by giving Diana Ross lead (prior to that Florence Ballard held the honor). After a group called the Polywogs perfected their sound they adopted the name Creedence Clearwater Revival and achieved success, too.

Will success spoil Cherokee alias the Robbs? Their new ABC/Dunhill single, "Rosiana," received immediate reaction. As the Robbs they were the biggest selling beer band in the business. One midwestern club owner who recently sold out of beer when the Robbs performed there seemed the only one a bit sad over the name change. Everyone else, from label executives to dj's, are excited with the new sound and the new name.

Personnel in Cherokee con-

sist of three brothers, Dee Robb, Bruce Robb and Joe Robb; one cousin, Craig Krampf; and one friend, Tom La Tondre. Latter member is the newest addition to an act which has truly tempered through the years. People change as does music, so it's not altogether surprising that the Robbs should also experience a metamorphosis. They have gone from Dee Robb and the Fabulous Robins to the Robbs to Cherokee. The transition musically is from bebop rock and roll to bubblegum to cajun pop.

Their new musical expression offers lead singing by Dee, Joe and Bruce, whereas Dee had always performed lead in the past. Their debut LP as Cherokee, shipped a few weeks ago, was produced by Steve Barri. It is a statement of maturity for the Robbs and also one of commerciality. It's an LP with a lot of future singles in it, especially the track "Funky Business" — which Cherokee seems up to these days.

When you see them in concert you'll remember the personalities that appeared on the old Dick Clark show "Where The Action Is"; but when you hear them you will think only of Cherokee. **Ron Baron**

Symphony. Titled "Fugitive Pieces," it is a rock-jazz symphony which will receive its world premiere in Oakland May 23.

Shortly after forming Heavy Axe, Axelrod temporarily retired after the tragic death of his son Scott. He credits good friends Lester Sill and Cannon-

ball for helping him to become active again and re-open his Heavy Axe offices.

At the present, he is signed as a writer with Colgems Music and is writing and producing a new jazz-rock concept LP for release by a major label which, judging from his past record, will undoubtedly be ahead of its time.

Heider Opens Eastern Mobile Unit

■ NEW YORK—Wally Heider, who heads up West Coast mobile recording operations, plans to open an East Coast remote facility in conjunction with the East Coast Record Plant.

This cooperative venture eliminates the cost of Heider's transporting his staff and equipment to the East Coast for remote assignments, and gives the Record Plant a mobility which makes theirs one of the most complete recording services in the industry. The East Coast Heider mobile studio was designed by Tom Hildley of the Record Plant.

Benson Firm Formed In Los Angeles

■ Fred Benson has resigned as VP of Four-Star International's publishing companies, BNP (ASCAP) and Stellar (BMI), and Quad Records to form Fred Benson Enterprises, a diversified personal management, production and music publishing company.

The firm is Los Angeles-based.

'Sit on Satie' Cheeky Promo Idea from Angel

■ LOS ANGELES — To coincide with Angel's most recent release of music of Satie, a vocal and instrumental album called "The Irreverent Inspirations of Erik Satie," the label is sponsoring an offbeat promotion geared to the youth market.

Ads will be placed in selected underground newspapers offering a cloth patch with a machine-embroidered portrait of the composer to be sewn onto jackets or—as Angel suggests, by calling them "Tush Patches"—onto jeans.

Headed "Sit on Satie," the ad will feature a photo of the patch sewn on a pair of jeans (rear view). To receive the patch, the public will be asked to clip a "Satie Tush Patch" coupon and send it, together with a covering expense cost of 50 cents, to Angel Records in Hollywood. Patches will have a light blue background with random assorted colors of stitching: red, dark blue, green or purple.

In January, 1968, Angel released Volume One of a collec-

tion of piano music written by the avant-garde French Impressionist composer Erik Satie. Played by a largely unknown-in-this-country Satie specialist Aldo Ciccolini, this first volume has quietly gone on to sell an astounding number of copies for largely unknown-in-this-country music and has been responsible for a national interest, especially on campuses, in the life and work of this fascinating composer.

Genuine public acclaim and demand has led Angel to release three more piano collections by Ciccolini (with at least two more in the offing), plus two albums of orchestral and vocal music as well, all now receiving aggressive national promotion. These albums have been met with instant acceptance by critics and public alike, and a very solid Satie cult has developed.

"Satie Tush Patches," as
(Continued on page 50)

Webb Sues Paramount Re 'Love Story' Tune

■ LOS ANGELES—Jim Webb is suing Paramount Pictures in Superior Court here for damages of \$1,060,487 over a title song for "Love Story." Also suing are Canopy Productions and Canopy Music. Webb's two firms.

Webb alleges that he was contracted May 20, 1970, to write a title song for "Love Story" in return for \$45,000 to Canopy Productions and 50% of all copyrights to Canopy Music. Additionally production company was to receive 10% of 90% of retail sales.

Webb contends that he met all terms but Paramount failed to honor the contract.

Double-Shot Master

■ HOLLYWOOD—Double-Shot Records has acquired the controversial master, "The U.S.A. Soldier," recorded by the Adams Brothers, and produced by Bill Burchett of Ashland, Ky.



COAST CAPERS

By JACK DEVANEY



Jack Devaney

London to shoot various magazine assignments on Tom Jones when he plays Caesar's Palace next month.

■ HOLLYWOOD—Island Records artist Cat Stevens, who has his albums distributed by A & M here, plays the Main Point in Bryn Mawr, Pa., this week . . . Dunhill is talking about calling Emitt Rhodes' third album, "Round with a Hole in the Middle" . . . British photographer Terry O'Neill is flying in from London to shoot various magazine assignments on Tom Jones when he plays Caesar's Palace next month.

Pentagon Records' Redeye just finished their second Dick Clark's "American Bandstand" . . . Paul Anka, now on Barnaby, is finishing up a two-week engagement at the Olympia Theatre, Paris . . . Singer-composer Alex Harvey has been set for his first series of concerts since signing a recording contract with Capitol and starts on Friday (16) at the regional National Entertainment Conference convention in Commerce, Texas . . . Impressionist David Frye continuing to promote his Elektra album "Radio Free Nixon" while appearing with Dionne Warwick in Baltimore this week . . . Dan Hicks is just about through cutting new sides with Blue Thumb . . . Denny Randel has been set to produce Rick Ely's second album for RCA . . . The Guess Who's manager, Don Hunter, has signed the Trials of Jayson Hoover, a Vancouver rock group currently headlining at the Hawaiian Hut in Waikiki. Hunter's company is called Fist and Ear Management Corp.

Steppenwolf's recent Detroit concert at the Olympia Stadium sold \$30,000 in tickets the first four days after announcement of the concert . . . Jo Mama, Atlantic Records group that just completed a 23-city concert tour with James Taylor and Carole King, making their debut at the Troubadour this week . . . Look for Cream to reform for one tour and an LP.

Coming Soon on Prophecy Records

Pollution

Charlie Starr

Nancy Vale

Shotgun, Ltd.

Distributed by Atco Records

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PROPHECY RECORDS

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You're Right!!!

Joe Simon's "Help Me Make It Through The Night" Is The Hit.



The first single "Your Time To Cry" from Joe Simon's album went to the top of the charts. Now, from the same SOUNDS OF SIMON album, Kris Kristofferson's "Help Me Make It Through The Night." The single is breaking nationally with heavy airplay, already more than 250,000 sales!

"Help Me Make It Through The Night" (SPR-113)

from The Sounds Of Simon L.P. (SPR-4701) by Joe Simon.

(We may repackage this album and call it Joe Simon's Greatest Hits.)



Spring Records Cassettes and 8-Track Cartridges are distributed in the U.S.A. by Polydor Incorporated.





THE SINGLES CHART

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

THIS WK. LAST WK.

WKS. ON CHART

1	8	JOY TO THE WORLD THREE DOG NIGHT Dunhill 4272 (ABC)		6
2	2	WHAT'S GOING ON MARVIN GAYE/Tamla 45201 (Motown)		8
3	6	JUST MY IMAGINATION TEMPTATIONS/Gordy 7205 (Motown)		11
4	1	SHE'S A LADY TOM JONES/Parrot 40058 (London)		11
5	5	LOVE STORY ANDY WILLIAMS/Columbia 4-45317		12
6	9	ANOTHER DAY/OH WOMAN, OH WHY? PAUL McCARTNEY/ Apple 1829		8
7	4	DOESN'T ANYBODY WANT TO BE WANTED PARTRIDGE FAMILY/ Bell 963		11
8	7	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/ Mega 4-45303		12
9	3	ME AND BOBBY McGEE JANIS JOPLIN/Columbia 4-45314		12
10	38	NEVER CAN SAY GOODBYE JACKSON 5/Motown 1179		3
11	15	PUT YOUR HAND IN THE HAND OCEAN/Kama Sutra 519 (Buddah)		5
12	14	ONE TOKE OVER THE LINE BREWER & SHIPLEY/ Kama Sutra 516 (Buddah)		9
13	20	I AM . . . I SAID NEIL DIAMOND/Uni 55278		5
14	16	BLUE MONEY VAN MORRISON/Warner Brothers 7462		11
15	11	PROUD MARY IKE & TINA TURNER/Liberty 56126		11
16	17	WILD WORLD CAT STEVENS/A&M 1231		9
17	27	WE CAN WORK IT OUT STEVIE WONDER/Tamla 54202 (Motown)		5
18	22	EIGHTEEN ALICE COOPER/Warner Brothers 7449		9
19	23	STAY AWHILE BELLS/Polydor 15023		6
20	18	WHAT IS LIFE/APPLE SCRUFFS GEORGE HARRISON/Apple 1828		8
21	24	DREAM BABY GLEN CAMPBELL/Capitol 3062		7
22	29	I PLAY AND SING DAWN/Bell 970		5
23	12	LOVE'S LINES, ANGLES AND RHYMES 5TH DIMENSION/Bell 965		9
24	28	NO LOVE AT ALL B. J. THOMAS/Scepter 12307		8
25	33	IF BREAD/Elektra 45720		5
26	32	I LOVE YOU FOR ALL SEASONS FUZZ/Calla 174 (Roulette)		13
27	10	FOR ALL WE KNOW CARPENTERS/A&M 1243		11
28	45	POWER TO THE PEOPLE JOHN LENNON/PLASTIC ONO BAND/ Apple 1830		4
29	34	BABY LET ME KISS YOU KING FLOYD/Chimneyville 437 (Atlantic)		6
30	26	HEAVY MAKES YOU HAPPY STAPLE SINGERS/Stax 0083		10

CHARTMAKER OF THE WEEK

31	—	BATTLE HYMN OF LT. CALLEY C COMPANY FEATURING TERRY NELSON/ Plantation PL 73 (SSS)		1
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32	25	WHERE DID THEY GO, LORD/RAGS TO RICHES ELVIS PRESLEY/ RCA 47-9980		6
33	35	PUSHBIKE SONG MIXTURES/Sire 350 (Polydor)		8
34	42	FRIENDS ELTON JOHN/Uni 55277 (MCA)		5
	36	DON'T CHANGE ON ME RAY CHARLES/ABC 1291		6
36	41	WOODSTOCK MATTHEW SOUTHERN COMFORT/Decca 1306 (MCA)		6
37	13	OYE COMO VA SANTANA/Columbia 4-45330		9
38	47	I DON'T BLAME YOU AT ALL SMOKEY ROBINSON & THE MIRACLES/Tamla 54205 (Motown)		5
39	43	SOMEONE WHO CARES KENNY ROGERS & THE FIRST EDITION/ Reprise 0999		5
40	44	TIMOTHY BUOYS/Scepter 12275		5
41	39	ASK ME NO QUESTIONS B. B. KING/ABC 6368		9
42	19	CRIED LIKE A BABY BOBBY SHERMAN/Metromedia 206		11
43	66	BOOTY BUTT RAY CHARLES ORCHESTRA/ABC 1015		4
44	48	MAN IN BLACK JOHNNY CASH/Columbia 4-45338		6
45	53	CHICK-A-BOOM DADDY DEWDROP/MGM/Sunflower 105		6
46	61	ME AND MY ARROW NILSSON/RCA 74-443		4

47	51	TIME AND LOVE BARBRA STREISAND/Columbia 4-45341		6
48	56	LOVE HER MADLY DOORS/Elektra 45276		3
49	62	ME AND YOU AND A DOG NAMED BOO LOBO/ Big Tree 112 (Ampex)		4
50	52	TONGUE IN CHEEK SUGARLOAF/Liberty 56218 (UA)		7
51	54	I THINK OF YOU PERRY COMO/RCA 74-0444		4
52	57	COULD I FORGET YOU TYRONE DAVIS/Dakar 623 (Atlantic)		5
53	59	I WISH I WERE ANDY KIM/Steed 732 (Paramount)		5
54	60	DO ME RIGHT DETROIT EMERALDS/Westbound 172 (Janus)		8
55	68	TOAST AND MARMALADE FOR TEA TIN TIN/Atco 6794		4
56	58	HOT PANTS SALVAGE/Odax 47816 (Mercury)		8
57	31	AMOS MOSES JERRY REED/RCA 47-9904		18
58	70	SWEET AND INNOCENT DONNY OSMOND/MGM 14227		4
59	63	COOL AID PAUL HUMPHREY AND HIS COOL AID CHEMISTS/ Lizard X21006		4
60	30	TEMPTATION EYES GRASS ROOTS/Dunhill 4263 (ABC)		17
61	64	I WON'T MENTION IT AGAIN RAY PRICE/Columbia 4-45329		4
62	65	WHEN YOU DANCE I CAN REALLY LOVE NEIL YOUNG/ Reprise 0992		6
63	71	THE GOOD BOOK MELANIE/Buddah BDA 224		2
64	67	I DON'T KNOW HOW TO LOVE HIM HELEN REDDY/Capitol 3027		7
65	69	OH SINGER JEANNIE C. RILEY/Plantation 72 (SSS)		3
66	72	GIVE MORE POWER TO THE PEOPLE CHILITES/Brunswick 55450		2
67	82	BRIDGE OVER TROUBLED WATER ARETHA FRANKLIN/ Atlantic 47-2796		2
68	75	RIGHT ON THE TIP OF MY TONGUE BRENDA & THE TABULATIONS/Top & Bottom (Jamie-Guyden)		2
69	78	FREEDOM JIMI HENDRIX/Reprise 1000		2
70	73	13 QUESTIONS SEATRIN/Capitol 3067		3
71	74	TREAT HER LIKE A LADY CORNELIUS BROTHERS & SISTER ROSE/United Artists 50721		6
72	80	WANT ADS HONEY CONE/Hot Wax 7011 (Buddah)		2
73	76	LUCKY MAN EMERSON, LAKE & PALMER/ Cotillion 44106 (Atlantic)		4
74	81	HERE COMES THE SUN RICHIE HAVENS/MGM/Stormy Forest 656		2
75	21	SOUL POWER JAMES BROWN/King 6368		8
76	85	INDIAN RESERVATION RAIDERS/Columbia 4-45332		2
77	79	MELTING POT BOOKER T. & THE MG'S/Stax 0082		5
78	86	BROKEN/ALBERT FLASHER GUESS WHO/RCA 74-0458		2
79	141	YOUR LOVE CHARLES WRIGHT & WATTS 103RD STREET RHYTHM BAND/Warner Brothers 7475		1
80	84	C'MON POCO/Epic 5-10714 (Columbia)		18
81	94	MARRIED TO A MEMORY JUDY LYNN/Amaret 45-131		2
82	90	MR. AND MRS. UNTRUE CANDI STATON/Fame 1478 (Capitol)		2
83	95	GOTTA SEE JANE R. DEAN TAYLOR/Rare Earth 5026 (Motown)		2
84	88	BE NICE TO ME RUNT/Bearsville 32002 (Ampex)		2
85	91	CHIRPY CHIRPY CHEEP CHEEP LALLY SCOTT/ Philips 40695 (Mercury)		3
86	126	SUPERSTAR MURRAY HEAD/Decca 73-2603 (MCA)		27
87	—	BATTLE HYMN OF LT. CALLEY JOHN DEER/Royal American RA34		1
88	89	SKYSCRAPER COMMANDO ELEPHANTS MEMORY/Metromedia 210		3
89	—	I KNEW HIM JOE TEX/Dial 1001 (Mercury)		1
90	92	LAYLA DEREK & THE DOMINOS/Atco 6809		3
91	—	I DON'T KNOW HOW TO LOVE HIM YVONNE ELLIMAN/ Decca 32785		1
92	98	I'M GIRL SCOUTIN' INTRUDERS/Gamble 4009		2
93	127	YOU AND YOUR FOLKS, ME AND MY FOLKS FUNKADELIC/ Westbound 175 (Janus)		1
94	103	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE CARLY SIMON/Elektra 45724		1
95	106	1927 KANSAS CITY MIKE REILLY/Paramount 0053		1
96	—	TAKE ME HOME JOHN DENVER WITH FAT CITY/RCA 74-0445		1
97	99	COME INTO MY LIFE AL MARTINO/Capitol 3056		2
98	102	LONELY FEELIN' WAR/United Artists 50745		1
99	122	L. A. GOODBYE IDES OF MARCH/Warner Brothers 7466		1
100	—	HELP ME MAKE IT THROUGH THE NIGHT JOE SIMON/ Spring SPR113 (Polydor)		1

FLASHMAKER OF THE WEEK



4 WAY STREET
CROSBY, STILLS,
NASH AND YOUNG
Atlantic

TOP FM AIRPLAY THIS WEEK

BACK TO THE ROOTS—JOHN MAYALL—Polydor
BRING ME HOME—MOTHER EARTH—Reprise
4 WAY STREET—CROSBY, STILLS, NASH
AND YOUNG—Atlantic
SONGS OF LOVE AND HATE—
LEONARD COHEN—Columbia
EDGAR WINTER'S WHITE TRASH—Epic

WNEW-FM/NEW YORK

BAD RICE—RON NAGEL—Warner Bros.
BLACK OAK ARKANSAS—Atco
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—
Atlantic
FLY ON STRANGE WINGS—MARIAN SEGAL
WITH SILVER JADE—DJM
DOUG KERSHAW—Warner Bros.
MARY KATHERINE LUNSFORD—Polydor
PACHECO AND ALEXANDER—Columbia
SONGS OF LOVE AND HATE—LEONARD COHEN—
Columbia
STONEGROUND—Warner Bros.
EDGAR WINTER'S WHITE TRASH—Epic

WLIR-FM/LONG ISLAND

BRIAN AUGER'S OBLIVION EXPRESS—RCA
ENDLESS BOOGIE—JOHN LEE HOOKER—ABC
FOOLS (Soundtrack)—KENNY ROGERS AND THE
FIRST EDITION—Reprise
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—
Atlantic
FRIENDS (Soundtrack)—ELTON JOHN—Paramount
MELTING POT—BOOKER T AND THE MGs—Stax
ROCK ON—HUMBLE PIE—A&M
TAPESTRY—CAROLE KING—Ode 70
WITH FRIENDS AND NEIGHBORS—ALEX TAYLOR—
Capricorn
WOODSTOCK TWO—VARIOUS ARTISTS—Cotillion

WHCH-FM/HARTFORD, CONN.

BACK TO THE ROOTS—JOHN MAYALL—Polydor
CHASE—Epic
EMERSON'S OLD TIMELY CUSTARD SUCKIN' BAND—ESP
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—
Atlantic
HALF WOMAN HALF CHILD—RISA POTTERS—
National General
PEPPER'S POW WOW—JIM PEPPER—Embryo
SAM, HARD AND HEAVY—SAM SAMUDIO—Atlantic
SONGS OF LOVE AND HATE—LEONARD COHEN—
Columbia
STONEGROUND—Warner Bros.
EDGAR WINTER'S WHITE TRASH—Epic

WHVY-FM/SPRINGFIELD, MASS.

A MESSAGE TO THE PEOPLE—BUDDY MILES—Mercury
BACK TO THE ROOTS—JOHN MAYALL—Polydor
DESPITE IT ALL—BRINSLEY SCHWARZ—Capitol
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—
Atlantic
MANDRILL—Polydor
PEPPER'S POW WOW—JIM PEPPER—Embryo
SECOND CONTRIBUTION—SHAWN PHILLIPS—A&M
THE YES ALBUM—YES—Atlantic
TOE FAT TWO—TOE FAT—Rare Earth
WILDLIFE—MOTT THE HOOPLE—Atlantic

WMMR-FM/PHILADELPHIA

BEST OF THE GUESS WHO—RCA
BRING ME HOME—MOTHER EARTH—Reprise
BRITISH ARCHIVE SERIES VOL. III—RCA
EMPTY SKY (Import)—ELTON JOHN—DJM
FLY ON STRANGE WINGS—MARIAN SEGAL
WITH SILVER JADE—DJM
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—
Atlantic
OHIO KNOX—Reprise
REAL LIVE—JOHN SEBASTIAN—Reprise
SONGS OF LOVE AND HATE—LEONARD COHEN—
Columbia
STONEGROUND—Warner Bros.

WMC-FM/MEMPHIS

BACK TO THE ROOTS—JOHN MAYALL—Polydor
BALLAD OF MAD DOGS AND ENGLISHMEN (Single)—
LEON RUSSELL—A&M
BRING ME HOME—MOTHER EARTH—Warner Bros.
ELECTRIC TOMMY—Viva
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—
Atlantic
FRASER AND DEBOLT—Columbia
HUDSON AND LANDRY—Dore
LAY IT DOWN (Single)—LONNIE MACK—Elektra
MACHINE (Single)—NING—London
MOVIN' TOWARD HAPPINESS—MASON PROFITT—
Happy Tiger

WKDA-FM/NASHVILLE

BACK TO THE ROOTS—JOHN MAYALL—Polydor
BONES TO BONES (Single)—PAST, PRESENT AND
FUTURE—Mecca
CARLY SIMON—Elektra
CLASSIFIED 1A (Single)—SHER—Kapp
FUNKY MUSIC SHO NUFF TURNS ME ON (Single)—
EDWIN STARR—Gordy
JACK JOHNSON—MILES DAVIS—Columbia
LOVE IT TO DEATH—ALICE COOPER—Straight
MOMENTS—BOZ SCAGGS—Columbia
"THIRDS"—THE JAMES GANG—ABC
WHEN MY LOVE HAND COMES TUMBLIN' DOWN—
JIMMY & DAVID RUFFIN—Motown

WPLO-FM/ATLANTA

CELEBRATION—VARIOUS ARTISTS—Ode 70
CRAZY HORSE—Reprise
MARY—MARY TRAVERS—Warner Bros.
MOMENTS—BOZ SCAGGS—Columbia
MYTHICAL KINGS AND IGUANAS—DORY PREVIN—
Mediarts
POEMS, PRAYERS AND PROMISES—JOHN DENVER—RCA
ROAD TO RUIN—JOHN AND BEVERLY MARTYN—
Warner Bros.
SECOND CONTRIBUTION—SHAWN PHILLIPS—A&M
TAPESTRY—CAROLE KING—Ode 70
WELCOME TO GOOSE CREEK—
GOOSE CREEK SYMPHONY—Capitol

WEDR-FM/MIAMI

BACK TO THE ROOTS—JOHN MAYALL—Polydor
BEST OF THE GUESS WHO—RCA
ENCORE—JOSE FELICIANO—RCA
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—
Atlantic
FRIENDS OF MINE—BOB MORRISON—Capitol
HOG HEAVEN—Roulette
JAKE HOLMES—Kapp
PEPPER'S POW WOW—JIM PEPPER—Embryo
SHO IS FUNKY DOWN HERE—JAMES BROWN—King
WILDLIFE—MOTT THE HOOPLE—Atlantic

WMMS-FM/CLEVELAND

CHASE—Epic
FLYBACK (Import)—THE MOVE—Fly
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—
Atlantic
NEW BLUES—DAVID POMERANZ—Decca
PLUM NELLY—Capitol
SONGS OF LOVE AND HATE—LEONARD COHEN—
Columbia
SPLIT (Import)—THE GROUND HOGS—Liberty
THE YES ALBUM—YES—Atlantic
TOWN AND COUNTRY (Import)—HUMBLE PIE—
Immediate
EDGAR WINTER'S WHITE TRASH—Epic

WEBN-FM/CINCINNATI

BACK TO THE ROOTS—JOHN MAYALL—Polydor
CHASE—Epic
DANIEL—MOORE—Dunhill
MOVIN' TOWARD HAPPINESS—MASON PROFITT—
Happy Tiger
MYTHICAL KINGS AND IGUANAS—DORY PREVIN—
Mediarts
NEW BLUES—DAVID POMERANZ—Decca
SONGS OF LOVE AND HATE—LEONARD COHEN—
Columbia
TAPESTRY—CAROLE KING—Ode 70
"THIRDS"—THE JAMES GANG—ABC
EDGAR WINTER'S WHITE TRASH—Epic

WRIF-FM/DETROIT

AQUALUNG (Import)—JETHRO TULL—Chrysalis
JACK JOHNSON—MILES DAVIS—Columbia
MIDNIGHT CONCERT—LENNY BRUCE—UA
STRANGE LOCOMOTION—SIREN—Elektra
SWEET SWEET BACKS—MELVIN VAN PEOPLES—Stax
TITUS GROAN (Import)—Dawn
WARHORSE (Import)—Verdigo
WILDLIFE—MOTT THE HOOPLE—Atlantic
EDGAR WINTER'S WHITE TRASH—Epic
WISHBONE ASH—Capitol

WGLD-FM/CHICAGO

BACK TO THE ROOTS—JOHN MAYALL—Polydor
BLACK ON BLACK—SONNY PHILLIPS—Prestige
BLUE MEMPHIS—MEMPHIS SLIM—Warner Bros.
BRING ME HOME—MOTHER EARTH—Reprise
CITY OF GOLD—PEARLS BEFORE SWINE—Reprise
EXPRESSIONS—TURLEY RICHARDS—Warner Bros.
FLY ON STRANGE WINGS—MARIAN SEGAL
WITH SILVER JADE—DJM
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—
Atlantic
POEMS, PRAYERS AND PROMISES—JOHN DENVER—RCA
REAL LIVE—JOHN SEBASTIAN—Reprise

KSHE-FM/ST. LOUIS

AQUALUNG (Import)—JETHRO TULL—Chrysalis
BACK TO THE ROOTS—JOHN MAYALL—Polydor
CELEBRATION—VARIOUS ARTISTS—Ode 70
GOOD TASTE IS TIMELESS—HOLY MODAL ROUNDERS—
Metromedia
MOVIN' TOWARD HAPPINESS—MASON PROFITT—
Happy Tiger
ROCK ON—HUMBLE PIE—A&M
TAPESTRY—CAROLE KING—Ode 70
THE YES ALBUM—YES—Atlantic
"THIRDS"—THE JAMES GANG—ABC
WILDLIFE—MOTT THE HOOPLE—Atlantic

KLOS-FM/LOS ANGELES

CLIMAX CHICAGO BLUES BAND (Import)
DESPITE IT ALL—BRINSLEY SCHWARZ—Capitol
J. GILES BAND—Atlantic
HEAD, HANDS AND FEET—Capitol
LITTLE FEET—Reprise
LOOKING ON (Import)—THE MOVE—Fly
MARK—ALMOND—Blue Thumb
JERRY RIOPELLE—Capitol
ROCK ON—HUMBLE PIE—A&M
TOWN AND COUNTRY (Import)—HUMBLE PIE—
Immediate

KSFX-FM/SAN FRANCISCO

A MESSAGE TO THE PEOPLE—BUDDY MILES—Mercury
BACK TO THE ROOTS—JOHN MAYALL—Polydor
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—
Atlantic
BRING ME HOME—MOTHER EARTH—Reprise
DONNIE HATHAWAY—Atlantic
HOLD ON ITS COMING—COUNTRY JOE McDONALD—
Vanguard
PEPPER'S POW WOW—JIM PEPPER—Embryo
STONEGROUND—Warner Bros.
WOODSTOCK TWO—VARIOUS ARTISTS—Cotillion
YOU'RE SO BEAUTIFUL—WATTS 103rd STREET BAND—
Warner Bros.

'Diana!', a True Special, Due April 18 Via ABC



DIANA AS W. C.—Diana Ross is seen above doing her impression of W. C. Fields from her April 18 TV special, "Diana!", to be aired over the ABC-TV network.

■ HOLLYWOOD — "Diana," which stars Diana Ross in her first solo TV special, has won critical acclaim even before it airs on the ABC-TV Network Sunday, April 18, 10-11 P.M. (EST & PST).

Because of the interest that "Diana!" has generated, Motown's sales department, by demand, released the soundtrack album three weeks before the special's airing. Much of

the soundtrack album's appeal is due to the dynamic presence of Miss Ross and her guests, including the Jackson 5, Motown's young supergroup discovered by Miss Ross; show biz veteran Danny Thomas and special guest star Bill Cosby.

The album includes Miss Ross' recent pop classic, "Ain't No Mountain High Enough," and three tunes by the Jackson 5. "Mama's Pearl," "I'll Be There" and "The Love You Save," which have sold more than two million each, earning the young Motown group platinum records.

Miss Ross's songs also include "Reach Out and Touch Somebody's Hand," "My Man," "Don't Rain On My Parade," "Remember Me," "Close To You" and "I Love You."

"Diana!" opens with Miss Ross reciting a monologue while strolling near the ocean. Later in the show, she renders "Remember Me," replete with roving mirrors and bouncing reflections. Then comes a series of pantomimes mimicking Charlie Chaplin, Harpo Marx and W. C. Fields. Miss Ross' talent as a comedy actress is showcased here.

The special, a presentation of Motown Productions, Inc., the TV-theatrical arm of the recording and entertainment complex, represents the first of several ventures into various entertainment industry projects, for which the company has allocated a 1971 budget of \$15 million.

Berry Gordy is Executive Producer of "Diana!" with Bernard Rothman and Jerry McPhie serving as producers. Kip Walton directed.

Family-Paramount Gets 'Hard Ride'

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

The album, which contains a

dozen tracks by several artists including Bill Medley, will be released by the newly-created Family-Paramount label on April 15. The date coincides with that of the motion picture which is being released the same day. Family-Paramount and AIP have also concluded joint merchandising and advertising plans for the promotion of both the film and soundtrack.

Cathy Lynn Scores Films

■ NEW YORK — Cathy Lynn, who wrote hit songs for Connie Francis and the Crests ("The Angels Listened In," "Step By Step") during the glory days of rock and roll, currently has projects going on several fronts.

Cathy has signed to score three movies in Europe for Family of Films, the first of which will be "The Flesh and The Flower," a contemporary love story. She has completed the score for the film, "Toys Are Not for Children," for which a distribution deal will be set this month. Its theme, "Lonely Am I," will be released as a single by artist Terry Burrell.

She has written and produced an album for rock group Wild Rice for which label negotiations are underway. In addition, Cathy is working on a series of children's educational video cassettes. And she has been contracted to write a Broadway musical. Expect big things from the multi-talented Cathy Lynn in the near future.

Cooper at Carnegie

■ Alice Cooper, Warner Bros. group, has been set for its first New York concert at Carnegie Hall May 3.

Shep Gordon, group's manager, arranged date with Ron Delsiner and Concerts East, New York promoters.

Klein, AA's Wolf 'Come Together'



Allen Klein, President of ABKCO Industries (left), and Emanuel L. Wolf, President of Allied Artists Pictures Corp., conclude an agreement for AA to distribute the ABKCO-William Cash motion picture, "Come Together." Filmed in color on location in Italy, it stars Tony Anthony, Luciana Paluzzi and Rosemary Dexter. Film was directed by Saul Swimmer and produced by Swimmer and Anthony.

'Powderkeg' Score Tartaglia 'First'

■ HOLLYWOOD — "Powderkeg," created by writer-producer-director Douglas Heyes, is John Andrew Tartaglia's first movie scoring assignment.

The film, starring Rod Taylor, is a two-hour feature for television airing Friday, April 16, over CBS-TV, and is the spinoff for a network series in addition to being sold to all foreign markets as a feature.



John Andrew Tartaglia

Known to the record industry for his pair of instrumental albums for Capitol Records ("The Tartaglian Theorem," "Good Morning, Starshine"), Los Angeles-born John Andrew Tartaglia has proven himself a talent to be reckoned with as composer-conductor-arranger as well as record producer.

To "Powderkeg" Tartaglia brought not only his fresh, innovative musical mind, but also a new method of operation.

Hand-picked Musicians

"I hand-picked the musicians and specifically built a 50-piece orchestra, twice the normal number," he told Record World. "My score, a synthesis of symphonic, pop and rock elements, calls for a specific sound, and I put together my musicians accordingly."

"For example, my rhythm section included people who have played on the last six best records of the year. I even used my own special sound engineer, the man who does all my things."

Tartaglia's modern approach to film scoring utilized many "firsts" in West Coast scoring sessions. All music was recorded at once without overdubbing.


Rivers Plans Film

■ Singer-composer-executive Johnny Rivers announces plans to produce a motion picture entitled "The Awakening."

The film, to be made through his New Age Productions, "will hopefully involve most of the contemporary figures who are respected by young people today," Rivers stated. Rivers said he has already elicited interest from such varied figures as John Lennon, Muhammed Ali, U-Thant, Donovan, Buckminster Fuller, George Harrison and Ralph Nader, and hopes to have all of these and others appear in the film.

THIS WK. LAST WK.

WKS. ON CHART

1	1	LOVE STORY ORIGINAL SOUNDTRACK Paramount PAS 6002		14
2	2	PEARL JANIS JOPLIN/Columbia KC 30322		12
3	4	JESUS CHRIST SUPERSTAR/Decca DXSA 7206		23
4	3	CRY OF LOVE JIMI HENDRIX/Reprise MS 1887		7
5	6	GOLDEN BISQUITS THREE DOG NIGHT/Dunhill DS 50098 (ABC)		8
6	5	LOVE STORY ANDY WILLIAMS/Columbia KC 30497		8
7	7	TUMBLEWEED CONNECTION ELTON JOHN/Uni 73096 (MCA)		13
8	8	ABRAXAS SANTANA/Columbia KC 30130		29
9	10	IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY/ Atlantic SD 7203		5
10	11	TEA FOR THE TILLERMAN CAT STEVENS/A&M SP 4280		14
11	9	STONEY END BARBRA STREISAND/Columbia KC 30378		8
12	15	LOVE'S LINES, ANGLES AND RHYMES 5TH DIMENSION/Bell 6060		6
13	12	CHICAGO III/Columbia C2 30110		12
14	13	PARANOID BLACK SABBATH/Warner Brothers WS 1887		9
15	33	UP TO DATE PARTRIDGE FAMILY/Bell 6059		3
16	17	THE POINT NILSSON/RCA Victor LSPX 1003		7
17	14	IF YOU COULD READ MY MIND GORDON LIGHTFOOT/ Reprise 6392		14
18	18	EMERSON, LAKE & PALMER/Cotillion SD 9040 (Atlantic)		10
19	16	ALL THINGS MUST PASS GEORGE HARRISON/Apple 639		19
20	20	CLOSE TO YOU CARPENTERS/A&M SP 4271		31
21	21	STEPPENWOLF GOLD/Dunhill DSX 50090 (ABC)		7
22	22	B. B. KING LIVE IN COOK COUNTY JAIL/ABC ABCS 723		9
23	32	THIS IS A RECORDING LILY TOMLIN/Polydor 24-4055		4
24	24	THEME FROM LOVE STORY HENRY MANCINI, RCA LSP 4466		12
25	25	THE PARTRIDGE FAMILY ALBUM/Bell B 6050		31
26	31	LONG PLAYER FACES/Warner Brothers WS 1892		6
27	19	IT'S IMPOSSIBLE PERRY COMO/RCA LSP 4473		13
28	28	SWEET BABY JAMES JAMES TAYLOR/Warner Brothers 1484		58
29	29	SEATRAIN/Capitol SMAS 659		10
30	59	WOODSTOCK TWO WOODSTOCK ARTISTS/ Cotillion SD 2-4000 (Atlantic)		2
31	23	ELTON JOHN/Uni 73090 (MCA)		35
32	46	FRIENDS ELTON JOHN/Paramount PAS 6004		4
33	26	WORKIN' TOGETHER IKE & TINA TURNER/Liberty LST 7650		21
34	34	ROSE GARDEN LYNN ANDERSON/Columbia C 40311		13
35	36	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/ Mega M 31-1000		6
36	48	LOVE IT TO DEATH ALICE COOPER/Warner Brothers WS 1883		3
37	27	SWEETHEART ENGELBERT HUMPERDINCK/ Parrot XPAS 71043 (London)		8
38	30	ELVIS COUNTRY ELVIS PRESLEY/RCA LSP 4460		12
39	35	PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy 8410		17
40	55	BLOODROCK 3/Capitol ST 765		2
41	43	KENNY ROGERS & THE FIRST EDITION HITS/Reprise RS 4637		8
42	44	DAVE MASON & CASS ELLIOT/Blue Thumb BTS 8825 (Capitol)		5
43	47	TARKIO BREWER & SHIPLEY/Kama Sutra KSBS 2024		6
44	52	GLEN CAMPBELL'S GREATEST HITS/Capitol SW 752		3
45	42	BLOODROCK 2/SKAO 491		23
46	37	GREATEST HITS SLY & FAMILY STONE/Epic KE 30325		28
47	38	DELIVERIN' POCO/Epic KE 30209		10
48	40	CURTIS CURTIS MAYFIELD/Curtom CRS 8005 (Buddah)		32
49	41	NANTUCKET SLEIGHRIDE MOUNTAIN Windfall 5500 (Bell)		12
50	45	GRAND FUNK LIVE GRAND FUNK RAILROAD/Capitol SWBB 633		21

51	62	MANNA BREAD/Elektra EKS 74086	3
52	49	MELTING POT BOOKER T. & THE MG'S/Stax STS 2035	6
53	50	LOVE STORY TONY BENNETT/Columbia C 30558	5
54	39	ONE BAD APPLE OSMONDS/MGM 4724	11
55	58	THE GOOD BOOK MELANIE/Buddah BDS 9500	7
56	51	2 YEARS ON BEE GEES/Atco SD 33-353	13
57	77	YOU'LL NEVER WALK ALONE ELVIS PRESLEY/ RCA Camden/CAS 2472	2
58	61	LOVE STORY JOHNNY MATHIS/Columbia C 30299	5
59	53	WORST OF JEFFERSON AIRPLANE/RCA LSP 4459	20
60	66	LIVE JOHNNY WINTER AND/Columbia C 30299	3
61	54	UNCLE CHARLIE AND HIS DOG TEDDY NITTY GRITTY DIRT BAND/ Liberty LST 6437	19
62	64	HOOKER 'N HEAT JOHN LEE HOOKER, CANNED HEAT/ Liberty LST 35002	7
63	56	WHALES AND NIGHTINGALES JUDY COLLINS/Elektra EKS 75010	21
64	57	JOHN LENNON/PLASTIC ONO BAND/Apple SW 3372	17
65	60	NATURALLY THREE DOG NIGHT/Dunhill DSX 50088 (ABC)	19
66	63	SUPER BAD JAMES BROWN/King KS 11277	10
67	80	TAPESTRY CAROLE KING/Ode 70 SP 77009 (A&M)	3

CHARTMAKER OF THE WEEK

68 — **BACK TO THE ROOTS**
JOHN MAYALL
Polydor 25-3002



69	65	CHICAGO/Columbia KGP 24	62
70	67	PORTRAIT 5TH DIMENSION/Bell 6045	18
71	74	NO, NO NANETTE ORIGINAL CAST/Columbia S 30563	3
72	73	WAR/United Artists UAS 5508	4
73	88	BEST OF GUESS WHO/RCA LSPX 1004	2
74	76	MARGIE JOSEPH MAKES A NEW IMPRESSION/Volt Vos 6012	4
75	75	JOY OF COOKING/Capitol ST 661	5
76	68	STEPHEN STILLS/Atlantic SD 7202	21
77	69	FROM ME TO YOU CHARLEY PRIDE/RCA Victor LSP 4468	9
78	71	SPACESHIP EARTH SUGARLOAF/Liberty LST 11010	10
79	78	TO BE CONTINUED ISAAC HAYES/Enterprise ENS 1010 (Stax)	20
80	79	BLACK SABBATH/Warner Brothers WS 1887	26
81	70	EMITT RHODES/Dunhill DS 50089 (ABC)	19
82	—	JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT JOSEPH CONSORTIUM/Scepter SCE 12308	1
83	90	SISTER KATE KATE TAYLOR/Cotillion SD 9045 (Atlantic)	2
84	72	WHAT ABOUT ME QUICKSILVER MESSENGER SERVICE/ Capitol SMAS 630	12
85	85	GREASE BAND/Shelter SHE 8904 (Capitol)	3
86	99	MANDRILL/Polydor 24-4050	2
87	93	ONE WAY OR ANOTHER CACTUS/Atco SD 33-356	2
88	81	FOR THE GOOD TIMES RAY PRICE/Columbia C 30106	24
89	92	LAYLA DEREK & THE DOMINOS/Atco SD 2-704	22
90	82	GLASS HARP/Decca DL 72561	4
91	101	MARY MARY TRAVERS/Warner Brothers WS 1907	1
92	91	TOMMY THE WHO/Decca DL SXSX	78
93	97	BLACK ROCK BAR KAYS/Volt VOS 6011	3
94	83	CANDIDA DAWN/Bell 6052	16
95	95	WOODSTOCK SOUNDTRACK/Cotillion SD 3-500 (Atlantic)	47
96	84	THIRD ALBUM JACKSON 5/Motown MS 718	29
97	86	TAP ROOT MANUSCRIPT NEIL DIAMOND/Uni 73092 (MCA)	22
98	102	ENDLESS BOOGIE JOHN LEE HOOKER/ABC ABCS 720	1
99	89	BUTTERFIELD BLUES BAND LIVE/Elektra 7S 2001	10
100	100	COSMO'S FACTORY CREEDENCE CLEARWATER REVIVAL/ Fantasy 84200	38

The Second Smash Single
“*SNOW FROLIC*”

(For Me Alone)

from The #1 Album

**LOVE
STORY**



By popular demand from the “Original Soundtrack Album of Love Story...” Francis Lai’s “Snow Frolic”—

Another memorable tune from the score of “Love Story”.

PAA 0086



**Paramount
keeps on truckin’**



Bell in California: Success Feeds on Success



Above, from left: Bell's Harvey Cooper, Coast Promo Manager; John Rosica, Coast Operations Director; and John Florez, Coast Special Projects Director.

■ LOS ANGELES—The growth of Bell Records' California office into one of the most viable operations on the West Coast represents the fruition of years of faith and hard work on the part of Bell's President Larry Uttal.

In Bell's West Coast Director John Rosica, Uttal has found the ideal executive to fit the Los Angeles office into both the growth of the label to major status and the burgeoning local scene.

One of the first to recognize the unique "personality" and rapidly building importance of California, Uttal has been a constant visitor to the West Coast for many years. He maintained close rapport and built lasting friendships with producers and artists in California and was one of the few New York based record executives who was always "a part of what was happening" on the West Coast. Bell was one of the first New York-based independents to open an office in California and to treat it not as an outpost but as an integral part of the company and its growth pattern.

Even now, Uttal spends a great deal of time in California involving himself with the total operation and working closely with Rosica. "Frankly," he will tell you, "I find California and its creative thrust tremendously stimulating and enjoyable."

Excitement Characterized

A great deal of the excitement that has characterized Bell Records in the last few years stems from California. Among the labels based in Los Angeles and distributed by Bell Records are Amos, Carousel,

Rain, and TA along with the product of producers Bob Mercy, Michael Post, Richard Dely, Bill Justis and Ron Townsen (of the Fifth Dimension).

Bones Howe produces the Fifth Dimension in Los Angeles and Wes Farrell jets in to produce the Partridge Family.

Bell further strengthened its creative thrust in California by signing John Florez to an exclusive contract for special production projects on the West Coast.

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

Coast Major Source

"Until a few years ago, New York was always the first place an artist or producer would go to make their rounds of the record companies," Uttal said, "but you can't wait for hits to come walking in the door anymore. The West Coast is a major source of talent. We maintain close contact with producers and executives whose product we distribute. We meet frequently with West Coast-based people from Columbia Pictures and Screen Gems Television."

"We now have a distinct West Coast personality," says Rosica, "and, as a result, Bell Records in California is now a major product center within the Bell Company structure."

'Everyone Feels the Tremendous Enthusiasm'

According to Rosica, "Everyone at Bell in California feels the tremendous enthusiasm you get from being a part of a winning and ever-growing organization. When you're a part of a company that is literally leaping ahead with great product you can feel yourself growing. You become conscious of that image and constantly strive to exceed yourself by giving the best you've got and reaching for new heights."

There is an old adage that success feeds on success. Nowhere is that more aptly demonstrated than at Bell Records and its California office.

L. A. Lifestyle

(Continued from page 20)

ally get in New York. Perhaps it's because of the lifestyle where people take advantage of the time afforded them. Mind you, not everybody in L.A. operates his business from their home but still the informality even in offices permits one to have a few extra hours to mull things over.

With time, Nix Nox will inevitably continue to grow and possibly become its own record label. Now that will be interesting, an actual label operated from the home. It could only be done in L.A.

New Nose

Speaking of new labels there is one whose very philosophy is based on various lifestyles. The company started by Paul Massaad is called Nose Records. It all began when Massaad, a political science major at USC, became noseey about how different musical groups serve as political catalysts to the variable lifestyles found in L.A. and other major cities. In addition to running Nose Records who are currently breaking with a hit, "Sing Your Song" by Edge, Massaad is writing a book with Dr. Robert F. Goodman based on this premise that rock acts do indeed influence political thinking.

With Massaad so aware of this principle, there's no telling what kind of powerhouse Nose Records will develop into. Its artist roster already boasts 20 names, all carefully selected to appeal to a multitude of lifestyles and tastes. Whether his own acts will be able to influence political thought—Massaad points to the Beatles—is yet to be seen.

Policy in Los Angeles is a highly individual thing. Whenever the decision comes from, whether it be the guest house, the swimming pool, the waterbed or the college campus, it is one made after relaxation, not pressure.

Mystic Studios Expand

■ Mystic Recording Studios of Hollywood has enlarged its studios and improved facilities. Doug Moody, President, announces.

He has added a Spectra Sonics Board and a quadraphonic system.

The Led Zeppelin recorded both their hit Atlantic album and single "Whole Lotta Lovin'" at Mystic Studios and David Lord Sutch recorded his hit Cotillion album there, too.

Ranwood Racks Ups Sales For 3rd Year

■ LOS ANGELES — Ranwood Records again recorded a profitable year in 1970, the third in a row since the company was founded in 1968 by Randolph C. Wood, Larry Welk, Jr., and Chris Hamilton.

The company has established a name in the adult music market with such stars as Lawrence Welk and cast members from the Welk TV show who have become consistent sellers; the Exotic Guitars, best-selling concept record act; Charles Randolph Greane and his "Sounde"; and Ray Anthony, "King of Juke Box Singles."

However, Ranwood also looks toward the future and the youth market. Recently, Snuff Garrett and Jeff Barry released efforts via Ranwood. Currently climbing is a record produced by the Wilder Brothers and Randy Wood entitled "Love Means (You'll Never Have To Say You're Sorry)" by a new group, Sounds of Sunshine. In writing and publishing, the company has contracted new young songwriter/artist Larry Rintye.

A veteran sales staff, headed by Morry Goldman in Chicago, Sy Spiegelman in New York and Larry Welk and Chris Hamilton in Los Angeles, keeps sales humming for Ranwood.

Sundi Moves To Los Angeles, Hub of Industry

■ Gil Cabot has moved his Sundi Records operation to Los Angeles because, as he put it, "The hub of the industry is certainly on the Coast."

United Artists will distribute the label which is beginning to break with two records, "Missing You" by George Wallace, Jr., and "Things That Make a Woman a Woman" by Jimmy Velvet.

Walker Joins Company

Record veteran Ed Walker joins the company in an executive capacity.

The new offices are located at 6640 W. Sunset and the phone is (213) 466-5181.

Beri Reps Lee on Coast

■ Vic Beri, President of Vic Beri Enterprises, has entered into a deal with Buddy Lee, President of Buddy Lee Productions, to represent all of Buddy Lee's attractions on the West Coast.

Witherspoon And the 'West Coast Blues'

■ LOS ANGELES—The recent resurgence of the blues has caused a lot of labeling. ABC/Dunhill recording artist Jimmy Witherspoon talked about the blues and where he fits in a recent visit to *Record World*.

"It really doesn't make much sense. All these critics sit out there and they talk about Texas blues and Mississippi blues and Kansas City blues and Chicago blues. I've even heard somebody say something about West Coast blues.

"This is just plain ridiculous. Like me—when I started singing I was really influenced by Joe Turner. Now, Joe's from Kansas City, and me, I'm from Arkansas and Los Angeles. But, bang, right away, I'm a Kansas City blues singer."

"If you want to get right down to it," Witherspoon said with a grin, "the first time I ever sang the blues was when I was in the Merchant Marine, in Calcutta, India. I got up and did 'Around the Clock' in the Grand Hotel with Teddy Weatherford behind me. So, maybe I'm the only member of the Calcutta blues school."

"Right now, I'm living in Los Angeles. So are a lot of other bluesmen. Albert (Collins) and T-Bone (Walker) live out here. So does Joe Turner. If anybody else moves out here, pretty soon some fool's going to start writing about the West Coast blues style. I don't know how they could put me and, say T-Bone in the same school. But just watch, somebody'll try."

Spoon has spent a lot of time with labels. He began singing gospel in the First Baptist Church choir in his hometown of Gurdon, Ark., when he was five.

Joined Merchant Marine

He came out to the Coast and drifted around for awhile before joining the Merchant Marine. All this time, the blues was in the background. "But," Spoon said, "When I first heard Joe Turner, I didn't like the blues. I was trying to sing like the Ink Spots. I was trying to lose my identity because I didn't want to be a Negro."

After he got out of the Marine, Spoon sang in a little club in Vallejo, Calif., until he was offered a job singing with Jay McShann.

In 1952, Witherspoon had his first hit, a unique reading of Bessie Smith's "Ain't Nobody's

Business." The million-selling 78 was followed by other hits—"Big Fine Girl," "The Wind is Blowing," and other songs. But Spoon was in trouble:

"I damn near became a wino, carrying on and all. I didn't know what was happening—had to have a bottle before I could get onstage. Again, it was a case of me not wanting to be black.

"It really was a rough time. That was when records by black artists were called 'race records,' and the blues was something dirty—something that was sung by a bunch of worthless, drunken bums.

"I didn't identify myself with the blues, really, until I went to Switzerland in '61. And there was a whole bunch of other countries there. And I could see that these people didn't have any hangups about the blues... they were digging them because they were just plain good music."

Has Hit Album

Spoon spent some more years going up and down, before he landed on his current label, ABC/Dunhill. He is produced by Ed Michel and Bill Szymczyk, and currently has a hit album, "Handbags and Glad-rags."

"Things are changing. You don't have to apologize for being a blues singer, or for wanting to sing the blues. People are starting to realize it isn't dirty music, something they should be ashamed of.

"Now, I can admit being a blues singer. And there's more of a purpose. I felt that it's more of an art now. The blues is Americana, and something I can sing with more dignity.

"That's really all I want to do—have things go right, and just keep on singing the blues."

Kilmartin Joins Fantasy Promo

■ BERKELEY, CALIF.—Mike Kilmartin has joined the promotion staff of Fantasy Records, announced Max Cooperstein, Director of Promotion.

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



There are probably about 18 inches between you and this magazine right now (unless you're short sighted) but whatever the distance, it's still easy to

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Chapman Dist.—
L.A., Calif.
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London In 5-LP Push

■ London Records has opened a new fiscal year, following a record-shattering 1970-71 sales level, with six new albums, according to Herb Goldfarb, VP, Sales and Marketing.

The release kicks off with the soundtrack LP to the new film "Flight of the Doves," which premiered in New York and Los Angeles last week. The picture stars Ron Moody and Jack Wild. The release also brings a new LP of John Mayall material never before released. The tracks, cut in Europe live some time ago, mark the return of Mayall and the Bluesbreakers, on the London label, which first brought the British blues star to this country. Also in the release is the second album on Deram by the jazz-rock group Egg, "The Polite Force."

Beyond this, the Hi label, also distributed through London channels, is represented with another set by the Bill Black Combo, "More Bill Black Magic."

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

While issued slightly earlier, the latest album by British pianist, Ronnie Aldrich, "Love Story and Other Themes," on phase 4, is also to be the subject of a continuing major promo drive, along with the other five newly-released sets. The firm, in fact, has scheduled, in connection with the deluxe, specially-priced two-LP package, a series of cocktail receptions in major markets across the country, during which Aldrich will appear in person.

Stanyan: Rod McKuen's Personal Commitment

■ LOS ANGELES — Stanyan Records is Rod McKuen's personal commitment to the American record industry. The company is the poet-composer's attempt to preserve diversity in music by recording artists and material which might not find exposure on larger labels.

The history of Stanyan Records is based on such a philosophy. Several years ago, McKuen found that despite his proven sales dependability, major labels would not release certain McKuen material considered to be less commercial than his better-known songs and poems. Convinced that there was an audience for this material, McKuen offered by mail several albums of new, unreleased works. By doing so, he duplicated in the recording field the success he had achieved in selling his first poetry book through his own mail order operation.

These first Stanyan albums with McKuen as the only artist were available on a limited basis only by mail and in a few selected retail outlets. Despite competition from other McKuen albums on major labels, the Stanyan releases found their own following, sold briskly and introduced selections which were later to become standards in the McKuen catalogue—a prime example being the McKuen-Brel hit, "Seasons in the Sun."

Outgrew Origin

As the career of Rod McKuen skyrocketed, Stanyan Records grew correspondingly. A year ago McKuen was ready to produce albums featuring other performers. With rock dominating the charts, Stanyan sought to prove that alternate types of music will always find pub-

lic acceptance. The company had outgrown its origin as a mail order concern as well, and began to add independent distributors on a national basis.

Rod McKuen continues to perform for the label (his latest—the double-album set, "Live in London," recorded at the London Palladium), but the Stanyan family of artists has expanded.

New releases include: Rock Hudson, "Rock Gently," his first album as a vocalist; Sylvia Syms, "Love Lady"; the Stanyan Strings, playing music from McKuen's best-selling books of poetry, "Listen to the Warm" and "Lonesome Cities"; The Orchestra of Two Worlds, playing medleys of McKuen's best-known songs; Ondine, "Oceans of Beautiful Electric Music," with the electronic instrument featured in the film scores of "Ryan's Daughter," "The Prime of Miss Jean Brodie" and "Scandalous John"; Alexander's Greyhound Brass, "Hold Back the World," which garnered for Stanyan this year its first Grammy nomination; and Ivan Ulz, "Ivan the Ice Cream Man," a new performer-composer discovered by McKuen last year.

Stanyan is distributing in the United States British original cast show albums leased from EMI. Launching this series are "The Boyfriend" and the 1925 pre-Broadway recording of "No, No, Nanette."

The Academy Award-nominated score from "A Boy Named Charlie Brown" as composed, conducted and performed by Rod McKuen was released by Stanyan last fall and was followed by McKuen's first three classical compositions: "Concerto No. 1 for Four Harpsichords" (London Arte Orchestra), "Concerto No. 2 for Guitar" (Symphonie de Madrid) and "Symphony No. 1" (Westminster Symphony Orchestra).

Coming: Connor, Coward, Colbert

Other newly signed artists with releases scheduled for the next few months include Chris Connor, Vera Lynn, Noel Coward, Jesse Pearson (the voice of the San Sebastian Strings "Sea" series), Ellis Larkins, Claudette Colbert, Phyllis Diller and Arthur Greenstone. Soon to be announced on Stanyan's sister label, Discus Records, is a series of spoken-word

RECORD WORLD TRADE STIRS

■ Fantasy artist Duke Ellington has been elected to membership by the Royal Swedish Academy of Music. Ellington's election marks the first time a musician representing the field of popular music has been included in the roster of the 200-year-old institution.



Rich Ward

Invictus artist Freda Payne has been set to appear at the Olympia Theater in Paris with Jerry Lewis April 15-28.

Singer Deanna Lucas and

composer David Lucas announce the birth of their second child, Christopher Daniel, born March 31 in New York.

Allen Frey, who has been with I.F.A.'s London concert department for the past year, has returned to their New York office and will continue as I.F.A.'s European Coordinator in the music field.

Rich Ward, ex-New York policeman with a Hit label single comprising "For Once in My Life" b/w "Billy-Willy," is currently doubling between the Chesterfield and King's Lounges in Brooklyn.

A&L Handles Wollensack Recorders

■ PHILADELPHIA—A and L Distributors has been named to handle local distribution for Wollensack Tape Recorders, including the latest innovation in tape recorders, quad/stereo, Al Melnick, A and L President, announces.

This will mark the first time Wollensack products have been handled through a local distributor. Previously, they had been distributed directly from factory outlets.

albums by some of the most prominent names in the entertainment industry.

While Stanyan Records continues to build its direct sales force, the company is adding distributors on a world-wide basis with recent additions in South America, New Zealand, Australia, Central America, Spain, Italy and Great Britain.



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Florez to Bell

■ Bell Records President Larry Uttal announces the signing of John Florez to an exclusive contract for special production projects on the West Coast.

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

Baratta to Col A&R

■ Jack Gold, VP of A & R, Columbia Records, announces the appointment of Paul Baratta as Assistant to VP of A&R.

Baratta has worked as a concert promoter at Winterland in the Bay Area and from 1967 to July, 1970, was General Manager of the Fillmore Auditorium. Prior to this, he produced and directed theater groups in Puerto Rico and New York and has had experience in acting.

CLUB REVIEW

Davis Enthralls Grove

■ HOLLYWOOD—Ecology artist Sammy Davis, Jr., captured his opening night audience at the Now Grove from the very moment he began with "For Once in My Life" as a prelude to 20 scheduled tunes.

Davis, with his powerful voice, is one artist who doesn't need to do anything more on stage than just sing, even though he does dance and do impressions.

The highlight for many came when Davis dedicated his show to his two fathers (who were in the audience), Sammy Davis, Sr., and his Uncle Will Mastin.

Among the tunes warmly received: "In the Still of the Night," "Hey There," "In the Ghetto," "Impossible Dream," "Didn't We Girl," "You're Nobody Til Somebody Loves You." And then he introduced his latest single, "In My Own Lifetime."

Two hours were clocked on the opening set with superior backing by George Rhodes' orchestra. The Steve Merritt Dancers opened the show and were followed by Blinki Williams and Irwin C. Watson, two new faces that Davis introduced. **Charlene Groman**

The Many Hats Of Bill Graham

■ LOS ANGELES — Not content with just a long and winding road as a concert super-promoter, San Francisco impresario Bill Graham is quickly aiming upward as head of not only his Fillmore Management Corp., but as the controlling force with two record companies: Fillmore Records and San Francisco Records.

CBS Records is distributing for Fillmore Records, with Atlantic doing the same for San Francisco Records.

In addition to the record firms, Graham heads Fillmore Management and has independent production deals with Santana and It's A Beautiful Day, both Columbia artists.

Working with longtime producer David Rubinson and recording engineer Fred Catero, Graham's talent roster for both labels is impressive. The Elvin Bishop Group, a six-member group combining comedy with rock for a good-time result, record for Fillmore Records as does Sunbear, which Rubinson produces out of the Catero Sound Co. in San Francisco. Their new single is "Friends" and "Anywhere at All."

San Francisco Records features the eight-member Cold Blood with a new album, Sisyphus. With only three songs per side, Cold Blood was formed by Lydia Pense and Larry Field, vocalist and lead guitarist, respectively. Other artists on the label are Tower of Power, Victoria, Hammer and David Lannan.

Tower of Power, which just finished a Forum date with Santana and José Feliciano on March 23, just released a new album, "East Bay Grease," featuring all 10 members of the group.

"Secret of the Bloom," Victoria's new album, was recorded at the Pacific Recording Studio in San Mateo and has, in addition to three songs by her, Stephen Stills' "Helplessly Hoping" included among the eight numbers. Victoria began singing in Colombia while still in her teens.

Hammer have released only their own material (mostly written by keyboardist Norman Landsberg) for this first album, appropriately titled "Hammer." Formed in April, 1969, Hammer is a conglomeration of several groups including members of the original Mountain.

Conveying an image of a contemporary Arthur Tracy, David Lannan (at 35) will have his first album, "David Lannan: Street Singer," out this September. It was recorded live in

New York at such locations as the F.B.I. Building, the Stock Exchange and City Hall. Among his own songs are three by Bob Dylan and one by Woody Guthrie.

Credits Young Awareness

Graham credits the emergence of the "San Francisco Sound" and the corresponding success of S.F. groups to the awareness of its young residents and their appreciation of new directions and artists. San Francisco is, in that sense, a kind of Woodstock West in getting the jump on many new trends.

At the moment he is very concerned with stars and superstars commanding high salaries, making it impossible to present acts properly in a reasonably sized room. To take advantage of large grosses, and the resulting high fees, many groups are presented poorly in large halls and auditoriums.

Name talent now heads for places like the Inglewood Forum and Madison Square Garden. In a full-page ad in music trades last summer, Graham proclaimed: "There are not enough new acts coming along to replace the attractions who have gone on to bigger and

sometimes better things. Who, or what, has replaced the superstars in the ballrooms or concert halls? How can we be asked to expose the new talents, the potential headliners of tomorrow if we are not given the opportunity to do so on shows supported by top quality 'draw' musicians?"

Having come as far as possible presenting rock shows on stage, Graham is taking a new course by removing himself from direct involvement in Fillmore East and West and becoming far more active with the production of films, theatrical works and television specials concerned with rock music.

Television has, to date, not been effectively explored in terms of successful rock presentations, he feels. Traditionally rock and roll has been subjected to little rehearsal time, poor cutting and numerous sound and technical difficulties. Graham expects that with his staff and knowledge he can open the medium up more. One of his primary goals is to offer both new and established talent wide exposure in shorter periods of time, giving increased opportunities to more acts all the way around.

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Los Angeles, Calif. 90016

Pep Record Distributors

Sam Ricklin

Sid Talmadge

Capitol Names 5 District Sales Mgrs.

■ HOLLYWOOD—As the final step in his reorganization of Capitol's field staff, John Jossey, VP of Sales, announces five new appointments affecting East and West alike. Effective immediately, the following have been named District Sales Managers for the label in their respective areas:

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

In Chicago, Dennis White has replaced John Conner, who has accepted another position in that market. White was formerly the District Sales Manager in Houston, and before that was District Sales Manager in Kansas City. White has been with Capitol nine years. He was previously a salesman in the Houston and Omaha territories.

CLUB REVIEWS

Feeling Absent In Ian Performance At Bitter End

■ NEW YORK — I don't have good feelings for Janis Ian as a performer, but I don't have bad feelings, either. The pity of her March 31 appearance at the Bitter End was that I was left with no feelings at all.

Everyone became a fan of Janis' when they first heard "Society's Child" a few years ago. Since then, she virtually vanished from the scene, until now. Her voice quality is excellent. The guitar she plays cannot be faulted. What bothers me most is the banal material she chooses to sing. The girl desperately needs another hit and I don't think she has one yet, although she performed numerous cuts from her latest Capitol release, "Present Company." I'm convinced she has the capability. I trust it will happen soon.

The bright spot on the bill was Maurey Muehleisen. With his high-pitched voice that provides a soft, original sound, Maurey's future looks good. I especially liked "That's What I Like," a cut from his first Capitol album, "Gingerbreadd."

Mitchell Fink

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

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

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

GRT Raises Tapes

(Continued from page 3)

financially to take the lead in the market. We've had trouble financially, but few of our troubles have been in the music end. We're now making a lot of moves to get rid of losses. For instance, we're selling our retail stores. It's time to make a profit, and sometimes the small companies, like us, have the maneuverability to try things."

Ampex, despite rumors to the contrary, is not raising prices and, according to a company spokesman, has no intention of doing so in the near future.

MONEY MUSIC

(Continued from page 18)

Honey Cones #8 WAYS, #13 KILT, #18 WTI, #22 WDBQ. On: WIXY, WQXI, KYA, WHBQ.

Matthew's Southern Comfort #16 WAYS, #20 WEAM, #22 KYA, #12 WCFL. On: KHJ, KFRC, WHDQ, WDBQ, WCOL.

Five Man Electrical Band went on WBBQ.

Nitty Gritty Dirt Band on: KJRB, WCOL, WAPE, KAKC.

Jo Mama on: WTI, & WRKO.

John Denver on: KRWB & WAYS.

Fortunes on: KLIF.

Judy Lynn #29 KLIF. On: WPDQ, KAKC, KYNO.

Arlene Harden on: WOKY.

Delaney & Bonnie on: WOKY.

Dave Edmunds on: WIXY, & KRLA.

Jenney C. Riley #13 KLIF, #26 KILT.

Lieut. Calley on SSS is a smash.

Aretha Franklin #11, WKNR, #19 CKWL. On: WIXY, KJRB, WPDQ, KILT, KLIF, WRKO, WAPE, KJR, WOKY.

Stones/Kinney

(Continued from page 3)

handle distribution in Germany; Warner Bros. Records of Australia will handle the label in that country; Japanese distribution will be through Warner Bros./Pioneer.

Other distributing companies in various parts of the world will be jointly designated by Kinney and Rolling Stones records. Marshall Chess, on behalf of Kinney, will coordinate the activities of the new label and will handle liaison among all of the companies involved.

Ertegun said, "It is one of the most important moments in the history of the Kinney group [which includes the Atlantic, Warner Bros. Reprise and Elektra companies] to be associated with this most outstanding rock and roll band, whose fame and international following is virtually without equal in contemporary popular music."

The first release on Rolling Stones Records will be a single by the Rolling Stones called "Brown Sugar." to be followed by a new album by The Stones. The album, entitled "Sticky Fingers," will have an original cover design by the noted American painter, Andy Warhol.

Jonali Inks Hawkins

■ NEW YORK — Independent producer Paul Jonali, President of Complex Three, Ltd., announced the signing of Screamin' Jay Hawkins to an exclusive contract. The artist is nearing the completion of their first single together.

Devaney VP

(Continued from page 3)

the same time, the appointment of Jack Devaney, West Coast Manager, to Vice President of the firm was announced; also the appointment of Ron Baron to the position of Music Editor.

Part of the expansion includes the hiring of Tony Lawrence as News Editor. Lawrence previously held an editorial position with The Hollywood Reporter, and most recently was associated with the public relations firm of Gershman, Gibson and Stromberg.

Before joining Record World, Devaney spent 11 years as West Coast Manager for Cash Box Magazine and previously held sales and promotion positions with Capitol and Columbia Records. Prior to Baron's hitch with the magazine, he served as a feature writer for Soul Publications. He has also worked for Walt Disney Productions.

Charlene Groman continues in her position as Editorial Assistant. She was formerly with David Mirisch and Contemporary Public Relations.

Capitol Ups 45s

(Continued from page 3)

Capitol had previously announced an increase in single-record prices to \$1.29 manufacturers suggested "List," effective April 1. However, recent reports from a cross-section of Capitol accounts throughout the nation reveal that the \$1.19 figure more accurately reflected the best interests of sub-distributors, retailers, Capitol and public.

Announcing the change, Meggs stated: "The new total price of \$1.19 is necessitated by a variety of factors most importantly the increased cost of doing business. It will provide the retailer, rack-jobber and one-stop with increased dollar income at a time when such an increase is sorely needed."

Deep Purple at ATI

■ American Talent International has announced the signing of Deep Purple, a Warner Brothers act, giving the agency exclusive booking rights in the U. S. and Canada.

Angel Promotion

(Continued from page 35)

cheeky an idea as any music by the equally unpredictable composer, could prove to be the classical merchandising idea of the season—especially if consumers don't let their interest get in arrears.

God Bless Lon Ritchie

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**INTERNATIONAL
MUSIC REVIEW**

Arranged & Conducted by
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ENGLAND

By RON McCREIGHT

U.K. Picks of the Week for U.S.

SINGLE

"MY BROTHER JAKE"

Free
Island Records
Publisher: Ireland Music

SLEEPER

"WILLIE HURRICANE"

Southern Comfort
Harvest Records
Publisher: Louvigny-Marquee/Belsize
Music

ALBUM

"ROCK ON"
Humble Pie
A & M Records

■ LONDON—The Eurovision Song Contest held in Dublin on Saturday, April 3, resulted in victory for Monaco with a new girl singer, Severine, singing the winning song "Un Banc, Un Arbre, Une Rue." The usual speculation as to whether there will be future contests has started, but the general reaction here seems to be in favor of them continuing. Surprising, really, considering Britain finished a disappointing fourth after starting as favorites; but maybe the music business is optimistic due to the belief that perhaps we have at last learned our lesson regarding the type of song entered in past years and in future those responsible will select a "quality" song as opposed to the "instant grab" type which we chose again this year. Even our own representative, Clodagh Rogers, has hinted that the song could have been better, and this view is shared by many other personalities in the record/music world.

On the brighter side of things, BBC's usually excellent presentation was even better being hosted by top djs Dave Lee Travis (TV) and Terry Wogan (radio). Such continued improvement with a really good song next year will make the competition all the more interesting for us all.

Immediately prior to their departure to the South of France the Rolling Stones taped two TV shows for stateside screening later this year. The two shows running for a total of 80 minutes were recorded at London's Marquee Club before a very select audience including Eric Clapton, Jimmy Page and Rick Grech . . . American group Funkadelic, already banned from London's Albert Hall, have now been banned from the usually more liberal Lyceum in London's Strand. In recent months this venue has become very important for more contemporary bands and the latest of their Sunday concerts is on May 2 promoted by Henry Hadaway's Satril Management company headlining War Horse, Slade, Skid Row and new group currently causing great interest in the London clubs the News . . . The ever-expanding Island Records are opening up an office in L.A. Running the west coast set up will be Lisa Williams and Walter Wanger, who are in London for a month's stay taking note of Island's organization here.

Expect even greater things from MCA in weeks to come. Their previous announcement of their signing of Osibisa should assure them of great album success with this Africa band and Managing Director Derek Everett's other new signings Gringo, Rainbow Band and Budgie. Mike Leander, former chief producer at MCA, has his first production since leaving the company released by Bell this week by Iron Horse entitled "The Obeah Man."

(Continued on page 53)

GERMANY

By PAUL SIEGEL



Paul Siegel

■ BERLIN—Biggest surprise of the week is the way Joe Frazier vocalizes on his record "If You Go Stay Gone." I wonder if Joe means Cassius by that title? . . . Teldec's Everhard Plag moved like "lightning" on the new Vico Torriani single, "Heisse Höschen Very Nice" (Hot Pants), backed with that Italian thriller, "Bambina" . . . Roberto Blanco, CBS star, has a hit with Peter Kirsten's song "Las Vegas" . . . Melodie der Welt has a Burt Bacharach Ariola gem, "All Kinds of People."

Thank you, Bill Smith, all the way from Fort Worth, Texas, for your record with a waltz; just right for the Viennese . . . A&R chief of Teldec, Bert Varelle, and I both agree that his new artist, Josef Laufer, has a hot disc on the market, "In allen meinen Träumen" (In all my dreams) . . . EMI's Britisher (Cliff Richard in town on tour . . . Claudia Gordon has an exciting new Decca single, "Einen Sommer Lang," published by Gerd Hammerling of Nero Verlag . . . Nice to hear from Wayne Bickerton in London, who rushed us for our dj shows the new Tony Evans Band Polydor single . . . Peter Alexander has a beautiful new single, "Wir werden beide miteinander gehen," on Ariola, and Hans Georg Emke, A&R there, thrilled . . . Petra Pascal inked an artists contract with Director Wilfried Jung for Electrola. This reporter predicts an international career for this talented thrush, produced by Eike Piwitt . . . Dr. Hans Gerig, with his active publishing firm, has hits with "Wo ist er" on Philips with Vicky and the German version of "My Sweet Lord" with George Harrison . . . Chappell hitting with the film song, "Spiel mir das Lied vom Tod" with Ennio Morricone on Ariola . . . Franck Pourcel's new LP a joy for djs. I like his "Babysitter" song . . . Bared Baden Radio station SWF has "Proud Mary" by Ike and Tina Turner #1, and with me in Berlin on RIAS it's #3.

Resono Push on Mark Andre Version of Harrison Tune

Resono Records pushing Marc Andre's "Nimm die Welt wie sie ist," sermon version of George Harrison's "What Is Life?" . . . Erroll Garner writes he'll see us in May . . . Also, Musicor's Art Talmadge is planning a trip over here . . . Gala Evening of Records on Aug. 28 in Berlin will include Henry Mancini, Nancy Wilson, Ray Charles and other "names" in our industry . . . Rolf Engleder, sales kingpin at Teldec, is not only a real pro but also a great pilot. Loves to fly Starfighters . . . Kuckuck Records has a sensational album, "Out of Focus," for the young generation . . . Is Klaus Laubrunn going to BASF Records? If so, they've got themselves a very active fella . . . Liberty pushing "Hawkwind" . . . And, of course, their Grand Prix Eurovision artist, Katjh Ebstein. Hats off to PR man Jürgen E. Bergfeld for his promotional ideas, on Katja . . . Aretha Franklin hasn't hit the singles charts in Germany up to now, but her "Border Song" disc could do it for Atlantic . . . Marcel Stellman, well known British Decca music man, likes Swiss artist Vico Torriani, famous for his TV series and record successes—13,000,000 sold. Teldec is hoping for a British hit with Torriani's new one, "I Hate Hot Pants on You," which he will do on his London TV show for Germany . . . My secret tip for the Grand Prix Eurovision is Sweden, with Germany a strong runnerup . . . Spain is in there punching too . . . Good to know that my buddy, Horst Hartmann, key Philips producer, is getting healthier day by day . . . Will Meisel publishers run by Rudy Schröder have a very enticing record with Jean-Claude Pascal of their world hit, "Petite Fleur" . . . Stanley Mills has a country song, "Kiss Him Once for Me," which could happen internationally . . . Peer's Holger Voss wants us to keep her Sheila McKinlay in print. Satisfied? Her single, "And When the War Is Over," has much merit.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. HOT LOVE
T. REX—Fly
2. BRIDGET THE MIDGET
RAY STEVENS—CBS
3. ROSE GARDEN
LYNN ANDERSON—CBS
4. JACK IN THE BOX
CLODAGH ROGERS—RCA
5. ANOTHER DAY
PAUL McCARTNEY—Apple
6. THERE GOES MY EVERYTHING
ELVIS PRESLEY—RCA
7. WALKING
CCS—RAK
8. POWER TO THE PEOPLE
PLASTIC ONO BAND—Apple
9. IT'S IMPOSSIBLE
PERRY COMO—RCA
10. BABY JUMP
MUNGO JERRY—Dawn

GERMANY'S TOP 10

SINGLE TIPS:

- DOMESTIC: "EIN TAG VOLL HAPPINESS"
WOLFGANG SAUER—Vogue
 - INTERNATIONAL: "PROUD MARY"
IKE & TINA TURNER—Liberty
1. HEY TONIGHT
CREEDENCE CLEARWATER—Bellaphon
Publ. Arends
 2. MY SWEET LORD
GEORGE HARRISON—Electrola GERIG
 3. ROSE GARDEN
LYNN ANDERSON—CBS/Publ. Crappell
 4. EIN MADCHEN FUR IMMER
PETER ORLOFF—Decca Publ. Nero
 5. KNOCK THREE TIMES
DAWN—CBS, Bell, Publ. Aberbach
 6. WER HAT MEIN LIED ZERSTORT, MA?
DALIAH LAVI—Polydor Publ. Aberbach
 7. LAS VEGAS
ROBERTO BLANCO—CBS Publ. Global
 8. DICH WILL ICH LIEBEN
CHRISTIAN ANDERS—Columbia
Publ. Toledo
 9. BLACK SKIN BLUE EYED BOY
THE EQUALS—President
Publ. Grant AME
 10. SHE'S A LADY
TOM JONES—Decca
- Through courtesy of DDO ORG. Discjockey
Org., Klaus Quirini)*

RADIO LUXEMBOURG TIPS

1. ET T'DUBLIER
ADAMO—Columbia
 2. DIE SONNE SCHEINT NICHT NUR IN ACAPULCO
JACK WHITE—Telefunken
 3. ONE CUP OF HAPPINESS
DEAN MARTIN—Reprise
- (Through the courtesy of RADIO LUXEM-
BOURG—"Frank," "Jorg")*

Ten Years Here

■ Ten Years After has returned to the U. S. for a short scheduled concert tour, which will include playing New York's Fillmore East on April 20.

FRANCE'S TOP 10

SINGLE TIP:

- "BABYSITTER"
FRANK POURCEL—Pathé Marconi
1. SAD LISA
CAT STEVENS
 2. NOS MOTS D'AMOUR
MICHEL POLNAREFF
 3. SHE'S A LADY
TOM JONES
 4. TOI ET MOI
HERVE HOUZY
 5. MOURRIR D'AIMER
CHARLES AZNAVOUR
 6. PROUD MARY
IKE ET TINA TURNER
 7. MERCI PATRON
LES CHARLOTS
 8. GOD
JOHN LENNON
 9. NINE BY NINE
J. DUMMER
 10. J'AI BIEN MANGE, J'AI BIEN BU
PATRICK TOPALOFF

*(Through courtesy of Europe No. 1, PARIS—
Hit-Parade)*

Polydor Distributes Canada's MWC Label

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

The deal includes several Canadian acts, first of which to be released in this country is the Stampedeers, whose recording of "Carry Me" is on Canadian charts. Also scheduled for release is Christopher Robin, another Canadian group. Music World Creations Records are distributed in Canada by Quality Records, Ltd. In the United States they will appear on Polydor.

Uttal to Europe

■ Larry Uttal, President of Bell Records, has set a comprehensive tour of Germany following his stay in the label's London office.

The trip, which will keep Uttal in Europe for two weeks (April 11-24), is part of a continuing overseas buildup by Bell.

FRANCE

By GILLES PETARD

■ PARIS—France's two biggest music weeklies, Super Hebdo and Pop Music, have been amalgamated under their joint heading . . . Sam Bernet, former dj at Europe I, has been appointed promo chief at Disc'AZ . . . Country Joe McDonald gave a concert at Palais de Chaillot recently under the sponsorship of the Ecole Centrale . . . Elton John, who was to appear at the Olympia on March 23, had to cancel his show.

Les Charlots, popular French comic group, renewed their contract with Vogue . . . Patrick Dietch, former vocalist with Martin Circus (of *Matin des Magiciens* fame), has branched out for a solo career. His first single, "Gedeon," is out on Vogue and an album is in the offing . . . Michael Legand's musical score for the film "Les Fiances de l'An 2" is being released by Pathé-Marconi on the Bell banner . . . Alain Normand, head of exports at Pathé, is beaming at the way the 18 LPs of Django Reinhardt reissues are selling all over the world . . . Mickie Most, the British producer, in Paris on a business trip . . . Editions Bagatelle released the album "Gershwin, Alive and Well and Underground" from Avco-Embassy . . . Barclay released the new album by David Crosby . . . Frieda Boccara is touring Canada . . . After several years' absence, Philippe Clay is returning to the record scene with a single, "Dis Ma Femme" . . . Kudos for Crazy Horse's album on Reprise.

England

(Continued from page 52)

The war against Britain's record bootleggers is expected to hot up again as this time CBS prepares to take legal action. Last month a retailer and a disc presser were each fined, along with the man who placed the order, David Zimmerman of London. The court ordered the stock of illegal albums to be destroyed. Most record companies viewed this as a test case, but expressed concern over the low maximum penalties and whether or not tape duplicating is covered by the present laws, and if so, will they have to present their case in civil or criminal court? The Rolling Stones are the biggest targets for the illegal recordists and the several recordings said to have been made during their recent tour are expected to be on sale soon—if you know the right shops.

RECORD WORLD ONE STOP TOP 10

W.S. ONE STOP (Boston)

1. I AM . . . I SAID—Neil Diamond
2. HERE COMES THE SUN—Richie Havens
3. JOY TO THE WORLD—3 Dog Night
4. I WON'T MENTION IT AGAIN—Ray Price
5. C'MON—Poco
6. IF—Bread
7. WHEN THERE'S NO YOU—
Engelbert Humperdinck
8. PUT YOUR HAND IN THE HAND—Ocean
9. I WISH I WERE—Andy Kim
10. I PLAY AND SING—Dawn

REDISCO (Baltimore)

1. WHAT'S GOING ON—Marvin Gaye
2. JUST MY IMAGINATION—Temptations
3. ME & BOBBY McGEE—Janis Joplin
4. PROUD MARY—Ike & Tina Turner
5. JOY TO THE WORLD—3 Dog Night
6. PUT YOUR HAND IN THE HAND—Ocean
7. WILD WORLD—Cat Stevens
8. DOESN'T SOMEBODY WANT
TO BE WANTED—Partridge Family
9. LOVE STORY—Andy Williams
10. OYE COMO VA—Santana

MARTIN & SNYDER (Dearborn, Michigan)

1. PUT YOUR HAND IN THE HAND—Ocean
2. ONE TOKE OVER THE LINE—
Brewer & Shipley
3. PUSHBIKE SONG—Mixtures
4. I AM . . . I SAID—Neil Diamond
5. L.A. INTERNATIONAL AIRPORT—
Susan Raye
6. JOY TO THE WORLD—3 Dog Night
7. BABY LET ME KISS YOU—King Floyd
8. DREAM BABY—Glen Campbell
9. TIME AND LOVE—Barbra Streisand
10. BLUE MONEY—Van Morrison

NORTY'S (Los Angeles)

1. JUST MY IMAGINATION—Temptations
2. HELP ME MAKE IT THROUGH THE NIGHT
Sammi Smith
3. SHE'S A LADY—Tom Jones
4. JOY TO THE WORLD—3 Dog Night
5. HEAVY MAKES YOU HAPPY—
Staple Singers
6. FOR ALL WE KNOW—Carpenters
7. OYE COMO VA—Santana
8. LOVE STORY—Francis Lai
9. WILD WORLD—Cat Stevens
10. LOVE STORY—Andy Williams

WILLIAM'S (Philadelphia)

1. HELP ME MAKE IT THROUGH THE NIGHT
Sammi Smith
2. PROUD MARY—Ike & Tina Turner
3. SHE'S A LADY—Tom Jones
4. ME & BOBBY McGEE—Janis Joplin
5. ANOTHER DAY—Paul McCartney
6. TEMPTATION EYES—Grass Roots
7. WHAT'S GOING ON—Marvin Gaye
8. LOVE STORY—Andy Williams
9. LOVE'S LINES, ANGLES AND RHYMES—
5th Dimension
10. JOY TO THE WORLD—3 Dog Night

SUPER (San Francisco)

1. WHAT'S GOING ON—Marvin Gaye
2. JOY TO THE WORLD—3 Dog Night
3. I LOVE YOU FOR ALL SEASONS—Fuzz
4. ASK ME NO QUESTIONS—B. B. King
5. ONE TOKE OVER THE LINE—
Brewer & Shipley
6. I WON'T MENTION IT AGAIN—Ray Price
7. DOESN'T SOMEBODY WANT
TO BE WANTED—Partridge Family
8. BAD WATER—Raeletts
9. COOL AID—Paul Humphrey
& His Cool Aid Chemists
10. POWER TO THE PEOPLE—John Lennon

UA Establishes Wolff Memorial Four-Year Scholarship of \$1,000

United Artists Records has established the Francis Wolff Memorial Scholarship, a four-year scholarship of \$1,000 a year to be awarded to a talented, aspiring black talent through NARM.

The scholarship will be set

up as a tribute to the late Francis Wolff, co-founder and administrator of the Blue Note label for his many contributions to the industry. Wolff dedicated his entire life working with the black musician on Blue Note Records. He died in March.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A MAN IN BLACK Johnny Cash (House of Cash, BMI)	44
ALERT FLASHER Jack Richardson for Nimbus 9 (Dunbar/Cirrus/Expressions, BMI)	78
AMOS MOSES Chet Atkins (Vector, BMI)	57
ANOTHER DAY Paul McCartney (McCartney/Maclen, BMI)	6
APPLE SCRUFFS Phil Spector & George Harrison (Harrisons, BMI)	20
ASK ME NO QUESTIONS Bill Szymczak (Pamco/Sounds of Lucille, BMI)	41
BABY LET ME KISS YOU E. Walker (Malaco/Roffignac, BMI)	29
BATTLE HYMN OF LT. CALLEY Shelby Singleton (Shelby Singleton/Quickit, BMI)	31
BATTLE HYMN OF LT. CALLEY Dick Heard (Shelby Singleton/Quickit, BMI)	87
BE NICE TO ME Todd Rundgren (Earmark, BMI)	84
BLUE MONEY Van Morrison (Van Jan/WB, ASCAP)	14
BOOTY BUTT Joe Adams (Tangerine, BMI)	60
BRIDGE DYER TROUBLED WATER Jerry Wexler, Tom Dowd & Arif Mardin (Charing Cross, BMI)	67
BROKEN Jack Richardson for Nimbus 9 Dunbar Cirrus Sunspot Expressions Walrus Moore, BMI)	78
CHICK-A-BOOM Dick Monda & Don Sciarotta (Shermley/Elrita, ASCAP)	45
CHIRPY CHIRPY CHEEP CHEEP Lally Stott (Alfiere S.I.A.E., ASCAP)	85
C'MON Jim Messina (Little Dickens, ASCAP)	80
COME INTO MY LIFE Al DeLory (Murbo, BMI)	97
COOL AID Gabriel Mekler (Wingate, ASCAP)	59
COULD I FORGET YOU William Henderson (Julio-Brian/Glo-Co, BMI)	52
CRIED LIKE A BABY Ward Sylvester (Almo, ASCAP)	42
DO ME RIGHT Katauzon Prod. (Bridgeport, BMI)	54
DON'T CHANGE ON ME Joe Adams (Racer/United Artists, ASCAP)	35
DOESN'T SOMEBODY WANT TO BE WANTED Wes Farrell (Screen Gems-Columbia, BMI)	7
DRIFAM BABY Al DeLory (Columbine, BMI)	21
EIGHTEEN Bob Ezrin & Jack Richardson for Nimbus 9 (Bizarre, BMI)	18
FOR ALL WE KNOW Jack Daugherty (Pamco, BMI)	27
FREE James William Guercio (Aurelia, ASCAP)	9
FREDDOM Jimi Hendrix, Eddie Kramer & Mitch Mitchell (Arch, ASCAP)	69
FRIENDS Gus Dudgeon (James, BMI)	34
GIVE MORE POWER TO THE PEOPLE Eugene Record (Julio-Brian, BMI)	66
GOTTA SEE JANE R. Dean Taylor (Jobete, BMI)	83
HEAVY MAKES YOU HAPPY Al Bell (Unart, BMI)	30
HELP ME MAKE IT THROUGH THE NIGHT Jim Molloy (Combine, BMI)	8
HELP ME MAKE IT THROUGH THE NIGHT John Richbourg (Combine, BMI)	100
HERE COMES THE SUN Richie Havens & Mark Roth (Harrisons, BMI)	74
HOT PANTS Vance/Pockriss (VanLee/Emily, ASCAP)	56
I AM I SAID Tom Catalano (Prophet, ASCAP)	13
I DON'T BLAME YOU AT ALL Smokey and Terry Johnson (Jobete, BMI)	38
I DON'T KNOW HOW TO LOVE HIM Larry Marks (Leeds, ASCAP)	64
I DON'T KNOW HOW TO LOVE HIM Tim Rice & Andrew Lloyd Weber (Leeds, ASCAP)	91
I KNEW HIM Ruddy Killen (Tree, BMI)	89
I LOVE YOU FOR ALL SEASONS Carr-Cee Prod. Ferncliff/JAMF, BMI)	26
I PLAY AND SING Tokens & Dave Angell (Pocketful of Tunes/Saturday, BMI)	22
I THINK OF YOU Don Costa Prod. (Folions Chanson, ASCAP)	51
I WISH YOU WERE Jeff Barry (Heirss, BMI)	53
I WON'T MENTION IT AGAIN Don Law Prod. (Seaview, BMI)	61
IF David Gates (Screen Gems-Columbia, BMI)	25
I'M GIRL SCOUTIN' Gamble-Huff Prod. (World War III, BMI)	92
INDIAN RESERVATION Mark Lindsay (Acuff-Rose, BMI)	76
JOY TO THE WORLD Richard Podolor (Lady Jane, BMI)	1
JUST MY IMAGINATION Norman Whitefield (Jobete, BMI)	3
L.A. GOODBYE Frank Rand & Bob Destecki	
Bald Medusa, ASCAP	99
LAYLA Tom Dowd & Dominos (Casserole, EMI)	50
LONELY FEELIN' Jerry Goldstein (Far Out, ASCAP)	98
LOVE HER MADLY Bruce Botnick & Doors (Doors, ASCAP)	48
LOVE STORY Dick Glasser (Famous, ASCAP)	5
LOVE'S LINES, ANGELS AND RHYMES Bones Howe (April, ASCAP)	23
LUCKY MAN Greg Lake (TRO/Total, BMI)	73
MARRIED TO A MEMORY (United Artists, ASCAP)	81
ME AND BOBBY McGEE Paul Rothchild (Combine, BMI)	9
ME AND MY ARROW Nilsson (Dunbar/Golden Syrup, BMI)	46
ME AND YOU AND A DOG NAMED BOO Phil Gernhard (Kaiser/Famous/Big Leaf, ASCAP)	49
MELTING POT Booker T. & M.G.'s (East/Memphis, BMI)	77
MR. AND MRS. UNTRUE Rick Hall (Pocketful of Tunes/Jilbern, BMI)	82
NEVER CAN SAY GOODBYE Hal David (Jobete, BMI)	10
1927 KANSAS CITY Richard Landis for Sound City Prod. (Chromakey, ASCAP)	95
NO LOVE AT ALL Buddy Buie & Steve Tyrell (Rosebridge/Press, EMI)	24
OH SINGER Shelby Singleton (Shelby Singleton, BMI)	65
OH WDMAN, OH WHY Paul McCartney (Maclen, BMI)	6
ONE TOKE OVER THE LINE Nick Gravenites-Good Karma Prod. (Talking Beaver, BMI)	12
OYE COMO VA Fred Catero/Santana (Planetary, ASCAP)	37
POWER TO THE PEOPLE Phil Spector & John Lennon (Maclen, BMI)	79
PRUD MARY Ike Turner (Jondora, BMI)	15
PUSHPIKE SONG David McKay (Right Angle, ASCAP)	33
PUT YOUR HAND IN THE HAND Greg Brown (Beechwood, BMI)	11
RAGS TO RICHES (Saunders, ASCAP)	32
RIGHT ON THE TIP OF MY TONGUE V. McCoy & G. Woods (Coy/One Eye, BMI)	68
SHE'S A LADY Gordon Mills (Spanka, BMI)	4
SKYSCRAPER COMMANDO Ted Cooper (Frankwood/Pocketful of Tunes, BMI)	88
SOUL POWER James Brown (Cried, BMI)	75
SOMFONE WHO CARES Jimmy Pown & Kenny Rodgers (Beechwood, BMI)	39
STAY AWHILE Cliff Edwards (Coburt, BMI)	19
SUPERSTAR Tim Rice & Andrew Lloyd Weber (Leeds, ASCAP)	86
SWEET AND INNOCENT Rick Hall (Tree & Tune, BMI)	58
TAKE ME HOME COUNTRY ROADS M'lon Okun (Cherry Lane, ASCAP)	96
TEMPTATION EYES Steve Barri (Trousdate, BMI)	43
THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Fdddie Kramer (Quackenbush/Kensho, ASCAP)	94
THAT GOOD BOOK Peter Schekeryk (Kama Ripa/Amelan'e, ASCAP)	63
13 QUESTIONS Georgie Martin (Kulberg/Roberts/Open End, BMI)	70
TIME AND LOVE Richard Perry (Tuna Fish, BMI)	47
TIMOTHY Michael Wright (Plus Two, ASCAP)	40
TOAST AND MARMALADE FOR TEA Maurice Gibb (Casserole, BMI)	55
TONGUE IN CHEEK Frank Slay (Unart, BMI)	50
TRFAT HER LIKE A LADY Bob Archibald (Door, BMI)	71
WANT ADS (Gold Forever, BMI)	72
WE CAN WORK IT OUT Stevie Wonder (Maclen, BMI)	17
WHAT IS LIFE Phil Spector & George Harrison (Harrisons, BMI)	20
WHAT'S GOING ON Marvin Gaye (Jobete, BMI)	2
WHEN YOU DANCE I CAN REALLY LOVE Neil Young & David Briggs with Kendall Pacios (Broken Arrow/Cotillion, BMI)	62
WHERE DID THEY GO, LORD (Presley/Blue Crest, BMI)	32
WILD WORLD Paul Samwell-Smith (Irving, BMI)	16
WOODSTOCK Ian Matthews (Siqomb, BMI)	35
YOU AND YOUR FOLKS, ME AND MY FOLKS George Clinton (Bridgeport, BMI)	93
YOUR LOVE Charles Wright (Music Power/Warner-Tamerlane, FMI)	79



101 THE SINGLES CHART 150

APRIL 17, 1971

THIS LAST WK. WK.

101 120 REDEYE BLUES REDEYE—Pentagram 206 (MCA) (Screen Gems-Columbia/Dimensions, BMI)	
102 104 I DON'T KNOW HOW TO LOVE HIM KIMBERLEYS—Happy Tiger 572 (Leeds, ASCAP)	
103 125 NEVADA FIGHTER MICHAEL NESMITH & FIRST NATIONAL BAND—RCA 74-0453 (Screen Gems-Columbia, BMI)	
104 114 WE WERE ALWAYS SWEETHEARTS BOZ SCAGGS—Columbia 4-45353	
105 111 MUSIC IS LOVE DAVID CROSBY—Atlantic 45-2792 (Guerrilla, BMI)	
106 — CAN'T FIND THE TIME ROSE-COLORED GLASS—Bang 584 (Interval, BMI)	
107 107 SHE USED TO WANNA BE A BALLERINA BUFFY SAINTE-MARIE—Vanguard 35127 (Caleb, ASCAP)	
108 117 STOP IN THE NAME OF LOVE MARGIE JOSEPH—Volt 4056 (Stax) (Jobete, BMI)	
109 116 ON MY SIDE COWSILLS—London 149 (Cowsill, ASCAP)	
110 112 MICHIGAN HARRY SLAUGHTER WADSWORTH MANSION—Sussex SUX 215 (Buddah) (Kama Sutra/Big Hawk, BMI)	
111 113 COLORS OF MY LOVE HARRIS & POLAND—Virgo 1002 (Harris & Poland, BMI)	
112 118 I PLAY DIRTY LITTLE MILTON—Checker 1239 (Arc/Frepea, BMI)	
113 121 LIVE TILL YOU DIE EMIIT RHODES—Dunhill 4274 (Thirty Four, ASCAP)	
114 135 PLAIN & SIMPLE GIRL GARLAND GREEN—Cotillion 44098 (Atlantic) (Cot-Illion Syl-Zel, BMI)	
115 109 THE DADDY TONY JOE WHITE—Warner Brothers 7468 (Moccasin, ASCAP)	
116 119 ANGEL'S SUNDAY JIM ED BROWN—RCA 47-9965 (Moss-Rose, BMI)	
117 128 SPINNING AROUND MAIN INGREDIENT—RCA 74-0456 (L.T.O., BMI)	
118 110 ANIMAL TRAINER AND THE TOAD MOUNTAIN—Windfall 534 (Bell)	
119 — LET'S MAKE A SWEET THING SWEETER SOUL CHILDREN—Stax STA 0086 (Birdes, BMI)	
120 105 BAD WATER RAELETTES—ABC 1014 (Unart, BMI)	
121 108 ANYTIME SUNSHINE CRAZY PAVING—Kapp 2117 (MCA) (In Tune, BMI)	
122 — BE MY BABY CISSY HOUSTON—Jarius 145 (Trio, Mother Bertha, BMI)	
123 101 SIT YOURSELF DOWN STEPHEN STILLS—Atlantic 2790	
124 133 CALIFORNIA BLUES REDWING—Fantasy 657 (Peer Intl., BMI)	
125 132 BABY BLUE PLIZZARD—Metromedia 215 (Tash, BMI)	
126 — TRUCKIN' GRATEFUL DEAD—Warner Brothers 7464 (Ice Nine, ASCAP)	
127 123 EMPTY ARMS SONNY JAMES—Capitol 3015 (Melody Lane DeSaird, BMI)	
128 139 LOVE MAKES THE WORLD GO ROUND KIKI DEE—Rare Earth 5025 (Motown) (Jobete, BMI)	
129 129 WE SURE CAN LOVE EACH OTHER TAMMY WYNETTE—Epic 5-10707 (Columbia) (Algee & Altnay, BMI)	
130 137 L. A. INTERNATIONAL AIRPORT SUSAN RAYE—Capitol 3035 (Blue Book, BMI)	
131 131 BROWNSVILLE JOY OF COOKING—Capitol 3075 (Red Shoes, ASCAP)	
132 115 I'D RATHER LOVE YOU CHARLEY PRIDE—RCA 47-9952 (Pi-Gem, BMI)	
133 136 GIRLS IN THE CITY ESQUIRES—Lamar 1001 (McLaughlin, BMI)	
134 — HOUSE AT POOH CORNER NITTY GRITTY DIRT BAND—United Artists 50769 (Pamco, BMI)	
135 124 ELECTRONIC MAGNETISM SOLOMON BURKE—MGM 14221 (The Kid's Music, BMI)	
136 96 ADRIENNE TOMMY JAMES—Roulette 7100 (Big Seven, BMI)	
137 — I CAN'T HELP IT MOMENTS—Stang 5020 (Gambi, BMI)	
138 — IF I COULD GORDON LIGHTFOOT—United Artists 50765 (Fourth Floor, ASCAP)	
139 — SHE'S NOT JUST ANOTHER WOMAN 8TH DAY—Invictus 9087 (Capitol)	
140 146 I'LL BE HOME VIKKI CARR—Columbia 4-45302	
141 — HEAVEN HELP US ALL BROOK BENTON WITH THE DIXIE FLYERS—Cotillion 44110 (Atlantic) (Stein & Van Stock, ASCAP)	
142 147 WHO'S GONNA TAKE THE WEIGHT KOOL & THE GANG—Delite 538	
143 — MY LITTLE ONE MARMALADE—London 20066 (Noma, BMI)	
144 — FUNKY MUSIC SHO NUFF TURNS ME ON EDWIN STARR—Gordy 7107 (Motown) (Jobete, BMI)	
145 144 A STRANGER IN MY PLACE ANNE MURRAY—Capitol 3059 (Tro-First Edition, BMI)	
146 143 I DON'T HAVE YOU CONTINENTAL 4—Jay Walking 009 (Bon/Jose/Mardix, BMI)	
147 145 LIFE RICK NELSON—Decca 32779 (Matragun, BMI)	
148 140 MAKING FRIENDS MUDDY WATERS—Chess 2107 (Heavy, BMI)	
149 138 WHO DO YOU LOVE TOM RUSH—Elektra 45718 (Arc, BMI)	
150 134 AFTER THE FIRE IS GONE LORETTA LYNN & CONWAY TWITTY—Decca 32776 (Twittybird, BMI)	



101 THE ALBUM CHART 150

APRIL 17, 1971

THIS WK.	LAST WK.	ARTIST	ALBUM	RECORDING COMPANY	CATALOG NO.
101	109	GEORGIA SUNSHINE	JERRY REED	RCA Victor	LSP 4391
102	94	LED ZEPPELIN III		Atlantic	SD 7201
103	106	MORE GOLDEN GRASS	GRASS ROOTS	Dunhill	DS 50087 (ABC)
104	103	LOVE STORY	ROGER WILLIAMS	Kapp	KS 3645 (MCA)
105	105	AFTER THE GOLD RUSH	NEIL YOUNG	Reprise	6383
106	119	CRAZY HORSE		Reprise	RS 6438
107	132	THIS IS MADNESS	LAST POETS	Douglas 7 Z	30583 (Columbia)
108	—	FROM MONTY WITH LOVE	MANTOVANI	London	XPS 585-6
109	113	SHE USED TO WANNA BE A BALLERINA	BUFFY SAINTE-MARIE	Vanguard	VSD 79311
110	111	SOUNDS OF SIMON	JOE SIMON	Spring	SPR 4701 (Polydor)
111	—	FOR THE GOOD TIMES	JIM NABORS	Columbia	C 30449
112	112	LIVE AT THE SEX MACHINE	KOOL & THE GANG	Delite	DE 2008
113	—	THIRDS	JAMES GANG	ABC	ABCX 721
114	—	MESSAGE TO THE PEOPLE	BUDDY MILES	Mercury	SRM 1-608
115	98	CHICAGO TRANSIT AUTHORITY		Columbia	GP 8
116	124	LOVE STORY	RAY CONNIFF	Columbia	C 30498
117	121	LIZZARD KING	CRIMSON	Atlantic	SD 8278
118	126	RITA COOLIDGE		A&M	4291
119	120	WE ONLY MAKE BELIEVE	CONWAY TWITTY & LORETTA LYNN	Decca	DL 75251
120	—	RADIO FREE NIXON	DAVID FRYE	Elektra	EKS 74085
121	122	FOR THE GOOD TIMES	DEAN MARTIN	Reprise	RS 6428
122	137	ALARM CLOCK	RICHIE HAVENS	Stormy Forest	SFS 6005 (MGM)
123	123	DIFFERENT STROKES	VARIOUS ARTISTS	Columbia	AS 12
124	140	BEAUTIFUL PEOPLE	NEW SEEKERS	Elektra	EKS 74088
125	—	HAG MERLE	HAGGARD	Capitol	ST 735
126	130	MOTEL SHOT	DELANEY & BONNIE	Atco	33-358
127	87	EVERYTHING'S GOOD ABOUT YOU	LETTERMEN	Capitol	ST 634
128	133	STAPLE SWINGERS	STAPLE SINGERS	Stax	STS 2034
129	129	ORANGE COLORED SKY	BERT KAEMPFFERT	Decca	DL 85256
130	—	MONA BONE	JAKON CAT STEVENS	A&M	SP 4260
131	138	ANNE MURRAY		Capitol	ST 667
132	139	CELEBRATION	VARIOUS ARTISTS	Ode	70-77008 (A&M)
133	108	OLD SOCKS, NEW SHOES, NEW SOCKS, OLD SHOES	JAZZ CRUSADERS	Chisa	CS 804 (Motown)
134	110	AMERICAN BEAUTY	GRATEFUL DEAD	Warner Brothers	WS 1893
135	114	THAT'S THE WAY IT IS	ELVIS PRESLEY	RCA	LSP 4445
136	141	IT'S BEEN SO LONG	SPENCER DAVIS & PETER JAMESON	Mediarts	41-11
137	115	DO IT	NEIL DIAMOND	Bang	224
138	116	WATT TEN YEARS AFTER		Deram	XDES 50088 (London)
139	117	NEIL DIAMOND GOLD		Uni	73084 (MCA)
140	125	BLOWS AGAINST THE EMPIRE	PAUL KANTNER	RCA	LSP 4448
141	127	NOW I'M A WOMAN	NANCY WILSON	Capitol	ST 541
142	128	McDONALD & GILES		Cotillion	SD 9042 (Atlantic)
143	146	RING OF HANDS	ARGENT	Epic	E 30128
144	131	WHEN I WAS A KID	BILL COSBY	Uni	72100 (MCA)
145	134	SESAME STREET BOOK AND RECORD		Columbia	CS 1069
146	—	CARLY SIMON		Elektra	EKS 74082
147	136	VERY DIONNE	DIONNE WARWICK	Scepter	SPS 587
148	144	TEMPTATION'S GREATEST HITS, VOL. II		Gordy	GS 954 (Motown)
149	145	RUNT		Ampex	3 0105
150	147	VAN MORRISON/HIS BAND AND THE STREET CHOIR		Warner Brothers	WS 1884

New Tony Williams LP Via Polydor

■ NEW YORK—Tony Williams has been busily at work over the last several weeks cutting a new album, his third for Polydor, titled "Ego." This marks the disc debut of his all-new Lifetime group with Tony presiding over two additional drummers.

Tony played with some of the all-time greats before he reached 21; names including Coleman Hawkins, John Coltrane, Stan Getz, Bill Evans, Jackie McLean and Eric Dolphy. He's been doing his own

thing as leader of Lifetime for the last two years or so. The usual recording time for his group has been four or five days, but bringing the new package to completion took close to five weeks.

Percussionists Don Alias and Warren Smith are joined by guitarist Ted Dunbar, organist Khalid Yasin (Larry Young) and Ron Carter playing both bass and cello on the new package. The album was recorded in New York and produced by Jack Lewis and Tony Williams.

Wells Opens N.Y. Record & Tape Distrib

■ ROCHELLE PARK, N.J. — Manny G. Wells announces his resignation as President of Interstate Record Distributors, Inc., and all its subsidiaries.

Wells has opened his new venture as President of New York Record & Tape Distribu-

tors, Inc., 68 W. Passaic St., Rochelle Park, N.J. #07662 — Telephone No. (201) 843-2670.

New York Record & Tape Distributors, Inc., will be engaged in a full line rack jobbing and one stop service.

THE ALBUM CHART ARTISTS CROSS REFERENCE

ALICE COOPER	36	HENRY MANCINI	24
LYNN ANDERSON	34	MANDRILL	86
ARGENT	143	MANTOVANI	108
BAR KAYS	93	DEAN MARTIN	121
BEE GEES	56	DAVE MASON & CASS ELLIOT	42
TONY BENNETT	53	JOHNNY MATHIS	58
BLACK SABBATH	14, 80	JOHN MAYALL	68
BLOODROCK	40, 45	CURTIS MAYFIELD	48
BOOKER T. & MG'S	52	McDONALD & GILES	142
BREAD	51	MELANIE	55
BREWER & SHIPLEY	43	BUDDY MILES	114
JAMES BROWN	66	VAN MORRISON	150
BUTTERFIELD BLUES BAND	99	MOUNTAIN	49
CACTUS	87	ANNE MURRAY	131
GLEN CAMPBELL	44	JIM NABORS	111
CARPENTERS	20	NEW SEEKERS	124
CHICAGO	13, 69, 115	NILSSON	16
JUDY COLLINS	63	NITTY GRITTY DIRT BAND	61
PERRY COMO	27	ORIGINAL CAST—NO, NO NANETTE	71
RAY CONNIFF	116	OSMONDS	54
RITA COOLIDGE	118	ORIGINAL TV CAST—SESAME STREET	145
BILL COSBY	144	PARTRIDGE FAMILY	15, 25
CREDENCE CLEARWATER REVIVAL	39, 100	ELVIS PRESLEY	38, 57, 135
CRAZY HORSE	106	RAY PRICE	88
DAVID CROSBY	9	CHARLEY PRIDE	77
SPENCER DAVIS AND PETER JAMESON	136	POCO	47
DAWN	94	QUICKSILVER	84
DELANEY & BONNIE	126	JERRY REED	101
DEREK & DOMINOS	89	EMITT RHODES	81
NEIL DIAMOND	97, 137, 139	KENNY ROGERS & THE FIRST EDITION	41
EMERSON, LAKE & PALMER	18	RUNT	149
FACES	26	SANTANA	8
FIFTH DIMENSION	12, 70	SEATRINA	29
DAVID FRYE	120	SAMMI SMITH	35
GLASS HARP	90	JOE SIMON	110
GRAND FUNK RAILROAD	50	SLY & FAMILY STONE	46
GRASS ROOTS	103	SOUNDTRACK: WOODSTOCK TWO	30
GRATEFUL DEAD	134	BARBRA STREISAND	11
G'PEASE BAND	85	SOUNDTRACKS:	
GUESS WHO	73	LOVE STORY	1
MERLE HAGGARD	125	WOODSTOCK	95
GEORGE HARRISON	19	CARLY SIMON	146
RICHIE HAVENS	122	STAPLE SINGERS	128
ISAAC HAYES	79	BUFFY STE. MARIE	109
JIMI HENDRIX	4	STEPPENWOLF	21
JOHN LEE HOOKER	98	CAT STEVENS	10, 139
JOHN LEE HOOKER & CANNED HEAT	62	SUGARLOAF	78
ENGELBERT HUMPERDINCK	37	JAMES TAYLOR	28
JACKSON 5	96	KATE TAYLOR	83
JAMES GANG	113	TEMPTATIONS	148
JANIS JOPLIN	2	TEN YEARS AFTER	138
JAZZ CRUSADERS	133	MARY TRAVE'S	91
JEFFERSON AIRPLANE	59	THREE DOG NIGHT	5, 65
ELTON JOHN	7, 31, 32	LILY TOMLIN	23
JOSEPH CONSORTIUM	82	IKE & TINA TURNER	33
MARGIE JOSEPH	74	CONWAY TWITTY & LORETTA LYNN	119
JOY OF COOKING	75	VARIOUS ARTISTS—CELEBRATION	132
BERT KAEMPFFERT	129	VARIOUS ARTISTS—DIFFERENT STROKES	123
PAUL KANTNER	140	VARIOUS ARTISTS—SUPERSTAR	3
KING CRIMSON	117	WAR	72
B. B. KING	22	DIONNE WARWICK	147
CAROLE KING	67	WHO	92
KOOL & THE GANG	112	ANDY WILLIAMS	6
LAST POETS	107	ROGER WILLIAMS	104
GORDON LIGHTFOOT	17	NANCY WILSON	141
LED ZEPPELIN	102	JOHNNY WINTER AND NEIL YOUNG	141
JOHN LENNON	64		105
LETTERMEN	127		

Uriah Together In Heep



Uriah Heep

■ NEW YORK — Uriah Heep, in the midst of their first tour of the United States, stopped here long enough for a two-day engagement at Ungano's.

The group, together for about one year, has been gigging in Great Britain and Germany primarily. They were astounded by the size of the halls they've been playing here (they're billed with Three Dog Night) and seemed to enjoy the smaller confines of Ungano's.

Energetic Space Music

The quintet plays a variation on that high voltage, ultra-energetic space music that is all the rage with the younger generation these days. The variant is Dave Byron, whose vocals have an indescribable quality all their own. At a press party in their honor, the group offered cuts from their two Mercury albums such as "Salisbury" and "Gypsy." In a softer vein, "Come Away Melinda" told an anti-war tale.

In addition to Byron, Uriah Heep consists of Mike Box, lead guitar; Paul Newton, bass; Ken Hensley, organ; and Keith Baker, drums. All played with various and sundry British rock ensembles before banding together. Now, they're just that. Together.

AGAC Pamphlet

■ NEW YORK—The American Guild of Authors and Composers (AGAC) has published a pamphlet outlining the organization's purposes.

Book is available from AGAC's local offices or from the Hollywood or Nashville offices.

Vonda Kay Active

Vonda Kay Van Dyke, the former Miss America whose latest album on Word Records is "Here's Vonda Kay," has been set for a series of major appearances during the next few months.

Polydor Burmese Production Pact

■ As part of Polydor Incorporated's broad expansion program, Jerry Schoenbaum, President, has announced the signing of a production pact between Peter Siegel of Burmese Records, Inc., and Polydor. Two artists are involved in the initial agreement, Gary Kuper and Ellen McElwaine, but according to Siegel, "This is only a beginning!"

Kuper is a singer/writer/musician who is equally at home with a guitar or seated at a piano. He writes his own material and has become well known in the Woodstock area of New York. Backed in live performance by bass, piano and drums, he has added a lead guitar, organ and gospel vocals to the track of his forthcoming Polydor LP, to be entitled simply Gary Kuper. The album was recorded at the new Bearsville Studios in Woodstock and is one of the first LPs to be recorded there.

Ellen McElwaine has also been working the coffee house circuit in the Woodstock area. She sings, plays guitar and writes all her own material. She is backed by electric bass, drums and piano and her first Polydor single is due next month.

VIDCA Meet

(Continued from page 4)

video cassette equipment manufacturers but also for all those who are concerned with providing programming. It will provide all films producers with worldwide contacts with potential consumers in every branch of activity, education, training, entertainment, etc., who will determine which kind of programs they will need, and have the immediate possibility of obtaining commitments.

Besides, the organization of VIDCA in close association with the Seventh International Market for Television Programs—MIP 'TV—will allow all the participants to view the latest television programs which eventually could be used for video cassette.

In order to answer the essential questions aroused by the explosive video cassette movement, VIDCA will also organize on April 19-23 the first Worldwide Symposium entirely devoted to video cassette problems and development. Forty-five leading figures will cover this new field at this conference which will be a major meeting ground for all communications experts.

Columbia Distribbs Monument

(Continued from page 4)

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

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

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

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

Launched in 1958

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

As Foster discovered and developed new talent and as the number of hits increased, new labels were added — Sound

Stage 7 for soul artists, including Joe Simon, Ivory Joe Hunter and Ella Washington, Rising Songs for songwriters Bobby Russell and Buzz Cason, Magic Carpet for underground artists, such as singer/songwriter Chris Gantry.

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

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

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

3-Sided Single

■ Reprise Records has just released a single by T Rex which includes three complete songs. The "A" side, "Hot Love," is currently the Number One single in Britain. The "B" side(s) are "One Inch Rock" and "Seagull Woman."

Collins on Tour

■ Elektra artist Judy Collins will soon embark on her annual spring concert tour which will include appearances all over the country.

At the Board



Gathered around the board in Steve Cropper's new \$500,000 Memphis studio are Harry Warner, BMI Nashville; Steve Cropper; Ron Anton, BMI Los Angeles; and John Sturdivant, Record World, Nashville.

Elton John Puts On Fillmore

■ NEW YORK — "Can I put you on?," Uni's (and Paramount's, too) Elton John sang in his standing ovation (of course) return to the Fillmore East, and I think not only could he, but he did. Only some of the time, however. The rest was feverish, galvanic music.

When he came out and for his first few numbers, I worried that John, whose songs I dote on, had been transformed into a rock Liberace. There he was in lavish hobo clothes — many-colored jacket and pedal pushers to mismatch, white mercury shoes with leather wings, a black fedora trimmed in red and an out-sized gold-flecked bow tie—and it became a question of what's he wearing rather than what's he playing. What he was playing was loud, and only loud (one of the ear-splitters was "Empty Sky" from his first album, which Uni is about to release here).

But then about the fourth song, John became his better self and began dispensing songs with that cornucopia of subtleties he's capable of. There was a little something new about a couple of the familiar songs, signs that he is interested in advancing his art. For instance, to give new flavor to a couple of tunes he introduced them

with new (improvised on the spot, I suppose) riffs. He started "Take Me to the Pilot" (I still say that's a hit single for somebody) with a skittish version of "God Save the Queen" ("My Country, 'Tis of Thee," if you will).

Feisty, Eccentric

Feisty, eccentric, what-meworry-ish from there on, John had the Fillmore crowd giving him standing ovations for individual songs, not the least of which was "Your Song," the love song he and Bernie Taupin have put in the standard catalogs (one hopes).

Bernie Taupin, by the way, was lured onto the stage to play maracas for the final two numbers. Bashful as lyricists aren't meant to be, he did his job with his back to the audience, for the most part.

Capitol's Seatrain preceded John on the bill and also got the standing ovationers going. A highly-skillful quintet, but I sometimes felt that the audience was rewarding them for stamina rather than inspiration. But there's no denying that the fellows can play and frequently give their repertoire, which threatens to sound like one long high-decibel country song, color.

(Continued on page 67)

RIAA Petitions FCC

(Continued from page 4)

RIAA also said, "RIAA and its members are vitally concerned with the growing problem of drug abuse, particularly among young people. As responsible citizens—and in many cases as concerned parents—we recognize the need for private citizens, business and the appropriate agencies of government to engage in responsible and informed action in connection with the drug abuse problem."

WBAI-FM Criticizes Decision

WBAI-FM also criticized the decision last week.

Station's General Manager Edwin Goodman said, "The ruling is clearly an intrusion on our rights of free expression. We have no intention of changing our programming in any way and will continue to broadcast songs which might be construed by someone as advocating the use of drugs. After all, someone might construe

the lyrics of 'Tea for Two' as advocating drugs."

Goodman also said that the "FCC ruling is part of a more pervasive pattern of intimidation of the media."

Also, citing the lack of any scientific study to substantiate a cause and effect relationship between song lyrics and drug abuse, the National Coordinating Council on Drug Abuse Education and Information has joined in filing a complaint in Federal District Court against the March 5 public notice of the Federal Communications Commission on drug lyrics.

The Council's action is part of a suit to restrain the FCC from continuing in effect its public notice. The Council joined the University of the Pacific (KUOP-FM), Yale University (WYBC-FM) and several former announcers and program directors who have been fired as a result of the FCC notice.

Glinert B'nai B'rith Prez

■ NEW YORK—Floyd Glinert of Shorewood Packaging Corp. has been elected President of B'nai B'rith Lodge No. 2502, with David Rothfeld of Korvette's elected Executive VP and Herb Linsky, CBS; Ira Moss, Pickwick; Toby Pieniek, IFA; Stanley Mills, September Music, and Ken Rosenblum of Shorewood named Vice Presidents.

Additional executive positions named include Aaron Levy of Paramount as Treasurer; Al Feilich, BMI, Corresponding Secretary; Jim Cohn, ASCAP, Recording Secretary; George Levy, Sam Goody, Financial Secretary; Herb Goldfarb, London, Chaplain; and Al Berman, Harry Fox, Cy Leslie, Pickwick and Attorney Leo Strauss named Trustees.

Henry Rosenberg, Adio Fidelity, is Warden; George Gabriel, BMI, Guardian, and Mickey Gensler, Teen Discomat, Floyd Glinert and David Rothfeld have been named Delegates to the B'nai B'rith Concord Hotel Convention. Gensler, Mitch Manning of Dickson Productions, Herb Ross, Modern Albums, and Bill Simon, Reader's Digest, were named Delegates to the Metropolitan Council.

Festivities honoring these

newly elected officers will be held at the Seventh Annual Installation Dinner, April 20, at the Tavern-on-the-Green in Central Park. In addition to the ceremonies, members will be addressed by Attorney Harry Shectman and entertained by comic Stewie Stone. For ticket information write Ken Rosenblum, c/o Shorewood Packaging Corp., 724 5th Ave., N. Y. 10019.

Doubleday Buys KRIZ

■ Doubleday Publishing Co. of New York has purchased KRIZ in Phoenix, Ariz.

Gary Stevens, formerly of WMCA in New York, was named General Manager. H. George Carroll, formerly General Manager of KRNO, San Bernardino, was named General Sales Manager. Dan Clayton, WPOP, Hartford, Program Director.

Rare Replacement

■ DETROIT — Ron Strasner, personal manager of Rare Earth, announces that two members of the group have been replaced by Ray Monette playing lead guitar and Mark Olson on the keyboard (piano, organ and clavichord).

The Fun Spot of '71 PALISADES AMUSEMENT PARK in association with



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TRUMPETER, ARRANGER, COMPOSER
AND THE MAN!
ARTHUR J. WILSON

It has often been said, "Big Things Come In Small Packages", and slender, 5'5" Arthur J. Wilson is a classic example. Art Wilson is an Aquarian, Trumpeter, Arranger, Composer and Assistant Vice President of Stone Lady Productions. Art's current arrangements of "I Should Have Listened" SL003 were recorded by David Sheffield on the Stone Lady label. Wilson began his career at the early age of nine playing trumpet for a local high school band in Fort Lauderdale, Florida.

How did Art manage to play with a high school band at such an early age? Well, as Art explained, it all came about one day while passing the Dillard's high school's gymnasium. He heard the band rehearsing. He stopped to listen and was invited inside by Rufus Curry, the Music Director. Art became a regular at all the band's rehearsals and eventually began to play trumpet with them at practice.

Mr. Curry could not let young Art play with the band when they actually performed because of his age and the fact he wasn't a pupil of the high school. When the school approved new uniforms for the band, Mr. Curry ordered an extra one for Art so he would be able to perform without anyone noticing that he wasn't a member of the school. Unfortunately, the Principal discovered the masquerade and put little Art out of the band.

Despite this set-back Mr. Curry did not give up and finally talked the Principal into letting him make young Wilson the band mascot. Art was the mascot until he entered the High School when he automatically became a full-fledged member of the band.

After graduating from High School, Art left Fort Lauderdale and joined the Otis Redding Band. He played trumpet behind Otis Redding for three years. Also during those years he recorded "Same Thing All Over" with another of Otis's artists, Billy Young. Before the death of Otis, Art returned to Fort Lauderdale and entered Florida's A&M University for two and 1/2 years majoring in music. He left A&M because he wanted to execute the talents he had developed.

In 1967 he joined a band in Fort Lauderdale called Freddy Scott & the Five Steps, with which he played for six months. He left Fort Lauderdale and came to Newark where he played with a band called Al Boyce and the Tray of Diamonds until he received a call from Ben Little who was the band leader for Sam and Dave's Band. Ben asked Art to play behind Sam & Dave as their trombone player. So, off Art went, later becoming the duo's bandleader. But, as the old saying goes "all good things must come to an end", and so did Sam & Dave. The Duo breakup was a tremendous blow to Art. The band stayed with Sam Moore working four months straight at the Cheetah and eventually the members began drifting off with other bands. Art was left jobless and nowhere to go until an old buddy, Curtis Lee, referred him to David Sheffield as an arranger.

David had written a song that he wanted to record someone on but he needed an arranger and Art was the man. The two became a team, writing and arranging. Art convinced David to record the song he had written "I Should Have Listened", which is racing up the charts. Along with Mr. Chesley Holmes they formed the company Stone Lady Productions.

Since these three have been together, they haven't failed in any of their ventures. Things seem to be looking good for Stone Lady Productions, Art J. Wilson, David Sheffield, and Chesley Holmes.

Other Artists on Stoney label are, lovely Val Hollomon, Bill & Tony.

STONE LADY PRODUCTIONS
55 Branford Place, Newark, New Jersey
Phone: 623-3644

RECORD WORLD THE R&B SINGLES CHART

APRIL 17, 1971

THIS WK.	LAST WK.	ARTIST	RECORD
1	1	WHAT'S GOING ON	MARVIN GAYE—Tamla 54201 (Motown)
2	2	PROUD MARY	IKE & TINA TURNER—Liberty 56216
3	3	SOUL POWER	JAMES BROWN—King 6368
4	4	DO ME RIGHT	DETROIT EMERALDS—Westbound 172 (Janus)
5	7	BABY LET ME KISS YOU	KING FLOYD—Chimneyville 437 (Atlantic)
6	5	HEAVY MAKES YOU HAPPY	STAPLE SINGERS—Stax 0083
7	8	WE CAN WORK IT OUT	STEVIE WONDER—Tamla 54202 (Motown)
8	13	COULD I FORGET YOU	TYRONE DAVIS—Dakar 623 (Atlantic)
9	12	I DON'T BLAME YOU AT ALL	SMOKEY ROBINSON & THE MIRACLES— Tamla 54205 (Motown)
10	17	GIVE MORE POWER TO THE PEOPLE	CHILITES—Brunswick 55450
11	31	NEVER SAY GOODBYE	JACKSON 5—Motown 1179
12	6	YOU'RE ALL I NEED TO GET BY	ARETHA FRANKLIN—Atlantic 2787
13	9	JUST MY IMAGINATION	GORDY 7105 (Motown)
14	14	ASK ME NO QUESTIONS	B. B. KING—ABC 11290
15	26	WARPATH	ISLEY BROTHERS—T-Neck 929 (Buddah)
16	22	DON'T CHANGE ON ME	RAY CHARLES—ABC 11291
17	21	COOL AID	PAUL HUMPHREY & HIS COOL AID CHEMISTS—Lizard X21006
18	10	AIN'T GOT TIME	IMPRESSIONS—Curtom 1957 (Buddah)
19	32	STOP IN THE NAME OF LOVE	MARGIE JOSEPH—Volt 4056 (Stax)
20	20	GIRLS IN THE CITY	ESQUIRES—Lamar 1001
21	23	BOOTY BUTT	RAY CHARLES ORCHESTRA—TRC 1015 (ABC)
22	18	LOVE MAKES THE WORLD GO ROUND	ODDS & ENDS—Today T-1003 (Perception)
23	29	BE MY BABY	CISSY HOUSTON—Janus 145
24	34	RIGHT ON THE TIP OF MY TONGUE	BRENDA & THE TABULATIONS— Top & Bottom 407 (Jamie-Guyden)
25	16	GET YOUR LIE STRAIGHT	BILL CODAY—Galaxy 777 (Fantasy)
26	27	I'M GIRL SCOUTIN'	INTRUDERS—Gamble 4009
27	25	WHEN YOU TOOK YOUR LOVE FROM ME	O. V. WRIGHT—Backbeat 620 (Duke)
28	24	I PITY THE FOOL	ANN PEEBLES—Hi 2186 (London)
29	38	BRIDGE OVER TROUBLED WATER	ARETHA FRANKLIN—Atlantic 47-2796
30	28	PLAIN & SIMPLE GIRL	GARLAND GREEN—Cotillion 44098 (Atlantic)
31	35	IF IT'S REAL	WHAT I FEEL JERRY BUTLER—Mercury 73169
32	39	I NEED YOU BABY	JESSE JAMES—ZEA 50003
33	33	ELECTRONIC MAGNETISM	SOLOMON BURKE—MGM 14221
34	19	THE BELLS	BOBBY POWELL—Whit 6907 (Jewel)
35	43	WANT ADS	HONEY CONE—Hot Wax 7011 (Buddah)
36	42	I'LL ERASE YOUR PAIN	WHATNAUTS—Stang 5023
37	—	DON'T KNOCK MY LOVE	WILSON PICKETT—Atlantic 45-2797
38	37	MELTING POT	BOOKER T. & M.G.'S—Stax 0082
39	—	I KNEW HIM	JOE TEX—Dial 1001 (Mercury)
40	46	BABY SHOW IT	FESTIVALS—MGM/Colossus 136
41	44	AIN'T NOTHING GONNA CHANGE ME	BETTY EVERETT—Fantasy 658
42	—	THE PREACHER	BOBBY WOMACK—United Artists 50773
43	56	YOUR LOVE	CHARLES WRIGHT & WATTS 103RD STREET RHYTHM BAND— Warner Brothers 7475
44	58	LONELY FEELIN'	WAR—United Artists 50746
45	51	MR. & MRS. UNTRUE	CANDI STATON—Fame 1478 (Capitol)
46	57	STOP YOUR CRYIN'	CHOCOLATE SYRUP—Avco Embassy AVE 4567
47	49	ANOTHER MAN'S WOMAN	ELECTRAS—Delite DE 535-0 (Map City)
48	48	MY CONSCIENCE	LOVELITES—Lovelite LLR-01
49	52	ACK-A-FOOL	SISTERS & BROTHERS—Calla 175 (Roulette)
50	53	YOUR LOVE IS SO DOGGONE GOOD	WHISPERS—Janus 150
51	54	TEDDY BEAR	REGGIE GARDNER—Capitol 3042
52	—	HELP ME MAKE IT THROUGH THE NIGHT	JOE SIMON—Spring 113 (Polydor)
53	55	THAT EVIL CHILD	B. B. KING—Kent 4542
54	—	SHE'S NOT JUST ANOTHER WOMAN	8TH DAY—Invictus 9087 (Capitol)
55	—	LOVE STORY	EDDIE HOLMAN—ABC 11292
56	—	I PLAY DIRTY	LITTLE MILTON—Checker 1239 (Chess)
57	—	THE TROUBLEMAKER	DELLA REESE—Avco Embassy 4566
58	11	CHERISH WHAT IS DEAR TO YOU	FREDA PAYNE—Invictus 9086 (Capitol)
59	—	IT'S A SAD THING	OLLIE NIGHTINGALE—Memphis 45-104
60	—	SPINNING AROUND	MAIN INGREDIENT—RCA 74-0456

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RECORDS

Smash Instrumental in Chicago: Pharaohs "Is That Black Enough For You."

Jerry Butler took a long time but it sure exploded.

Aretha Franklin is heading for a million.

King Floyd is a solid top ten smash.

Chi-Lites is a giant, going all the way.

Paul Humphrey is going all the way pop now.

Brenda and the Tabulations looks like it is going all the way pop now.

"Booty Butt" is now looking to go pop.

Whatnauts is a solid smash. It'll be a big one.

Honey Cone is going all the way.

Tyrone Davis is selling big.

Booker T & MG's is breaking heavy.

Jesse James "I Need You" has exploded in Baltimore-Washington.

Bobby Womack has a monster in Memphis.

Chocolate Syrup is a smash in NYC.

Reggie Garner keeps spreading.

Terrible Tom is getting big airplay for A&M.

New Percy Sledge looks great.

Ernie Andrews got a big reception.

Luther Ingram is a stone monster.

News on Colossus is getting a lot of play.

Main Ingredient looks tremendous. Great sound.

Candi Staton is a solid winner. Giant in Chicago.

(Continued on page 70)

Music Montage, 1733 Broadway, New York City, 247-4190

*Dear B. B. King,
Congratulations on your Grammy
Award for "The Thrill is Gone".*

*Thanks for letting me be part of
its production.*

Your Friend,



Bert de Coteaux
Arranger & Conductor

Muddy Waters On Solid Ground



Muddy Waters, Gregg Geller

By GREGG GELLER

■ NEW YORK — That Muddy Waters, pioneer of the amplified guitar and patriarch of the Chicago blues, is not more widely known in the United States is inexcusable. Fortunately, it's not too late for the recognition he has long deserved. He was in New York last week, picking up some of that overdue exposure. There were interviews, radio appearances, a David Frost television taping and an engagement at the Gaslight in Greenwich Village.

Muddy found the Gaslight date an extremely satisfying one, comparing the club's intimate atmosphere to that of the South Side Chicago bars where he made his name. "It's so much easier to communicate in a smaller place," he explained.

Packed the House Every Performance

And communicate he did. Opening night, after his excellent group of backing musicians kicked off the set with three very clean and tight instrumentals (including the best "Honky Tonk" this side of Bill Doggett), Muddy contributed several of his best known numbers such as "Got My Mojo Working" and "Hoochie Coochie Man." Word has it that he packed the house for every performance.

Muddy recently re-signed with Chess, renewing a long-term association with that legendary blues label. His current album, recently released, is "They Call Me Muddy Waters," which includes cuts dating from the earliest 1950s to the latest 1960s, some previously unreleased. A single, the dynamic "Making Friends," was pulled from the album.

But the big news is that Muddy plans to return to Ter-Mar recording studios in Chicago this spring. He has prepared some new material for the date and also plans to record "a couple of new Willie Dixon songs." While he enjoyed cutting his last album, "Fathers and Sons," with disciples Paul Butterfield and Mike Bloomfield, among others, this next one will feature his own band exclusively. Muddy emphasized that he had been given "free reign" on this session; none of the electric gimmickry of "Electric Mud" this time out.

Muddy bears no grudge against the younger, white bluesmen who've cashed in on his innovations. He is appreciative when credit is given where credit is due, and believes those who are interested will find their way to the blues originals. Incidentally, his harp player, Paul Oscher, is young, white and incredibly talented. (Others who have played with Muddy at one time or another include Little Walter, Jimmy Rogers, Junior Wells, Buddy Guy, Otis Spann, Big Walter Horton, Jimmy Cotton, and S. P. Leary, to name only the best known.)

Extraordinary Musician

Born McKinley Morganfield in Rolling Fork, Miss., 56 years ago, Muddy started playing harp at age 13 and took up the guitar a couple of years later. He considers Charlie Patton and Son House to be his key influences, and recalls seeing the mythical Robert Johnson once, from the rear of a large crowd. Even from his distant vantage point, Muddy remembers Johnson as an extraordinary musician and performer.

Muddy was first recorded in the early 1940s by Alan Lomax, who had come to Mississippi in search of Robert Johnson, by then several years in his grave. At that time a bluesman in the Delta tradition, Muddy started to develop his own style after arriving in Chicago in 1943. One of his first records for Chess, later that decade, was of Johnson's "Walking Blues." A comparison of the two delineates the differences between the Delta and Chicago blues styles.

Muddy Waters is soon to appear at Mr. Kelly's in Chicago. A simple trip across town has taken far too long for this important American artist. Still, better late than never.

Hodes Joins Polydor Promo

■ NEW YORK — Mark Hodes has been appointed Eastern Free-Form Promotion Manager, announces Polydor President Jerry Schoenbaum.

Hodes will report to Charlie Johnson, National Director of Promotion, and will be responsible to him for obtaining maximum airplay for Polydor's underground, album and singles releases.



Mark Hodes

Brought up in the music business, Mark has toiled in various areas of the industry. He worked for a summer in England under the directorship of George Martin who was recording with the Beatles and the Hollies. He was also associated with Dick James Music, Inc.

Chappell, Sullivan Ink Folio Pact

■ The Chappell Company and Ed Sullivan Productions have signed an agreement for Chappell to produce and distribute a series of "Ed Sullivan Folios," announces Bob Precht, head of Sullivan Productions, and Norman Weiser, VP of Chappell & Co.

The first in the series of music folios will be distributed in a few weeks. It is tentatively titled "Ed Sullivan on Broadway," and will feature a group of songs from Broadway shows, which have been favorites of Sullivan. Sullivan Productions will work closely with Chappell on details of future folios in this series.

Ahmet Profiled

■ NEW YORK — The New Yorker is preparing a profile on Atlantic Records President Ahmet Ertegun.

DIALOGUE

(Continued from page 8)

Record World: Which is the favorite record you have ever produced whether a big hit or not?

Mickie Most: "The House of the Rising Sun," the Animals—the first one. It made me. It was an impact record, not just a hit, a big record all over the world. People started to believe I was good. Yes, there are very few impact records. Procol Harum had one with "Whiter Shade of Pale" and Mungo Jerry's "In the Summertime" was another.



MEMPHIS MUSIC

By PHYLLIS J. WICKHAM

□ Dropped by Universal and found Steve Stepanian mixing down some imaginative tracks cut by the Reason Why. That's a vocal group consisting of two guys, Willie Hill and Jim Gilstrap, and two gals, Lani Groves and Stephanie Spruill. The sessions were produced by 24-year-old whiz Jerry Peters (writer of "Going in Circles"). We listened to several cuts . . . All so tasty we've got to believe that the Reason Why has the answer to big sales and a lot of radio play.

Finally got to hear the very progressive rock LP Bill Taylor has cut on Hi's new group, Swift Rain. The album is almost 100% original material, and in this case "original" is the right word. Titled "Swift Rain Comin' Down," the effort gets underway with "You're Gonna Come Down." The musical components are two guitars, base and drums played with wa-wa's and gusto by Frankie Sotelo, Paul West, Andre Bonaguidi and Mike Chiccarelli. Release is scheduled for late spring on the Hi label distributed by London Records . . . Rusty Taylor has a single just about ready for distribution on M.O.C. Rusty has a distinctive voice just light enough to offer a pleasant contrast to the driving rhythm track. The "A" side is "Feel the Heat of Summer" b/w "Here." We understand the disc will be released within the next two weeks. Watch for it . . . Zounds! Sounds of Memphis is alive and well on Rayner Street. After a couple of weeks of no-word-at-all, we at last heard from engineer Dale Smith. It seems Sounds is currently producing some new artist demos using the original material of staff writer Dan Grier. General Manager Bill Hefflin also seems to be doing well in the leased studio time department. The third full-timer at Sounds of Memphis is engineer Jack Muth. Although the studio has been in existence for about two years, the complete personnel change-over gives it all the characteristics of a new enterprise. We wish them well.

Got over to Bettye Berger's Continental Artists office in time to help hang a few balloons in honor of Rufus Thomas' 54th Birthday. After pushin' and pullin' Don Dortch got the champagne uncorked and announced that Rufus had just been given the key to the city as one of Memphis' chief ambassadors of good will . . . Ivory Joe Hunter has a new Epic release recorded over at Sun Studios, "Heartbreak and Misery" b/w "We All Like That Groovy Feeling." Also with a new disc for Epic due for early May release is Johnnie K. Wiley. The "A" side is a Donna Weiss tune, "Mud Island." Also watch for Dot Rhodes with "Love's Not The Name of the Game."

Said a sad good-bye Sunday to pianist/arranger George Dogias. George has packed up his electric piano and manuscript paper to head for Atlanta. If they don't treat you right, George, come back . . . the welcome mat is always out . . . In the On-The-Road department, look for Shack in Western New York throughout April, and Brenda Patterson all over Tennessee and Alabama for the next couple of weeks.

New Bassey LP

■ United Artists Records is releasing "Something Else," a follow-up LP to Shirley Bassey's "Shirley Bassey is Really Something," which recently scored here and in England.

Enchanted Door Moves

■ NEW YORK — Enchanted Door Management, formerly located at 111 W. 57th St. has moved to the C.T.A. complex located at 59 Locust Ave., New Rochelle, N. Y. They will also maintain a small office in the Brill Bldg. for their New York City-based artists.

Enchanted Door Management, a subsidiary of Heather Management, has recently taken over the personal management of Steam from the parent company.

Dirt Band in N. Y.

■ The Nitty Gritty Dirt Band plays a concert in New York Saturday evening, April 24, at St. John's University.

Nader Band Fest For Garden June 16

■ NEW YORK — An all-star lineup of famous bands and artists is set for the Richard Nader Big Band Festival at Madison Square Garden Wednesday night, June 16.

Duke Ellington, Lee Castle and the Jimmy Dorsey Orchestra, the Glenn Miller Orchestra conducted by Buddy De Franco, Vaughn Monroe, Bob Eberly, Helen O'Connell and special added attraction Guy Lombardo will perform the songs that have given them a permanent place in popular music history.

Scored With Revivals

The Big Band Festival is being co-produced by Madison Square Garden Productions, Inc., and Nader, who has clicked with five sell-out rock 'n' roll revivals at Madison Square Garden Center.

Tickets for the Big Band Festival are priced at \$7, \$6 and \$5. Mail orders are being accepted now at the Ticket Department, Madison Square Garden Center, 4 Pennsylvania Plaza, New York, N.Y. 10001.



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GEORGE MICHEALS—
6-10 MD
TOM TYLER—10-2
DAVE PARKS
2-6 AM

WDAK
Columbus, Ga.

ALLEN BOYD—
6-10 PD & MD
LARRY HORN—10-2
MIKE PARKER—2-6
CHRIS BRENNAN—
6-12 M
BOB PEACOCK—
12-6 AM

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"Single on the way"

"ADRIENNE"

Tommy James—R-7100

"ACK A FOOL/CHAINED"

Sister & Brothers—Calla #175

ROCKY G.

Personaje de la Semana (VIP of Week)



Pedro Fuentes

■ Pedro Fuentes Estrada, es el nombre de uno de los ejecutivos más jóvenes de la industria fonográfica colombiana. Gerente General desde 1958, de la empresa Discos Fuentes, cuya sede se encuentra situada en la ciudad de Medellín. 34 años de

edad y oriundo de la capital antioqueña. Casado con la dama mexicana Mariá Guadalupe López de Fuentes. Son sus hijos Jorge (11 años), Alejandro (9) y Lupita (8).

Realizó estudios de Bachillerato y de Ingeniería Industrial, en los Estados Unidos.

Quizás su mayor satisfacción la constituye la imagen de la Compañía en el presente, ya que al asumir la máxima posición directiva en la empresa, ésta, estaba conformada modestamente por doce personas, entre empleados y obreros, y poseía 4 Prensas; hoy, el número de personas con que cuenta la planta llega a 150 y tiene un total de 22 Prensas.

Reflejo palpable del constante progreso y de la "agresividad" de sus colaboradores que en función positiva de equipo, han llevado a Discos Fuentes, a lugar prominente dentro de las empresas del género en el

(Continued on page 64)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

■ Son condiciones y características humanas las de agruparse los hombres en sus respectivos bandos. Generalmente se dividen en dos grupos, los que siembran y los que talan. Para los primeros la tarea es dura. Primero colocar la semilla y después cuidar de su desarrollo hasta poder disfrutar de su sombra como frondoso árbol o como pequeña planta que da su fruto. Siempre en toda siembra los enemigos



Gustavo Quintero

son los mismos: insectos o designios del destino con poderes extraterrenales que pueden destruir en un segundo el trabajo de toda una vida. La segunda categoría se acepta porque viene de Dios. La primera viene del diablo y no se acepta. En esto del disco, forzosamente tuve que agruparme con los que siembran. No soporté nunca vivir, emponzoñar o atentar contra el que siguiendo la pauta de la vida . . . crea. Durante años he visto en nuestro ambiente todo género de corrupción . . . copias piratas de discos, disfrute de grabaciones sin pago de royalties a empresas grabadoras extranjeras, artistas o autores. Payolas infames por tocar o no tocar el disco propio o del competidor. Aceptación de créditos fastuosos y pedidos fantásticos para después devolver mercancía que sacaba a cualquiera de una economía floreciente para llevarlo a una franca quiebra. Rebajas de precios en franca competencia desleal: unos por entrar en los mercados donde los diablitos no los dejaban y otros por sacar a los que creaban y querían seguir manteniendo a los mercados en los más bajos índices de cultura musical. He tenido que lanzarme a producir, dirigir distribuciones, trabajar arduamente con la radio, herir a muchos en protección siempre a los menos . . . los creadores. He sido utilizado y lo seguiré siendo hasta tanto descubra los propósitos malsanos de los que me puedan utilizar . . . pero en todo esto hay algo bello. Cuando miro a mi alrededor veo el afecto y reconocimiento de los que siembran . . . el odio profundo en todo cuanto me relaciono de los que talan. Muchas cosas se han arreglado por mi intervención periodística aún cuando en un momento determinado haya lesionado a algún buen amigo que después me supo perdonar, pero mis desafectos siguen siendo los mismos, lo mismo en el disco, que en la radio o en la

distribución de discos. Pero (ojo) . . . los estoy viendo desaparecer lentamente, mientras mi árbol sigue empinándose orgullosamente hacia el cielo, protegiendo con su sombra mi casa y la de los que sembraron un día conmigo y hoy cuidan esa siembra. Pero siempre habrá insectos en todo régimen de vida y de siembra . . . y en ello no hay orgullo, ni hay satisfacción ni habrá fuerza suficientemente grande en ellos para poder destruir la base de la propia vida como la conocemos . . . la creación!

Por cuarta vez consecutiva ha resultado ganadora del Disco de Oro de Hollywood la intérprete del folklore mexicano Lucha Villa . . . El compositor argentino Francis Smith acaba de sobrepasar la venta de un millón de grabaciones de sus canciones. Buddy McCluskey, director de Melograf le presentará

(Continued on page 64)



Antonio Terceiro

Antonio Favio . . . El compositor argentino Francis Smith

Fania SLP 00401
"ALGO NUEVO"
Bobby Valentin

Fania SLP 398
"ESCUCHAME/
LISTEN TO ME"
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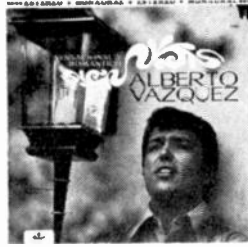
LATIN AMERICAN ALBUM PRODUCT

SENSACIONAL Y ROMANTICO

ALBERTO VAZQUEZ—Musart 1502.

Nueva grabación del ídolo mexicano en la cual resaltan "Murió la Flor," "Morir por Morir," "Volveremos," "Un Rayo de Sol" y "Qué Tristeza es Vivir" entre otras.

■ Alberto Vazquez renders "Volveremos," "No Debes de Llorar," "Ven a Mi Casa Esta Navidad," "Murió la Flor" and "El Grito." Pleasant.



CANTA SUS EXITOS EN ESPAÑOL

GILBERT BECAUD—Parnaso LPS 1069.

Interpreta el gran talento francés sus éxitos en castellano. Entre otras joyas se cuentan "Yo te Amaré," "Yo Partiré," "Porque Me Dejas?," "Vive," "Los Cerezos Blancos" y "Qué Seas Tú."

■ The superb French talent sings his hits in Spanish. Becaud beautifully offers "Nathalie," "Siempre Hay Un Tren," "Lo Importante es la Rosa," "Yo Partiré" and "Volveré a Buscarte."



IN ORBIT

RICARDO RAY/BOBBY CRUZ—Alegre LPA 886.

La gran combinación del sabor, Cruz y Ray en un excelente repertorio que venderá a los bailadores. "Cactus Flower," "Ad Libs," "Ricardo Ray in Orbit" y "Bombo Camará."

■ Ray and Cruz comprise a combination that sells. Here they perform "Last Train to Clarksville," "The Woodpecker," "Ricardo Ray in Orbit," more.



ROBERTO CARLOS

ROBERTO CARLOS—Caytronics CYS 1255.

El ídolo brasileño en un repertorio impresionante. Logra "120 . . . 150 . . . 200 Km. por Hora," "Vista a Roupas Meu Bem," "Preciso Lhe Encontrar," "O Astronauta" y "Minha Senhora." Cantado en portugués.

■ Roberto Carlos sings in Portuguese a superb repertoire. "Pra Voce," "Meu Pequeno Cachoeiro," "Se Eu Pudessem Voltar no Tempo." If released in Spanish could triple sales. Great arrangements!



RECORD WORLD EN MEXICO

By VILO ARIAS SILVA

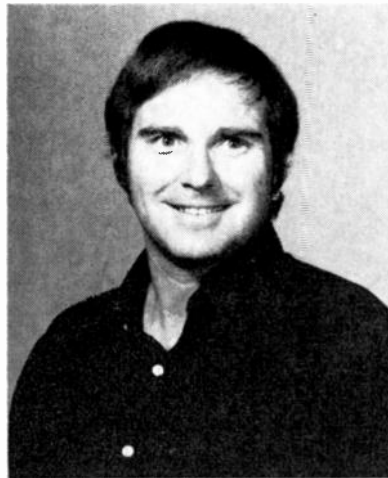


Vilo Arias Silva Antonio Muñiz, acaba de lanzar al mercado. El popular artista del sello RCA. El tema se titula "Mas Amor" y que sin más

■ Una nueva onda muy diferente a la que nos tenía acostumbrados Marco

cartas de presentación que la aceptación del público se ha colocado rápidamente dentro del medio musical. En esta nueva grabación que identifica a Marco, en una nueva onda, demuestra la calidad interpretativa del artista, sin dejar en ningún momento de ser el Marco A. Muñiz que todos conocemos. El tema "Mas Amor", se vislumbra como uno de los hit's fuertes que tendremos en esta temporada . . . José-José, demostró una vez mas que su popularidad, no solo es en México, sino que ya las fronteras quedaron atrás, sus éxitos en Centro América han sido rotundos y su retorno a México lo sorprende viendo como su canción
(Continued on page 65)

Conozca a su DJ (Meet your DJ)



Art "Arturo" Kapper

■ Art "Arturo" Kapper has brought new life to the Latin music scene in Miami.

Arturo is from New York City and spent his youth around the famous Palladium. As a young man he traveled to Havana many times and discovered that the music he had been listening to for many years came from Cuba.

As A&R Director for Tico-Alegre Records, he had the opportunity of working with and producing records for Tito Puente, La Lupe, Eddie Palmieri, etc. Then on to radio where he assisted and filled in for Dick "Ricardo" Sugar, one of New York's leading "up tempo" Latin disc jockeys. Kapper lived for five years in Puerto Rico as a successful musician.

Kapper has revitalized the Latin scene in Miami with his "Latin Soul Radio Show," heard Monday through Saturday from 8:30 to 10:30 p.m. over WHMS-FM. He is bringing the so-called "New York Sound" to the music-hungry youth of the area. Arturo insists it is only the prejudices of the other Spanish stations that has kept this music from becoming popular in Miami, and that his audience continues

to grow at "an amazing rate" each day. And rightly so, for after all music is international and should be appreciated for its qualities, not its politics. The youth of Miami apparently agrees with Arturo.

Art is filling a void in the Latin music scene that has existed for many years in Miami. He plans on bringing some top New York bands down for dances.

Kapper would appreciate all dj copies mailed to: WHMS Radio, 478 W. 28 St., Hialeah, Fla. He can also be contacted at phone No. 888-2466-7, Monday through Saturday from 8:30 to 10:30. Area code 305.

Mio Signs Caribbean Rep


■ NEW YORK—Marty Wilson, President of Mio International Records, Inc., announces the signing of a licensing agreement between his label and Aro-Mandy Record Distributors for exclusive representation in Puerto Rico and the Caribbean, effective May 1.

(Continued on page 65)



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SLP-1226

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VIP of the Week

(Continued from page 62)

Continente.

Conocedor como pocos, de los secretos múltiples que encierra la industria disquera. Indica el señor Fuentes, que la Fábrica es una de las más integradas de Latinoamerican, ya que posee dos calderas de vapor, con 220 Caballos de Fuerza cada una, equipos-completos de litografía, offset, separación de colores, galvanoplastia, dos estudios de grabación (Medellín y Cartagena), cuarto de cortes, máxima calidad en sonido y



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organización contable, mediante computadoras IBM.

Para él, es muy satisfactorio referirse al incremento, difusión e importancia que la música colombiana ha logrado en el exterior, haciendo notar que buena parte del éxito alcanzado, se ha debido a la muy buena representación que de Discos Fuentes hacen, entre otras, las siguientes Compañías Discograficas: Peerless (México), Discos de Panamá (Panamá), Fadis (Ecuador), La Guarachita (República Dominicana), Roberto Gómez R. (Venezuela), Miami Records (Estados Unidos y Puerto Rico), Dicesa (Centroamérica) y Virrey (Perú).

Discos Fuentes, es una empresa cuya permanente preocupación es la de valorar el talento artístico colombiano con el fin de darlo a conocer y admirar a escala continental.

Son pocas las marcas extranjeras que representan. Atención especial ha merecido el "sello amarillo", cuyas ventas constituyen un 85% del total de ellas.

Agrega don Perdo Fuentes, que los artistas que más satisfacciones han brindado a La Compañía a través de los muchos años, unas veces difíciles y otros no, han sido, entre otros: Tono Fuentes, pionero de los discos en Colombia, con sus legendarias "Cuerdas que lloran", Los Corraleros De Majagual, Los Diplomáticos, Buitraguito, Pedro Laza, y más recientemente Los Hispanos y Rodolfo, hoy por hoy, figura grande en el panorama nacional e internacional de la canción.

El sello Fuentes tiene un historial de 35 años. Ya propiamente como Empresa fue fundada en 1944 en la ciudad de Cartagena, para ser trasladada finalmente, en el año 1953 a la

(Continued on page 65)

DESDE NUESTRO

(Continued from page 62)

un trofeo de oro en un popular programa de televisión en Buenos Aires, con los más prominentes artistas cantando sus canciones . . . Argentina estará presente en el Festival de la Canción de Puerto Rico del próximo Junio con Fedra y Maximiliano, Donald y Violeta Rivas. También competirá con canciones de Francis Smith y Alberto Cortés, el nuevo talento de CBS, Patricia Dean . . . Fueron consagradas Las Trillizas de Oro como "Revelación Infantil 1970" por la Asociación de Cronistas Cinematográficos de la Argentina" por su actuación en el film "Un Elefante Color Ilusión" . . . Recibieron Los Graduados el "Congo de Oro" como el mejor conjunto de los Carnavales de Barranquilla. Gustavo Quintero aceptó el trofeo en nombre del popular grupo colombiano. El segundo puesto fué ocupado por Johnny Ventura de República Dominicana y el Tercer Lugar para el Gran Combo de Puerto Rico . . . Debutará Leonardo Favio el 4 de Junio en el Carnegie Hall de Nueva York. Será el inicio de una gira por todo Estados Unidos y Puerto Rico, propiciada por Joe Cayre, presidente de Caytronics Corp., distribuidora de las grabaciones CBS en estos territorios.

Lanzó Equipe en Brasil la grabación de Antonio Terceiro, antiguo miembro de uno de los tríos más antiguos del Brasil, el Trío Irakitan (recientemente disuelto). Las grabaciones de Terceiro como solista son "Ñao" y "Lá Vai Ela." . . . Nombrado Alfredo Gil, Jr., Gerente General de la Editorial RCA Victor de México. Felicitaciones para Alfredo y RCA . . . Grabó Henry Campbell "Más de Tí" de Polo Márquez y "Era un Violín" de Néstor Di Leo. También Los Angeles Negros grabaron el bello e impresionante tema de Polo Márquez, "Más de Tí," escogido por Record World como "Tema del Mes para Promoción Radial" recientemente y con el cual Polo ha comenzado a situarse internacionalmente. Después del éxito de Los Baby's de Peerles, México, con el tema "Cuando Los Huaraches se Acaban," usarán en sus presentaciones Huaraches con Smoking. ¡Gran idea! . . . Excelente la interpretación de Berthina de "Jardín de Rosas" . . . El Círculo de Lectores de España sobrepasó la cifra de un Millón de Socios en España. Esta empresa ofrece a sus lectores material que editan con su propia marca, de común acuerdo con las diferentes empresas discográficas españolas que tienen pacto con esta enérgica empresa. El Círculo de Lectores no posee grabaciones propias, y se limitan a ofrecer material existente ya en el mercado español. ¡Gran labor! . . . Rolando La Serie logró sus presentaciones en la Boite "Gitanillos" y en el programa de televisión "Estudio Abierto." Todo ello en España. ¡Me alegro por el popular Laserie! . . . Y ahora . . . ¡Hasta la próxima!

Lucha Villa will be awarded the "Disco de Oro" in Hollywood for the fourth consecutive year . . . Francis Smith had sold over a million records of his tunes in Buenos Aires. Buddy McCluskey, head of Melograf, his publisher, will present him with a gold award on a TV special with prominent artists singing his hits . . . Argentina will be present at Puerto Rico's Song Festival next June. CBS artists Fedra & Maximiliano will sing their own songs, and Patricia Dean, CBS' latest acquisition, with songs penned by Francis Smith and Alberto Cortez, will be competing. Guest stars will be RCA's Donald and Violeta Rivas . . . Las Trillizas de Oro were honored by the Association of Film Critics of Argentina for their performances in the film "Un Elefante Color de Ilusión" as "Revelación Juvenil del Año" (Discovery of the Year) . . . Los Graduados were awarded the "Congo de Oro" in Barranquilla for their performances at the Carnival there. Second prize went to Johnny Ventura from the Dominican Republic and third to Gran Combo from Puerto Rico.

Leonardo Favio will debut at Carnegie Hall on June 4. He will also tour Puerto Rico, Miami, Chicago and several other areas in the states where he is at the top. Joe Cayre, President of Caytronics Corp., distributor for CBS product in the states, is responsible for his presentations in this country.

Equipe released in Brazil a single by Antonio Terceiro, a former member of the popular Brazilian trio Irakitan. His single contains "Ñao" and "Lá Vai Ela" . . . Alfredo Gil, Jr., was named General Manager of Editorial RCA Victor, Mexico . . . Henry Campbell recorded "Más de Tí" (Polo Márquez) and "Era un

(Continued on page 65)

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A CARLOS GARDEL



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Volver

Mi Buenos Aires Querido
Cuesta Abajo
Golondrinas
Amores De Estudiantes
Por Una Cabeza
Tomo Y Obligo
Melodia De Arrabal

LATIN AMERICAN HIT PARADE

New York

DICK "Ricardo" SUGAR
WHBI-FM

1. I REGRET
ORCH. CAPRI—Manana
2. PAZ
ORCH. FLAMBOYAN—Cotique
3. WHEN WE GET MARRIED
J. BATAAN—Fania
MAKE IT WITH YOU
R. PAGAN—Fania
4. ABUELITA
W. COLON—Fania
5. OYE COMO VA
T. PUENTE—Tico
6. FALLING STAR
R. DAVILA—ORC
7. GHANA'E
W. COLON—Fania
8. REGRESA A MI
LEBRON BROS.—Cotique
9. REVOLT
E. PALMIERI—Tico
NOSOTROS
SONORA PONCENA—Inca
10. DALE BIBERON
LA PROTESTA—Rico

Argentina

RICARDO KLEINMAN

1. MI CORAZON ES UN GITANO
NICOLA DI BARI—RCA
2. TE QUIERO, TE QUIERO
NINO BRAVO—Phonogram
3. QUE SERA
JOSE FELICIANO—RCA
4. VUELVO A VIVIR VUELVO A CANTAR
SABU—Music Hall
5. MI DULCE SENOR
GEORGE HARRISON—Apple
6. TE AMO DE NOCHE TE EXTRANO DE DIA
DANY—Music Hall
7. NENA TENGO NOTICIAS PARA TI
MARDI GRASS—Fania
8. NEGRA NO TE VAYAS DE MI LAO
BANANA—Music Hall
9. REGRESANDO A INOIANA
JACKSON 5—Tama Motown
10. TE QUIERO MUCHO NENA
ROMULO Y REMO—Phonogram

Mio Signs Caribbean Rep

(Continued from page 63)

Wilson, accompanied by Vice President Pete Terrace, just returned from a visit to Puerto Rico where the agreement was finalized with Armand Gonzalez Fajardo, President of Aro-Mandy. The long-term pact includes the complete Mio International and Mio Universal Series catalogs.

San Francisco

KBRG RADIO EXITOS

1. Y VOLVERE
LOS ANGELES NEGROS—Odeon
2. LA BANOA DOMINGUERA
IMELDA MILLER—RCA
3. BALADA PARA UN GORDO
JUAN & JUAN—RCA
4. FELIZ NAVIDAD
JOSE FELICIANO—RCA
5. CARINO
LOS BABY'S—Peerless
6. CELOSO
ROBERTO LUTI—Gamma
7. CASTILLOS DE ALGOON
ROBERTO JORDAN—RCA
8. ARRIBA LA NOVIA
SONORA VERACRUZ—Orfeon
9. ALGUIEN VENDRA
JOSE JOSE—RCA
10. VEN A MI CASA ESTA NAVIDAD
LUIS AGUILE—Musart

SENCILLOS DE IMPACTO
IMPACT SINGLES

1. EOAD DE PIEORA
"Con Desesperacion"
"Tan Solo Muchacha"
Audio Latino 537
2. LOS ANGELES NEGROS
"Quiero Mas De Ti"
"Victorias De Vina Del Mar"
Parnaso P-246
3. LOS RELAMPAGOS
"Rompiendo El Retrato"
"Carta Jugada"
Sona-Mex SM-5002
4. JOHNNY PACHECO
"Moreno"
"Solito"
Fania 569
5. LAS CUATRO MONEDAS
"Un Mundo Para Dos"
"Dame Amor"
Palacio 6834
6. CARLOS GUZMAN
"Me Caiste Del Cielo"
"Me Cai De La Nube"
CBS 6762

Puerto Rico

Wael Radio
(COURTESY OF
MAYAGUEZ RECORD SHOP)

1. COMO HAS HECHO
DOMENICO MODUGNO—RCA
2. NOSOTROS
SONORA PONCENA
LEBRON BROS.—Cotique
3. TU LLEGASTE A MI VIDA
LEBRON BROS.—Cotique
4. TE PROPONGO
SANDRO—Caytronics
5. ADULTERIO
LOS PANCHOS—Caytronics
6. BLACK MAGIC WOMAN
SANTANA—CBS
7. SIN AMOR (NO HAY NAOA)
CHUCHO AVELLANET—U.A. Latino
8. NO TE LO LLEVES TODO
EL SABOR DE NACHO
9. EL MILAGRO DE TUS OJOS
DONALD—RCA
10. CELOSA
ROY ROMAN

VIP of Week

(Continued from page 64)

ciudad de Medellin, su sede actual, en razón de su conveniencia comercial de toda índole.

Finalmente, señala que merced a la eficaz, estrecha y oportuna colaboración entre don Antonio Fuentes, Presidente de la Compañía, José María Fuentes, subgerente y encargado de la Dirección Artística, se ha podido constituir una Empresa que por su organización e importancia ocupa lugar preferente en el Continente.

In Mexico

(Continued from page 63)

última "Buscando Una Sonrisa" ocupa ya los primeros lugares de la popularidad, tanto en el Distrito Federal como en el interior de la provincia.

Los Chicanos, rompiendo records de ventas, su "Puente de Piedra" con mucha justicia se mantiene en el primer lugar de la popularidad y creemos que la preferencia la man-

(Continued on page 66)

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Volumen 1

RCA FSP 267 (e)



Donald RCA Records

RCA FSP 270 (e)

DESDE NUESTRO

(Continued from page 64)

Violin" (Nestor di Leo). "Más de Ti" was Record World's "Pick for Radio Promotion of the Month" several weeks ago. Polo climbed the charts in several areas with his own performance, released by CBS. Los Angeles Negros also just recorded this song this is climbing in other areas. A fine song! . . . Los Baby's became very popular in Mexico with their performance of "Cuando Los Huaraches se Acaben." Now they will perform dressed with huaraches and smoking. Great idea! . . . Berthina's interpretation of "Jardin de Rosas" ("Rose Garden") on Polydor is superb . . . Circulo de Lectores from Spain has now over a million members. They are distributing among their readers recordings released in Spain by most of the labels. Great promotion and better sales! . . . Rolando La Serie was a success at "Gitanillos" (boite) and on the TV show "Estudio Abierto" in Spain. Congratulations!



ATLANTA, MACON

By LEE BARRY

■ Getting a new lease on music industry life these days is Atlanta's Roy Callaway as the former Cameo/Parkway apprentice producer enters the industry on his own with three new, well-financed companies, Morcal Productions, Morcal Music Publishing and Together Records. During a three-year stint with Cameo/Parkway Callaway served as a producer and co-authored the dance craze hit "The Frug" as recorded by his own group the Dardenelles. After splitting for the halls of Ivy and a college gig as a biology student at the University of South Carolina, our man Roy spent some time involved in the studio partnership business in Charlotte, N. C.

Since his move to Atlanta six months ago, Callaway's activities have spanned three music industry companies with working capital assets of over a half-million dollars and product that is set for imminent release by a "Heinz 57" variety of artists including Jimmy Head and the Headlyters; soulful beauty Jeannie Page (this tiny chick really belts out with a hugh voice that is simply incredible!); a right-on rockin' group called August; and the Red, White and Blue folk-rockers. Product will be released on Together Records, a test label that will determine if the records are hits or misses, before being leased to the major and interested labels.

Questioned about his reasons for conceiving Together Records, Callaway responded, "If I've got a record and it's in the grooves, I'm going to see that it's adequately accessible through distributors East of the Mississippi and hope to prove that the product warrents national and even world-wide distribution because of the sales generated. I hope that this will keep my artist from having to go through four to six months of waiting while the majors decide if a record has it in the grooves or not. We intend to prove if it's a hit or a miss before we lease the master to the majors." Current plans for the Callaway enterprises call for a public stock offering during the summer months.

Still offering stock and cooking up Gainesville, Ga., way is the Cartwheel label. Crashing out of their infant stages with the Billy "Crash" Cradock hit, "Knock Three Times," the label is preparing an LP release from the former pop star of some 10 years ago . . . "I think we've got us a record but I haven't gone out and bought a car or anything yet," was the comment from newly signed Vanguard artist Wilber Walton, Jr. on hearing his new single "Pay Your Dues" . . . J. R. Cobb, who got his industry start as the guitar picker with the Classics IV, has been spending time on the road lately subbing on lead sax for Dennis Yost and his compatriots. Cobb is the co-writer of many top 40 hits including the latest effort from Dennis Yost and the Classics IV, "It's Time For Love."

Big Buddy Buie finds his Studio One recording plant full of activity with sessions on B.J. Thomas, the Broken Home rockers, the Atlanta Rhythm Section and Hawmoth featuring Sam Traina. Studio One drummer-producer Robert Nix and Steve Tyrell are cutting Danny Kay Morrison for Tyrell's New Design label. Buie is doing sessions on Mark James, the composer of "Suspicious Minds" and "Hooked on a Feeling," for Tyrell's recently created label.

Now that the expansion dust has settled Alan Walden notes that his Hustlers organization has gotten its thing together with new Muscle Shoals offices, in addition to the home base operation in Macon. Hustling activity includes a new Bell Records single from George Seoule, "I'm So Glad You Happened To Me." Seoule is not only a talented artist but a creative writer-producer of note. His current effort as a writer may be heard via Brook Benton's release "Shoes," while the new Lloyd Price single, "Hooked on a Feeling," is a Seoule production. Terry Woodford on Cotillion and Phillip Mitchell on the Shout label are artists set to come with releases as placed by the Hustlers. Currently in "hustling" negotiation placement stages are LPs from the Great American Middle Class and Virgin Wool.

Tommy Roe is ridin' the hit-bound range in search of a "Pistol Legged Mama" with his new ABC single. Roe's sometimes writing partner Freddy Weller is set to come with a new Columbia LP as produced by Billy Sherrill. Sounding like a single is Freddy's rousing version of "Indian Lake" . . . Word is that Scepter wants

Record World in Mexico

(Continued from page 65)

tendrán por mucho tiempo más . . . Roberto Jordán, tuvo que prolongar a pedido popular sus presentaciones en la TV. capitalina, no cabe duda que su tema "Amor de Temporada" será éxito duradero . . . El experimentado Manuel Vías, nos informó que Manuel Alejandro prepara en España un LP en el cual demuestra una vez más su alta calidad artistica é interpreta sus propias canciones, y por si fuera poco, completa otro LP. Instrumental, pero como Director de orquesta . . . Y hablando de la maternidad de las artistas, Estelita Nuñez, que a pesar de estar retirada del medio por una corta temporada mantuvo su melodía "Volverás" en los primeros lugares de venta y popularidad, dió a luz a una linda niña, y pronto la tendremos dando nuevos hit's . . . Una nueva figura en el medio romántico de México, acaba de lanzar RCA. Amancio, es su nombre y todos aseguran que puede gustar mucho, por lo pronto acaba de grabar su primer disco sencillo con las baladas "Cualquiera" y "Mi Rezo" . . . Tony Aguilar, artista exclusivo del sello Musart ratificando su popularidad de ser uno de los fuertes vendedores de su izquierda, logra éxito tras éxito con su espectáculo en sus jiras por el interior . . . Se coloca con paso firme como un nuevo valor de la balada en México el compositor-interprete Napoleón, su estilo y su personalidad le han deparado muchos apusos en sus jiras por provincias, donde ha impuesto su tema "El Grillo" . . . La nueva contratación de Musart Los Locos, quiénes interpretan una nueva modalidad de rock musical, han impuesto rápidamente su éxito "Viva Zapata", tienen mucha calidad y pueden llegar muy alto . . . Aca-

parando la total sintonía en las radios del interior la popular cantante Lucha Villa, con su nuevo programa "La Pora de Lucha Villa", programa radial que ha tenido muchos visitantes de fama internacional desde que salió al aire . . . Eduardo Baptista, muy contento con el equipo de ejecutivos que forma la "Familia" Musart, y aparte de llevar las riendas de la popular "Torre" como Presidente de la Compañía, es gran aficionado a los autos, como qué fue uno de los altos valores automovilísticos que tuvo México en época pasada, habiendo obtenido inclusive la maxima distinción al ganar el campeonato nacional en la categoría "Gran Turismo" . . . Felipe Gil, el compositor de moda, llega ahora al mercado también como intérprete; su tema "Quiero Ser", ha gustado mucho y lo ratifica no solo como un compositor de calidad, sino que lo pinta como un intérprete de mucho porvenir. Felipe, ha tenido en su vida profesional muchos éxitos, para muestra están sus recientes triunfos, tales como "No Debes de Llorar," 2do lugar en el Festival de Nueva York, y "Tú" primer lugar en Miami. Entre otros de sus temas que lanza al mercado como compositor-intérprete tiene también "Morena Flor", una melodía dedicada a la mujer del pueblo . . . Muy comentado y con muchos elogios, el celebrado "día del Mariachi", no cabe duda que se hizo justicia con esta sacrificada profesión, la realidad hizo Discos Capitol, con su incansable Gerente de Publicidad Jorge Alberto Riancho, quien llevó de la mano la organización de esta ceremonia que quedará en el recuerdo . . . ¡Y será hasta la próxima desde este rincón mexicano!

to reservice the Katie Love record with action flipping from "It Hurts So Good" to "Don't Let It Go To Your Head" . . . Doppler Enterprises have opened their new downtown Atlanta studio, and according to co-owner Pete Caldwell, "We're recording like crazy" . . . Pierce LeFevre and his newly created Gospel Brass are cutting at LeFevre Sound Corporation, needless to say . . . Johnny "Bee" is spending time at the LeFevre plant putting down the hot licks emanating from the Shannan rockers . . . Calvin Arline has been signed on the Bobby Smith Productions dotted line as a special assignments producer . . . James Brown payed an unexpected visit to Starday-King's Macon studio the other night to rap with the pickers . . . After a Muscle Shoals session of his own with Rick Hall at the knobs, Clarence Carter spent three days in Macon's Capricorn studio cutting Arthur Conley . . . Mrs. Clarence Carter (Candi Staton) has gone back to work with personal appearance dates in Florida . . . The Wet Willie Band is layin' tracks in the Capricorn studio for a "coming soon" LP . . . Other Capricorn activity finds Alex Taylor set for April session dates and brother Livingston booked in for a month of August dates.



THE TAPE CHART

APRIL 17, 1971

THIS WK.	LAST WK.		WKS. ON CHART
1	1	PEARL JANIS JOPLIN/Columbia (8) CA 30322 • (C) CT 30322	10
2	2	LOVE STORY SOUNDTRACK/Paramount (8) PA 8-6002 • (C) PA C 6002	12
3	3	CRY OF LOVE JIMI HENDRIX/Reprise (Ampex) (8) M82034 • (C) M52034	6
4	4	JESUS CHRIST SUPERSTAR/Decca (8) 6-6000 • (C) 73-6000	21
5	5	LOVE STORY ANDY WILLIAMS/Columbia (8) CA 30497 • (C) ST 30497	7
6	6	GOLDEN BISQUITS THREE DOG NIGHT/Dunhill (8) 850098 • (C) 550098 (ABC)	7
7	8	TUMBLEWEED CONNECTION ELTON JOHN/Uni (8) 73-096 • (C) 73-096 (MCA)	12
8	7	CHICAGO III/Columbia (8) CA 30497 • (C) CT 30497	11
9	9	ABRAXAS SANTANA/Columbia (8) 30130 • (C) 30130	26
10	11	TEA FOR THE TILLERMAN CAT STEVENS/A&M (Ampex) (8) 8T 4280 • (C) CS 4280	9
11	12	IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY/Atlantic (8) TP 7203 • (C) CS 7203	4
12	15	LOVE'S LINES, ANGLES AND RHYMES FIFTH DIMENSION/Bell (8) 8-6050 • (C) 5-6050	5
13	10	STONEY END BARBRA STREISAND/Columbia (8) CA 30378 • (C) CT 30378	7
14	14	PARANOID BLACK SABBATH/Warner Brothers (Ampex) (8) M81843 • (C) M51843	8
15	29	UP TO DATE PARTRIDGE FAMILY/Bell (Ampex) (8) 86059 • (C) 56059	2
16	13	ALL THINGS MUST PASS GEORGE HARRISON/Apple (8) 8X WB 639 • (C) 4X WB 639	18
17	16	IF YOU COULD READ MY MIND GORDON LIGHTFOOT/Reprise (8) M8 6392 • (C) M56392	11
18	17	ELTON JOHN/Uni (8) 8-55265 • (C) 2-55265 (MCA)	21
19	18	PARTRIDGE FAMILY ALBUM/Bell (8) CA 86050 • (C) 56050	15
20	19	EMERSON, LAKE & PALMER/Cotillion/Ampex (8) M89040 • (C) M59040	7
21	21	STEPPENWOLF GOLD/Dunhill (Ampex) (8) M85099 • (C) M55099	5
22	33	THE POINT NILSSON/RCA Victor (8) P8S 1663 • (C) PK 1623	4
23	24	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/Mega (8) M81-1000 • (C) M41-1000	4
24	27	CLOSE TO YOU CARPENTERS/A&M (8) ST 4721 • (C) CS 4721	26
25	25	PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy (8) 88410 • (C) 58410	26
26	—	WOODSTOCK 2 SOUNDTRACK/Cotillion (8) TP 2-400 • (C) CS 2-400 (Ampex)	1
27	26	LIVE AT COOK COUNTY JAIL B. B. KING/ABC (GRT) (8) 8022-723 • (C) 58410	4
28	28	ROSE GARDEN LYNN ANDERSON/Columbia (8) CA 30411 • (C) CT 30411	9
29	34	LONG PLAYER FACES/Warner Brothers (Ampex) (8) M81897 • (C) M51897	3
30	37	LOVE IT TO DEATH ALICE COOPER/Warner Brothers (Ampex) (8) 81883 • (C) 51883	2
31	31	SWEET BABY JAMES JAMES TAYLOR/Warner Brothers (8) 81843 • (C) 51843	26
32	44	THIS IS A RECORDING LILY TOMLIN/Polydor (8) 8F 4055 • (C) CF 4055	2
33	20	GREATEST HITS SLY & FAMILY STONE/Epic (8) KO 30325 • (C) ET 30325	22
34	22	MANCINI PLAYS THEME FROM LOVE STORY HENRY MANCINI/RCA Victor (8) P8S 1660 • (C) PK 1660	8
35	—	FRIENDS ELTON JOHN/Paramount (8) PAA 6004 • (C) PAC 6004	1
36	42	MANNA BREAD/Elektra (8) ET 8-4086 • (C) TC 5-4086	2
37	23	IT'S IMPOSSIBLE PERRY COMO/RCA (8) P8S 1667 • (C) PK 1667	11
38	30	ELVIS COUNTRY ELVIS PRESLEY/RCA (8) P8S 1655 • (C) PK 1655	11
39	41	SEATRIN/Capitol (8) 8XW 659 • (C) 4XW 659	3
40	32	WORKIN' TOGETHER IKE & TINA TURNER/Liberty (8) 9112 • (C) C-1112	5
41	35	SWEETHEART ENGELBERT HUMPERDINCK/Parrot (Ampex) (8) M871043 • (C) M571043	6
42	36	LIVE GRAND FUNK RAILROAD/Capitol (8) 8XWW 633 • (C) 4XWW 633	22
43	38	DELIVERIN' POCO/Epic Columbia (8) CA 30209 • (C) ET 30209	9
44	39	OSMONDS/MGM (8) M8-4724 • (C) M5-4724	10
45	40	TO BE CONTINUED ISAAC HAYES/Enterprise (8) EN 1014 • (C) ENC 1014	19



The M.O.R. Chart

APRIL 17, 1971

THIS WK.	LAST WK.		WKS. ON CHART
1	3	PUT YOUR HAND IN THE HAND OCEAN—Kama Sutra 519 (Beechwood, BMI)	
2	1	I AM . . . I SAID NEIL DIAMOND—Uni 55278 (MCA) (Prophet, ASCAP)	
3	2	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega 615-0015 (Combine, BMI)	
4	4	I THINK OF YOU PERRY COMO—RCA 74-0444 (Editions Chanson, ASCAP)	
5	1	WHEN THERE'S NO YOU ENGELBERT HUMPERDINCK—Parrot 40059 (London) (Drummer Boy, ASCAP)	
6	18	IF BREAD—Elektra 45720 (Screen Gems-Columbia, BMI)	
7	23	STAY AWHILE BELLS—Polydor 15023 (Coburt, BMI)	
8	8	SOMEONE WHO CARES KENNY ROGERS & FIRST EDITION—Reprise 0999 (Beechwood BMI)	
9	15	ME AND MY ARROW NILSSON—RCA 74-0043 (Dunbar/Golden Syrup, BMI)	
10	9	TIME AND LOVE BARBRA STREISAND—Columbia 4-45341 (Tuna Fish, BMI)	
11	16	I WON'T MENTION IT AGAIN RAY PRICE—Columbia 4-445329 (Seaview, BMI)	
12	27	ME AND YOU AND A DOG NAMED BOO LOBO—Big Tree 112 (Ampex) (Kaiser/Famous/Big Leaf, ASCAP)	
13	13	ANOTHER DAY PAUL McCARTNEY—Apple 1829 (McCartney/Maclen, BMI)	
14	14	COME INTO MY LIFE AL MARTINO—Capitol 3056 (Murbo, BMI)	
15	11	A MAN IN BLACK JOHNNY CASH—Columbia 4-45339 (House of Cash, BMI)	
16	5	LOVE STORY ANDY WILLIAMS—Columbia 4-45317 (Famous, ASCAP)	
17	6	DREAM BABY GLEN CAMPBELL—Capitol 3062 (Combine, BMI)	
18	22	ANGEL'S SUNDAY JIM ED BROWN—RCA 47-9965 (Moss-Rose, BMI)	
19	24	TAKE ME HOME, COUNTRY ROAD JOHN DENVER—RCA 74-0445 (Cherry Lane, ASCAP)	
20	31	HERE COMES THE SUN RICHIE HAVENS—MGM Stormy Forest 656 (Harrisons, BMI)	
21	21	FRIENDS ELTON JOHN—Uni 55277 (James, BMI)	
22	29	300 WATT MUSIC BOX MICHAELANGELO—Columbia 4-45328 (Tempi, ASCAP)	
23	30	OH SINGER JEANNIE C. RILEY—Plantation 72 (SSS) (Shelby Singleton, BMI)	
24	12	THE PUSHBIKE SONG MIXTURES—Sire 350 (Polydor) (Right Angle, ASCAP)	
25	25	WILD WORLD CAT STEVENS—A&M 1231 (Irving, BMI)	
26	36	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE CARLY SIMON—Elektra 45724 (Quackarbush/Kensho, ASCAP)	
27	26	WHY ROGER WHITTAKER—RCA 74-0442 (Arcola, BMI)	
28	35	MARRIED TO A MEMORY JUDY LYNN—Amaret 45-131 (United Artists, ASCAP)	
29	32	I'LL MAKE YOU MY BABY BOBBY VINTON—Epic 5-10711 (Screen Gems/Columbia, BMI)	
30	34	LOVE MEANS (YOU NEVER HAVE TO SAY YOU'RE SORRY) SOUNDS OF SUNSHINE—Ranwood 896 (Bon Ton, ASCAP)	

Santana Thrills

(Continued from page 6)

Carrabello, congas; newly added Neal Schon, guitar, and Coke Escovedo, timbales, who replaced Jose Areas, not with the group because of illness.

Santana performed magnificently while doing the easy "Black Magic Woman," "Evil Ways" and Tito Puente's classic, "Oye Como Va." The audience was not to be denied when they began screaming for "Soul Sacrifice." The pounding beat and flawless timing makes one yearn for their next album. Their latest is "Abraxas" on Columbia.

Opening the bill was another San Francisco-based group, Tower of Power (San Francisco label). Their music is of the same Latin flavor that makes them a perfect warm-up for Santana.

There was another act on the bill, Rahsaan Roland Kirk and His Vibration Society (Atlantic). This jazz-oriented group was good enough to make the evening complete; but their leader, Roland Kirk, spent too much time discussing racial matters. Mitchell Fink

Elton John In Fillmore Put-On

(Continued from page 57)

Preceding them were Decca's Wishbone Ash. Before their final number, their spokesman noted tension in the air. It may have been that the crowd was just looking for something meaningfully abstract, like Sea-Train's polish or John's genius to react to and weren't finding it. Dave Finkle

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(Continued from page 12)

FLOYD CRAMER—RCA 47-9978
FLIGHT OF THE DOVES (Colgems, ASCAP)
MAKIN' UP (Cramart, BMI)

It's been a while since the Nashville piano master hit pop with "Last Date," but this pretty movie theme just could do it. Danny Davis produced.

THE FREE MOVEMENT—Decca 32818
I'VE FOUND SOMEONE OF MY OWN
 (Mango/Run-A-Muck, BMI)
I CAN'T CONVINCE MY HEART
 (Mango/Run-A-Muck, BMI)

Rumor has it that this group includes two former Heartbeats. Tune has traces of that old-time sound, but is essentially a very good, contemporary pop side.

FAITH, HOPE AND CHARITY—Sussex SUX 216 (Buddah)
I WORSHIP THE VERY GROUND YOU WALK ON
 (Interior/Van McCoy, BMI)
COME BACK AND FINISH WHAT YOU STARTED
 (Interior/Van McCoy, BMI)

Soul ensemble with a highly commercial sound could break through with this Van McCoy-Joe Cobb tune. R&B, with pop crossover potential. Try some.

JOY—Kama Sutra KA 523
NEXT YEAR (BASHANA HABANA) (Blackwood, BMI)
TWO DIFFERENT THINGS (Kama Rippa, ASCAP)
 From TV commercial to hit novelty record? Just could be in the case of this one. With exposure on the tube, catchy melody might do it.

THE IMAGE OF MAN—SSS International 832
STAND UP FOR JESUS
 (Shelby Singleton/Falls City, BMI)
 With religious rock all the rage this one stands a good shot. Strong lead vocal backed by together group sound adds up to successful side.

BARRY MANN—New Design ZS7 1000 (CBS)
CARRY ME HOME (Screen Gems-Columbia, BMI)
 Songwriter steps up front in debut of new Steve Tyrell label. Gigantic production of nice ballad rings true. Could hit.

BEN CRAMER—Polydor PD 2-14062
LADY OF THE NIGHT (Doraffo-Greyhound, BMI)
WORLD OF MUSIC (Doraffo, BMI)
 Big voice, big production, this one has the feel of Elvis circa "Surrender." Today, it packs plenty of Tom Jones-type appeal. Richard Gottcher produced.

KAREN BETH—Decca 32816
HOLD TIGHT (Catacomb, ASCAP)
HARD LUCK MAMA (Catacomb, ASCAP)
 Driving country-rock sound is somewhat of a departure for songstress. Features very tasty harmonica. Flip has a jazzy feel to it. Nice.

SERGIO MENDES & BRASIL '66—A&M 1257
AZA BRANCA (Berna, ASCAP)
 Easy listening favorites return with their ever-popular sound. Latin-flavored, but solidly in the MOR mode. Why not Brasil '71?

CRAZY HORSE—Reprise 1007
DOWNTOWN (Broken Arrow/Crazy Horse, BMI)
 Neil Young, who used to front this group, has assisted in the writing of their initial single pulled from their popular progressive album.

JON HALL—Paramount PAA-0085
EVERLOVIN' LADY (Young Ideas, ASCAP)
I BELIEVE IN LOVE (Young Ideas/Tea House, ASCAP)
 Here's one with the sound of the early '60s written all over it. With Spector-sound enjoying a renaissance, could hit. Good pop stuff.

THE EXOTIC GUITARS—Ranwood R-898
TILL LOVE TOUCHES YOUR LIFE (BNP, ASCAP)
I CAN'T STOP LOVING YOU (Acuff-Rose, BMI)
 Arranged and conducted by the former "Raunchy" man Bill Justis, this one is neither very raunchy nor very exotic, but is very pleasant.

EUPHORIA—Heritage HES-831
YOU MUST FORGET (Collage, ASCAP)
 Very pretty folk-type from the pen of Tom Pacheco. From their album, will focus attention on same and merits airplay in its own right.

THE BARRYS—Surprise SP 3001
ANYTIME OF THE YEAR (BASHANA HABANA)
 (Blackwood, BMI)
WHEN YOU'RE GONE (Moonbeam, ASCAP)
 The gals are back with a special for Passover. Again, this is a real possibility. Melody sticks with you. Paul Vance produced.

ALBUM PRODUCT

(Continued from page 14)

BARRY ALLEN
Uni 73104.
 Barry Allen needs a little bit of the old get-it-on tonic here. He has some good ideas and some good tunes, but many of them slip away in the slackness of the delivery. His style works on John Sebastian's tentative, plaintive "Darlin' Be Home Soon." Cult might find it.



BRASS MONKEY
Rare Earth RS 23.
 Brass Monkey have a good album here, but it might not be good enough to buck the competition from similar and slightly more inventive groups. They do versions of "You Keep Me Hangin' On" "Proud Mary," and "Bang Bang," along with originals, "Keep a Little Bit Back."



FLY ON STRANGEWINGS
MARIAN SEGAL WITH SILVER JADE—DJM 9100.
 Marian Segal sings a little like Buffy Sainte-Marie, but she writes songs like herself. The songs are all gentle and reflective and effective, if not that melodically involving. "Raven," "Five" are the best and "Reflections on a Harbour Wall" is the gratuitous one.



THE MOMENTS LIVE AT THE NEW YORK STATE WOMAN'S PRISON
STANG ST 1006.
 Fellows give silken R/B readings of recent standards in this live performance at the New York State Women's Prison (Beford Correction Facilities). Side two has some lesser known songs that could appeal to listeners who may feel they have already heard enough of the side one songs.



NO, NO, NANETTE
LAWRENCE WELK—Ranwood R 8087.
 Lawrence Welk and family do nine tunes from "No, No, Nanette." Just nine tunes? That's right. Seems a little chintzy, but the folks out in the market may be in the market anyway. "Too Many Rings Around Rosie" might be able to step out as a single.



THE BATTLE HYMN OF LT. CALLEY AND OTHER HITS
JOHN DEER AND VARIOUS ARTISTS—Royal American RAS 1006.
 Dick Heard has put together the first album with "The Battle Hymn of Lt. Calley" on it. His expedience may pay off. Package is filled out with sundry singles the label has released over the past few years.



MUSIC FOR THE SENSUAL WOMAN
LUGENE—MEM DS 3000.
 Lugene sounds like middle period Joe Bushkin, and this collection of sumptuous melodies like "Angela Mia," "Diane," "Charmaine," "Ramona," "Falling in Love Again" might get nostalgia seekers right where they live. Dreamy, swoony music, or swoony dream music.

RECORD
 **THE JAZZ**
WORLD LP CHART

APRIL 17, 1971

1. **BITCHES BREW**
MILES DAVIS—Columbia GP26
2. **TO BE CONTINUED**
ISAAC HAYES—Enterprise ENS 104 (Stax)
3. **SUGAR**
STANLEY TURRENTINE—CTI CTI 6005
4. **B. B. KING LIVE AT COOK COUNTY JAIL**
ABC ABCS 723
5. **CHAPTER TWO**
ROBERTA FLACK—Atlantic SD 1569
6. **OLD SOCKS, NEW SHOES, NEW SOCKS, OLD SHOES**
JAZZ CRUSADERS—Chisa CS 804 (Motown)
7. **THE PRICE YOU GOT TO PAY TO BE FREE**
CANNONBALL ADDERLEY—Capitol SWBB 631
8. **MILES DAVIS AT FILLMORE**
Columbia G 30038
9. **JOURNEY IN SATCHIDANANDA**
ALICE COLTRANE/PHAROAH SANDERS—Impulse AS 9203 (ABC)
10. **GULA MATARI**
QUINCY JONES—A&M 3030
11. **STRAIGHT LIFE**
FREDDIE HUBBARD—CTI CTI 6007
12. **THE ISAAC HAYES MOVEMENT**
Enterprise ENS 1010 (Stax)
13. **M. F. HORN**
MAYNARD FERGUSON—Columbia C 30466
14. **STILLNESS**
SERGIO MENDES & BRAZIL '66—A&M SP 4284
15. **LIVE IN SEATTLE**
JOHN COLTRANE/PHAROAH SANDERS—Impulse AS 9202-2 (ABC)
16. **RASHAAN, RASHAAN**
ROLAND KIRK—Atlantic SD 1575
17. **BENNY GOODMAN TODAY**
London Phase 4 SPB 21
18. **MEMPHIS TWO-STEP**
HERBIE MANN—Embryo SD 531 (Atlantic)
19. **THEM CHANGES**
RAMSEY LEWIS—Cadet LP 844 (Chess)
20. **AFRO-CLASSIC**
HUBERT LAWS—CTI CTI 6007
21. **SOUL LIBRATION**
RUSTY BRYANT—Prestige PR 7798
22. **BEST OF JOHN COLTRANE**
Impulse AS 9200 (ABC)
23. **FREE SPEECH**
EDDIE HARRIS—Atlantic SD 1573
24. **BRIDGE OVER TROUBLED WATER**
PAUL DESMOND—A&M SP 3032
25. **TJADER**
CAL TJADER—Fantasy 8406

Atlantic Distributes Flying Dutchman

■ NEW YORK — Ahmet Ertegun, President of Atlantic Records, and Bob Thiele, President of Flying Dutchman Records, announce that Atlantic has taken over the distribution of Flying Dutchman, effective immediately.

The Flying Dutchman catalog, which specializes in jazz, pop and spoken word, contains approximately 50 albums on its Flying Dutchman, BluesTime and Amsterdam labels. A highlight of the initial Atlantic-Flying Dutchman release will be a special taped interview of Angela Davis. The Davis interview was taped during June of

last year, approximately two months before her apprehension by the FBI. The album will receive a special all-out promotional and merchandising campaign.

Also to be featured in the release will be albums by Steve Allen, Oliver Nelson, Spiro T. Agnew, Count Basie, Larry Coryell, Mike Lipskin and Willie "The Lion" Smith and Leon Thomas.

Ampex will continue to distribute lying Dutchman tapes in the U.S. Philips, Polydor-Canada and King in Japan will also continue as foreign licensees.

Vig Joins Kenton

■ LOS ANGELES — Stan Kenton has signed vibraphonist-arranger-composer-conductor Tommy Vig as the first outside artist to his Creative World music complex.

Move is significant in that it

augurs the start of an artist roster to Kenton's new-formed Creative World Records to be solely comprised of "the most accomplished performers in jazz." First product by the full-blown, 24-piece Vig band is an album titled "The Sound of the Seventies."



JAZZ LP PRODUCT

WHAT'S NEW?

THE WORLD'S GREATEST JAZZBAND—Atlantic SD 1582.

Yank Lawson and Bob Haggart head the group with Billy Butterfield, Vic Dickenson, Bud Freeman, Eddie Hubble, Gus Johnson, Jr., Ralph Sutton and Bob Wilbur, current personnel. A taste of this and that and all of it tasty and easily palatable. "Walk Him Up the Stairs" is the best.

BLACK ON BLACK!

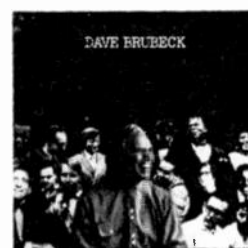
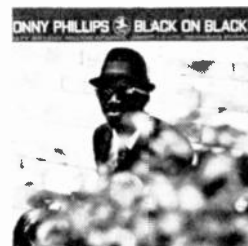
SONNY PHILLIPS—Prestige PR 10007. Sonny Phillips with Rusty Bryant, Melvin Sparks, Jimmy Lewis and Bernard Purdie rides that organ as if he were loping across the range. Everything is loose and swaggering and easy on the ears. Five numbers here, including the title tune and "Proud Mary."

SUMMIT SESSIONS

DAVE BRUBECK—Columbia C 30522. Dave Brubeck with Peter, Paul and Mary, Armstrong, Desmond, Joe Morello and Eugene Wright, Addiss and Crofut, Bernstein, Bennett, son Darius, McRae, Mingus, Monk, Mulligan, Alan Dawson and Jack Six, Palghat Raghu and Rushing. Quite a collection and the music matches the names.

PHIL WOODS AND HIS EUROPEAN RHYTHM MACHINE AT THE FRANKFURT FESTIVAL Embryo SD 530 (Cotillion).

Although just as free-wheeling as could be asked for, Phil Woods and his group rely more on expertise than on innovation. So the jazz, while hot, is not new. And that will satisfy many customers. With him are Gordon Beck, Henri Texler and Daniel Humair. Herbie Mann finds.



CLUB REVIEW

Mann Spans Generation Gap

■ NEW YORK — The Village Gate could have been Anywhere, U.S.A., on a recent evening. The crowd was small, but that added to the thoughts that kept crossing my mind. I pictured myself somewhere in the Louisiana bayou country, as part of a chain gang, being led into a small, uncluttered club for a night of entertainment.

Herbie Mann provides just that, entertainment. A pro is a pro. His flute retains that impeccable quality, but his look is new. He is backed by a new rock group called Air. They provide excellent accompaniment for Herbie, and he provides excellent exposure for them.

Air consists of six artists. Tom Coppola, keyboards; Sonny Sharrock, guitar; John Siegler, bass; David Earle Johnson, assorted percussion; Mark Rosen-garten, drums (son of drummer/orchestra leader Bob Rosen-garten), and Googie Coppola, vocals and keyboard.

Googie could be earmarked for stardom. When you hear her, you'll inevitably make a comparison to Laura Nyro. That should be a plus, because, let's face it, that's not a bad way to sound.

Herbie and the group worked well together while doing the easy "Acapulco Rain," "Mussel Shoals Nitty Gritty," Ornet Coleman's "Um Muy Bonita," "Kabuki Rock" and the title song from his latest LP "Memphis Two-Step." All on the Embryo label. Look for Air's new release soon on Embryo.

Opening the show was the Floating Opera, also on Embryo. Their one saving grace is the good-looking Carol Lees on keyboards.

When I made my exit to Bleeker Street someone stopped me asking for spare change. The bayou country became a memory. I knew I was home. Mitchell Fink

New Jazz Series

■ NEW YORK — Jazz Adventures, Inc., the non-profit jazz club that has been presenting jazz stars in concert every Friday noon at the Downbeat, has begun a new series of concerts at La Martinique, 57 West 57th St., the new Jazz Center, every Wednesday and Friday noon during April, which has been declared Jazz Month by Mayor Lindsay.

NOTES FROM THE UNDERGROUND



By CARL LaFONG

■ In terms of recordings, the late Jimi Hendrix wasn't a perfectionist, but he was very particular about what he was releasing for public consumption. Barring aesthetic judgments on the material itself, it can't be said that Hendrix let any slipshod, low-quality albums be released.

With his death, all matters of quality-control have gotten out of hand and the marketplace is suddenly deluged with Hendrix records, both official and "underground" (bootlegged).

The only "official" Hendrix album to surface since his death has been the recently-released Reprise album, "Cry of Love." It was the record he was working on at his death and represents the last recorded works of the guitar master. Reprise used good judgment in holding back the release of the album until several months after his untimely death.



Such good judgment, however, cannot be said for the people behind the spate of unofficial Hendrix albums that followed. Most represented very early recordings Hendrix made while he a member of other groups—before the formulation of the Experience. They never came out when he was alive because the quality was so embarrassingly bad (since he was such a master, even Hendrix' weaker moments come out way ahead of similar efforts by others). Among the American releases that recently appeared in this genre were an album he cut while a member of the Isley Brothers backup band and a potpourri of tracks he cut at a session with reedman Lonnie Youngblood.

The foreign market, not to be outdone, has issued three albums of early Jimi Hendrix . . . all done during the period he played with R&B singer Curtis Knight. One English album, "The Eternal Fire of Jimi Hendrix," features a sort of best-of selection of tracks that originally appeared on the two original American Hendrix-Knight albums that were issued several years ago. The other two albums, appropriately entitled "Early Jimi Hendrix . . . Vols. I & II," are live performances he taped while playing with Knight in a small New Jersey nightclub. Cuts include such period standards as "I'm a Man," "Land of 1000 Dances" and "Satisfaction."

The most official looking non-official Jimi Hendrix album to be released is one called "Experience," supposedly the soundtrack to a full-length movie on Hendrix. Aside from outstanding graphics, the album features outstanding recordings of Hendrix from tapes of his live performance at Royal Albert Hall in 1969. Until now, these tapes were thought to be the property of England's Track Records, for whom the guitarist originally recorded (he later signed with Reprise, who in turn gave Track English distributing rights). All the material on this album is unavailable elsewhere; it includes a long version of the Cream's "Sunshine of Your Love." Now whether there is or there isn't a forthcoming movie that this album is the soundtrack to raises an interesting legal question. In the future, what's to stop somebody from filming an 8mm "home" movie of a major artist, at the same time illegally taping that artist's audio performance? He could later package and release the album as a soundtrack record to "a" movie, thereby (presumably) having a legal leg to stand on when the artist's recognized recording company tries to sue. This particular album, put out on the "International Entertainment" label, is currently being distributed independently in California, with most of the major retail outlets staying clear of it.

There is a semi-official Hendrix movie coming out soon, however. Entitled "Rainbow Bridge," it was made in Hawaii by an independent film maker and most likely will feature some kind of soundtrack album.

Now as for the bootleg albums, they're still around. And the key word there is "still." There were several bootlegged Hendrix

R&B BEAT

(Continued from page 60)

Little Milton ("Play Dirty"); Luther Ingram; 8th Day; Della Reese. 1—"Booty Butt"; 2—J5; 4—Whatnauts; 5—James Brown; 6—S Wonder; 18-7—Brenda & Tabs; 8—Choc. Syrup; 28-9—Aretha; 70—Chilites; 11—King Floyd; HB to 12—"Funky Nassau," Beginning of the End, Alsoon; 13—Tyrone Davis; 19-14—Irene Reid; 26-15—Roy C; 21-16—B.B. King; 18—Isley; 33-20—Watts; 21—Ray Charles; 27-22—Candi Staton; 29-23—Intruders; 24—J Butler; HB-25—Honeycones. Likes the B side of the Joe Tex, "Bad Feet"; 28—P. Humphrey; 34-27—Joe Tex. Sales on Bobby Womack Part 2.

Ditto for the new Syl Johnson.

New Joe Tex is getting tremendous sales.

8th Day is #1 selling record in Chicago.

New D.D. Warwick looks great.

Ben Aiken is selling well in Phila.

Joe Frazier should be a giant selling record.

Watts Band is a stone smash in sales.

Skip Easterling is selling well in New Orleans.

Chee Chee and Pepe is selling well in Phila. and

Buddah will spread it.

Ollie and Nightingales is selling well in Memphis.

The Joe Simon side has to be "Help Me Make It

Thru the Night." Incredible record. Great sales.

The Rolling Stones are now on Atco, first single

is called "Brown Sugar."

Willie Mitchell just keeps on selling.

WWIN, Baltimore, Big: Brenda & T.; Whatnauts;

Cissy Houston; Chilites; Staple Singers. On:

Tymes; Esquires; Cassietta George; Choc. Syrup;

Ernie Andrews.

WDIA, Memphis, Pic: Sequins. #2—Paul Humphrey;

4—Bobby Womack; 7—Stylistics; 11—Fuzz; 13—Ollie &

Fight. 17—"Booty Butt." Chilites; King Floyd.

WVON, Chicago, Big: Chuck Ray; Butty Hutton; Silk;

Tyrone Davis; Chilites; Legends; Syl Johnson;

King Floyd. On: Watts; Willie Hightower; Honeycone;

Joe Tex; Ben Aiken; Main Ingredient; Z.Z. Hill;

Aretha; Satisfactions; Brenda & Tabs; War; Ray

Charles; Notations.

KGFJ, L.A. On: Al Green; Bobby Bland; Aretha;

Festivals; Margie Joseph; Bobby Powell; Sol Burke;

Watts Band; Ray Charles; Cissy Houston.

"Old Time Religion," Dee Clark is getting good

airplay in the South.

Willie Mitchell is selling well.

O.C. Smith is selling well.

WWRL, NYC. New: Wilson Pickett; Edwin Starr;

albums released in 1970 . . . most notably a two-record set recorded live at the Los Angeles Forum. But these records were released before Hendrix died—not one new one has cropped up after his death. According to a prominent Los Angeles-based bootlegger, there's plenty of bootleg material available to be released, but it may never be available to the public. He went on to call it a matter of "taste," adding that similar live material on the late Janis Joplin could also be released, but probably never will be.

What about future releases from old Jimi Hendrix tapes? Well, aside from the recently-released tracks from the Woodstock II album, there'll be more material available on the upcoming album from last year's Isle of Wight Festival, which went down as the late artist's last major public performance. Also, locked in corporate vaults somewhere, are literally hundreds of hours of tapes that Hendrix made after he formally split the Experience, sessions he did with his various Band of Gypsies and miscellaneous super-sessions he participated in.

Like the late Otis Redding, it seems that Jimi Hendrix is destined to have more album sales after his death than before.

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Show Biz Packages Emery Radio Show

■ A new hour daily radio syndie, "The Ralph Emery Show," bows on 150 stations coast to coast in April.

Announcement of the new strip which will feature Emery and big name country music star co-hosts was made in Nashville by Jane Dowden, President of Show Biz, Inc., the producing company. Show is being bought for barter placement by Dancer-Fitzgerald-Sample, New York based advertising agency for their client, General Mills.

Featured with him on upcoming shows will be stars such as Johnny Cash, Merle Haggard, Loretta Lynn, Sonny James, Conway Twitty, Dolly Parton,

Porter Wagoner, Faron Young, Charley Pride, Lynn Anderson, George Jones, Tammy Wynette, Waylon Jennings, Eddy Arnold and Jim Ed Brown.

Music on "The Ralph Emery Show" will be the chart hits, with some oldies when they fit into the interviews and such innovations as new, unreleased masters by major artists.

Mrs. Dowden pointed out that the program is designed to appeal to major stations in all size markets. "The program will fit smoothly into the country format," she said. "And in so doing it will give a station something the competition cannot

(Continued on page 74)

Mull Merc Country Promo Mgr.

■ Frank Mull, Capitol Records Regional Country Promo Manager, has been named National Country Promotion Manager for Mercury Records.

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

Mull, a former disc jockey on Virginia and North Carolina radio stations, joined Capitol in

May, 1968, as a Territory Representative, covering Washington, Maryland, Virginia, West Virginia, and Pennsylvania. He later was named Territory Representative in South Carolina, and in May, 1969, became Territory Manager.

In October, 1969, Mull was appointed Capitol Regional Country Promotional Manager for the Southeast.

Bares Awarded in Nashville



New Mercury country promo man Frank Mull, left, and retiring promo man Rory Bourke, right, present SRAA and Mercury House Awards to Bobby Bare, Jr., and Sr. for Bobby Sr.'s #1 record, "Come Sundown."

COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST

WEXL, Detroit (David Carr)	WKDA, Nashville (Joe Lawless)
WENO, Nashville (Johnny K.)	KFDI, Wichita (Don Powell)
KFOX, Long Beach (Jim Harrison)	KRAK, Sacramento (Jay Hoffer)
KJEM, Oklahoma City (Ken West)	WRCP, Philadelphia (Shelly Davis)
WUNI, Mobile (Johnny Barr)	WRFD, Columbus (Bill Preston)
KFRD, Houston (Tom Miller)	KWJJ, Portland (Sammy Taylor)
WVOJ, Jacksonville (Bob Hudson)	KVWO, Cheyenne (John Shafer)
KHOS, Tucson (Mike Mitchell)	WHO, Des Moines (Mike Hoyer)
WESC, Greenville, S. C. (Bob Hooper)	

#1 Most Reported: Conway Twitty's "How Much More Can She Stand" hottest seller at WEXL, KFOX, KFRD, KJEM, WUNI, WKDA, WKDA, KHOS, WHO, WRCP.

Dave Dudley's "Comin' Down" pick at KFDI, WKDA; playing at WUNI, KJEM.

"Comin' for to Carry Me Home," Dolly Parton, smash
(Continued on page 74)

Monroe in 'Roots'

■ NEW YORK — Decca artist Bill Monroe will participate in a special performance at the New School for Social Research on April 18. Called "Tap Roots of American Music," the pro-

gram will be the first of its kind at the New School.

Recently elected to the Country Music Association's Hall of Fame, Monroe has been a star of Grand Ole Opry for 30 years. His current Decca album is "Kentucky Bluegrass."

COUNTRY PICKS OF THE WEEK

SINGLE HANK WILLIAMS, JR., "I'VE GOT A RIGHT TO CRY" (Recordo, BMI). Junior becomes super singer this outing. Hank sounds like his own man instead of a copy of the original. Some like the gospel side. Try both. MGM K14240.



SLEEPER SLIM WHITMAN, "SOMETHING BEAUTIFUL TO REMEMBER" (Stallion Music, BMI). Great change of pace for country song ideas, truly a woman's song and why not? It was written by Miss Moneen Carpenter. Easy listening production by long-time C&W man, Biff Collie. Dig the tropical paradise feel of the bridge. Nice. United Artists 50775.



ALBUM JERRY REED, "WHEN YOU'RE HOT, YOU'RE HOT." The "Alabama Wildman" is hotter than a 12-gauge shotgun at a turkey shoot. "Amos Moses" was certified a million seller, and Jerry's regular status on the Glen Campbell show has advertised nationally as the "down home genius" of Jerry Reed. Strong cuts on title song "When You're Hot, You're Hot," "Don't Think Twice," "Big Daddy," "Ruby, Don't Take Your Love To Town." RCA LSP 4506.



WKOP-FM—Binghamton, N.Y.

- BRIDGE OVER TROUBLED WATER—Buck Owens
- A WOMAN ALWAYS KNOWS—David Houston
- THE ARMS OF A FOOL—Mel Tillis
- SOCK IT TO SATIN—Lucille Starr
- LONG WAY DOWN FROM RICHES TO RAGS—Billy Walker
- WHERE IS MY CASTLE—Connie Smith
- AMAZING GRACE—Judy Collins
- AFTER THE FIRE IS GONE—Lynn/Twitty
- ON THE ROAD TO MEMPHIS—Alan/Rich
- EMPTY ARMS—Sonny James

KMAM—Butler, Missouri

- L. A. INTERNATIONAL AIRPORT—Susan Raye
- EMPTY ARMS—Sonny James
- AFTER THE FIRE IS GONE—Conway Twitty & Loretta Lynn
- I'D RATHER LOVE YOU—Charley Pride
- KNOCK THREE TIMES—Bill "Crash" Craddock
- WE SURE CAN LOVE EACH OTHER—Tammy Wynette
- THE ARMS OF A FOOL—Mel Tillis
- DREAM BABY—Glen Campbell
- ALWAYS REMEMBER—Bill Anderson
- I WON'T MENTION IT AGAIN—Ray Price

WFMX—Statesville, North Carolina

- ARMS OF A FOOL—Mel Tillis
- I'D RATHER LOVE YOU—Charley Pride
- AFTER THE FIRE IS GONE/THE ONE I CAN'T LIVE WITHOUT—C. Twitty, L. Lynn
- I'M GONNA KEEP ON LOVING YOU—Billy Walker
- SOLDIER'S LAST LETTER—Merle Haggard
- KNOCK THREE TIMES—Billy "Crash" Craddock
- THE LAST ONE TO TOUCH ME—Porter Wagoner
- EMPTY ARMS—Sonny James
- A WOMAN ALWAYS KNOWS—David Houston

TO. ANYWAY—George Hamilton IV

KSFA—Nacogdoches, Texas

- DID YOU EVER—Charlie Louvin & Melba Montgomery
- EMPTY ARMS—Sonny James
- L. A. INTERNATIONAL AIRPORT—Susan Raye
- SOMETIMES YOU JUST CAN'T WIN—George Jones
- COME SUNDOWN—Bobby Bare
- MAN IN BLACK—Johnny Cash
- STEP ASIDE—Faron Young
- SOLDIER'S LAST LETTER—Merle Haggard
- HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
- I WANNA BE FREE—Loretta Lynn

WJEM—Valdosta, Georgia

- SOLDIER'S LAST LETTER—Merle Haggard
- AFTER THE FIRE IS GONE—Loretta & Conway
- I'D RATHER LOVE YOU—Charley Pride
- DID YOU EVER—Charlie & Melba
- BIG MABLE MURPHY—Dallas Frazier
- KNOCK THREE TIMES—Billy Craddock
- DO RIGHT WOMAN—Barbara Mandrell
- ANYWAY—George Hamilton IV
- EMPTY ARMS—Sonny James
- HAROLD'S SUPER SERVICE—Bobby Wayne

KGYN—Guvmon, Oklahoma

- SOLDIER'S LAST LETTER—Merle Haggard
- I'D RATHER LOVE YOU—Charley Pride
- KNOCK THREE TIMES—Billy Craddock
- ARMS OF A FOOL—Mel Tillis
- AFTER THE FIRE IS GONE—Conway Twitty & Loretta Lynn
- IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Lynn Anderson
- EMPTY ARMS—Sonny James
- BETTER MOVE IT ON HOME—Porter Wagoner & Dolly Parton
- WE SURE CAN LOVE EACH OTHER—Tammy Wynette
- JUKE BOX MAN—Dick Curless

KHAT—Phoenix, Ariz.

- I'D RATHER LOVE YOU—Charley Pride
- SOLDIER'S LAST LETTER—Merle Haggard
- ARMS OF A FOOL—Mel Tillis
- AFTER THE FIRE—Loretta Lynn & Conway Twitty
- EMPTY ARMS—Sonny James
- KEEP ON LOVING YOU—Billy Walker
- BRIDGE OVER TROUBLED WATER—Buck Owens
- MY EVERYTHING—Elvis Presley
- A WOMAN ALWAYS KNOWS—David Houston

TO. ANYWAY—George Hamilton IV

WYOU—Tampa, Fla.

- WE SURE CAN LOVE EACH OTHER—Tammy Wynette
- KNOCK THREE TIMES—Billy Craddock
- ARMS OF A FOOL—Mel Tillis
- BETTER MOVE IT ON HOME—Wagoner-Parton
- EMPTY ARMS—Sonny James
- I'M GONNA KEEP ON—Billy Walker
- I WON'T MENTION IT AGAIN—Ray Price
- DREAM BABY—Glen Campbell
- I'D RATHER LOVE YOU—Charley Pride
- SOLDIER'S LAST LETTER—Merle Haggard

KRCB—Council Bluffs, Iowa

- SHE'S A LADY—Tom Jones
- TOAST & MARMALADE FOR TEA—Tin Tin
- JOY TO THE WORLD—Three Dog Night

- FOR ALL WE KNOW—Carpenters
- WHAT IS LIFE—George Harrison
- ME & BOBBY McGEE—Janis Joplin
- I DON'T KNOW HOW TO LOVE HIM—Yvonne Elliman (lp)
- ANOTHER DAY—Paul McCartney
- WILD WORLD—Cat Stevens
- JUST MY IMAGINATION—Temptations

WWVA—Wheeling, West Va.

- AFTER THE FIRE IS GONE—C. Twitty & L. Lynn
- I'D RATHER LOVE YOU—Charley Pride
- BETTER MOVE IT ON HOME—Porter & Dolly
- BRIDGE OVER TROUBLED WATER—Buck Owens
- SOLDIER'S LAST LETTER—Merle Haggard
- KNOCK THREE TIMES—Billy "Crash" Craddock
- EMPTY ARMS—Sonny James
- WE SURE CAN LOVE EACH OTHER—Tammy Wynette
- DREAM BABY—Glen Campbell
- I'M A MEMORY—Willie Nelson

WONE—Dayton, Ohio

- I'D RATHER LOVE YOU—Charley Pride
- SOLDIER'S LAST LETTER—Merle Haggard
- EMPTY ARMS—Sonny James
- KNOCK THREE TIMES—Billy Craddock
- AFTER THE FIRE IS GONE—Conway Twitty & Loretta Lynn
- BETTER MOVE IT ON HOME—Porter Wagoner & Dolly Parton
- WE SURE CAN LOVE EACH OTHER—Tammy Wynette
- L. A. INTERNATIONAL AIRPORT—Susan Raye
- THE ARMS OF A FOOL—Mel Tillis
- BRIDGE OVER TROUBLED WATER—Buck Owens

KSON—San Diego, California

- DREAM BABY—Glen Campbell
- MAN IN BLACK—Johnny Cash
- EMPTY ARMS—Sonny James
- L. A. INTERNATIONAL AIRPORT—Susan Raye
- WHERE DID THEY GO LORD—Elvis Presley
- KISS THE WORLD GOODBYE—Ray Price
- A STRANGER IN MY PLACE—Anne Murray
- AMAZING GRACE—Judy Collins
- BUS FARE TO KENTUCKY—Skeeter Davis
- HELP ME MAKE IT THRU THE NIGHT—Sammi Smith

WROZ—Evansville, Indiana

- AFTER THE FIRE IS GONE—Lynn/Twitty
- I'D RATHER LOVE YOU—Charley Pride
- SOLDIER'S LAST LETTER—Merle Haggard
- THE ARMS OF A FOOL—Mel Tillis
- I'M GONNA KEEP ON LOVING YOU—Billy Walker
- HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
- WOMAN ALWAYS KNOWS—David Houston
- EMPTY ARMS—Sonny James
- KNOCK THREE TIMES—Billy "Crash" Craddock
- BETTER MOVE IT ON HOME—Wagoner-Parton

KWJJ—Portland, Oregon

- THE FARMER'S DAUGHTER/SOLDIER'S LAST LETTER—Merle Haggard
- EMPTY ARMS—Sonny James
- AFTER THE FIRE IS GONE—Loretta Lynn/Conway Twitty
- I'D RATHER LOVE YOU—Charley Pride
- BRIDGE OVER TROUBLED WATER—Buck Owens
- KNOCK THREE TIMES—Billy "Crash" Craddock
- WE SURE CAN LOVE EACH OTHER—Tammy Wynette
- BETTER MOVE IT ON HOME—Porter Wagoner/Dolly Parton
- A WOMAN ALWAYS KNOWS—David Houston

TO. THE ARMS OF A FOOL—Mel Tillis

- WXL—Peoria, Illinois
- SOLDIER'S LAST LETTER/FARMER'S DAUGHTER—Merle Haggard
- AFTER THE FIRE IS GONE—Conway & Loretta
- THE ARMS OF A FOOL—Mel Tillis
- EMPTY ARMS—Sonny James
- KNOCK THREE TIMES—Billy "Crash" Craddock
- ALWAYS REMEMBER—Bill Anderson
- BETTER MOVE IT ON HOME—Porter & Dolly
- WE CAN SURE LOVE EACH OTHER—Tammy Wynette
- I'D RATHER LOVE YOU/IN MY WORLD—Charley Pride
- SHE'LL REMEMBER/AFTER YOU—Jerry Wallace

KABLE-FM—Seattle, Washington

- SOLDIER'S LAST LETTER—Merle Haggard
- KNOCK THREE TIMES—Billy Craddock
- EMPTY ARMS—Sonny James
- I'M GONNA KEEP ON—Billy Walker
- NEXT TIME I FALL IN LOVE—Hank Thompson
- ALWAYS REMEMBER—Bill Anderson
- I'D RATHER LOVE YOU—Charley Pride
- THE ARMS OF A FOOL—Mel Tillis
- SOMETIMES YOU CAN'T WIN—George Jones
- FEEL FREE TO GO—Sue Richards

Acuff-Rose Buys Yonah

■ NASHVILLE — Fred Rose Music, Inc., the publishing arm of the Acuff-Rose Publications, Inc., music complex, whose catalogue contains the songs of Hank Williams, Sr., announces that it had acquired all of the copyright catalogue of Yonah Music, Inc., here.

The Yonah catalogue, owned by Slim Williamson, contains a large number of the country songs composed by such writers as Liz Anderson, the mother of Lynn Anderson, who has re-

corded many of the songs written by her mother.

The transfer of rights was effective April 1, 1971, and the promotional facilities of the purchaser are being directed to the further exploitation of songs in the catalogue. The sale was closed in the offices of Barksdale, Whalley, Leaver, Gilbert and Frank, Richard H. Frank, Jr., representing the purchaser. Yonah Music, Inc., was represented by attorney Herbert Rich.

Paycheck in Vegas, Preparing Epic Session

■ Hitting the comeback trail, Epic's Johnny Paycheck opened April 2 at the Scarlet Wagon in Las Vegas through May 29.

A recording schedule will be

set for Paycheck during this period, and he will fly into Nashville for the session and back in time for his performance.

Country Music Who's Who to Nashville



Scene above took place recently in Record World's Nashville office during the one-day trip there of Publisher Bob Austin (left) and Editor-in-Chief Sid Parnes (right) to sign the contract with Benson Printing Co. which brings the printing of Country Music Who's Who, owned by Record World, to Nashville. Also shown, from left: John Sturdivant, VP, Southeastern Manager; George Broadhead, Advertising Manager of Country Music Who's Who; Marie Ratliff, Editorial Assistant; and Chuck Neese, Southeastern Editor.

YOU ARE INVITED
TO ATTEND
A DEMONSTRATION RECEPTION
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SCULLY SERIES 100

THURSDAY, APRIL 15, 1971
4 P.M. TO 8 P.M.

COCKTAILS
RAMADA INN
840 JAMES ROBERTSON P'WAY
NASHVILLE, TENNESSEE

Scully Shows Product

■ NASHVILLE — David Nichols, Regional Manager for the Scully Recording Division of Dictaphone Corp., has announced that his company will sponsor a showing April 15 of the new Scully Series 100 16-track recorder.

Introduction of the Scully line will take place at the Ramada Inn from 4 to 8 p.m. Nichols labels the new series as revolutionary due to the fact that it has cut purchase costs in half. The Series 100 line of 16-track recorders is priced at \$13,750 which offers

nearly every recording studio an opportunity to install 16-track equipment. Dictaphone purchased Scully in 1965 and since that time has placed Scully equipment in numerous studios through the Southeast.

The machine to be shown and demonstrated at the April 15 cocktail party is to be delivered to the Nugget Sound Studios in suburban Nashville. Other 16-tracks on order include the Trans-Maximus operation in Memphis and the Ardent Studio in Memphis.

Davis, Jeannie C. Entertain At White House Banquet

■ NASHVILLE — Popular instrumental group Danny Davis & the Nashville Brass and Jeannie C. Riley have accepted invitations to entertain at the President's Annual White House Correspondents Association Banquet in Washington, D.C., May 8.

Confirmation of the engagement was made last week by Jack Horner, President of the White House Correspondents Association.

Davis and his Nashville

Brass was the first country music act to headline one of Las Vegas' main showrooms recently, and their success paved the way for many other country music entertainers.

Miss Riley, whose rendition of "Harper Valley P.T.A." won international acclaim, recently returned from a successful European tour. Her appearance at the Association Banquet also celebrates a first for the Texas Miss.

Firm Adds Roy

■ Roy Clark, currently headlining at the Landmark Hotel in Las Vegas (March 25-April 13), has been named to the Board of Directors of Environmental Dynamics, Inc., Tulsa-based, publicly-held corporation.

The company engages in computer technology for service and educational purposes. Clark, recently honored for a second consecutive year as top comedy artist by the Academy of Country & Western Music, is the only entertainment industry figure on the board.

Emery Show

(Continued from page 72)
duplicate. I hope those stations who are interested will get in touch with me, our VP for Sales, Reg Dunlap, or our Exec VP, Neika Brewer, right away. We are going to be very careful in our station selection and intend to get the strongest outlet in each market area."

Air date for the new "Ralph Emery Show" is April 12 with Bobby Goldsboro as Ralph's special guest during this premiere week, followed by Marty Robbins the second week.

Williams Wedding In Nashville



MGM Records' Hank Williams, Jr., is pictured during his recent marriage to Gwen Yeargain at Nashville's First Presbyterian Church. Following a reception at the Statler Hilton there, the couple left for a honeymoon in London, where Williams also was set to perform at the Third International Festival of Country Music.

COUNTRY HOT LINE

(Continued from page 72)

at KVWO, pick at KHIS.

Jeannie C. Riley's "Oh Singer" most requested at WUNI, WENO; charted at KFOX, WRFD, WKDA.

Red Lane's "The World Needs a Melody" hot at WEXL, KFRD, pick at KWJJ.

"Ode to a Half-Pound of Ground Round," Tom T. Hall, most requested at WRFD; moving at WKDA, WRCP.

Jerry Lee Lewis' "Touching Home" hot seller at WRFD, WKDA, WEXL; chart mover at WRCP, KFRD.

Split on Charley Pride: WENO, WEXL on "Let Me Live," "Do You Think To Pray" playlisted at KFOX, KHOS.

"Knock Three Times" still very strong for Billy "Crash" Craddock. Most requested at KFOX, KHOS, KRAK, WRFD, WESC, WKDA, WVOJ; #1 at KFDI.

Roger Miller's "Tomorrow Night in Baltimore": playing at WKDA, KFOX, WUNI, WRCP; pick at WESC. "I'm Free," Bobby Spicher, charted at KFDI, WKDA. San Diego's KSDO-FM has switched to a country music format 24 hours a day; will be stereo in a few weeks. Address is Box 3146.

Action on "Everything Will Be Alright," Wilma Burgess, at WUNI, WKDA.

Del Reeves' "Workin Like The Devil" getting heavy play at WKDA, WRCP, KJEM; pick at KRAK.

"There's Something About a Lady," Johnny Duncan, hot seller at KFDI, WKDA.

Ray Price's "I Won't Mention It Again" top mover at WEXL, WUNI, KRAK, KJEM, WKDA, WRCP, KWJJ, KVWO, WESC.

Kenny Price's "Tell Her You Love Her" playing at KWJJ, WVOJ. Flip: "Just Plain Man" pick at KJEM, WENO, KVWO.

"I Forgot To Live Today," Anthony Armstrong Jones, pick at WRFD; breaking at WKDA, KVWO.

Judy Lynn's "Married to a Memory" pick at KFOX, playing at WVOJ, WKDA, WENO (Arlene Harden version also).

WHO Pick: "There's No Future In My Future," Ronny Buskirk.

Bill Rice's "Travein' Minstrel Man" heavy requested at WRCP, WVOJ.

"I've Got to Have You," Peggy Little, strong at WENO, WVOJ.

Statler Bros. "New York City," pick at WRCP; charted at WEXL, KJEM.

If You Love Me," Lamar Morris, moving at WKDA, WRCP.

WVOJ playing "Coal Tattoo," Billy Edd Wheeler;

"Wish I Was a Little Boy Again," Patti Page;

"But I Can't Get It Back," Bobbie Gentry; "It's Time To Love Her," Billy Walker.

Dave Spencer is new Sales Manager at Louisville's WINN.

Tommy Overstreet's "Gwen" spinning at WKDA, KFRD, KFDI, WENO.

Bill Anderson's "Always Remember" hot chart item on KRAK, WRCP, WHO, WESC, KWJJ.

WEXL heavy on "Leave Me," Connie Eaton, "Happy Songs of Love," Tennessee Ernie Ford.

Hank Williams, Jr.'s "Jesus Loved the Devil Out of Me" pick at WEXL; heavy at WVOJ. Flip: "I've Got a Right to Cry" pick at WRCP, WUNI.



COUNTRY SINGLE PRODUCT

WELTON LANE—Epic 5-10719.

I JUST GOT TIRED OF BEING POOR (Blue Crest, BMI)

Fantastic song, performance and production. Kelso Herston put it all together with a Dallas Frazier tune and a new black artist. Commercial as water.

JUDY LYNN—Amaret 131.

MARRIED TO A MEMORY (United Artists, ASCAP)

SO NATURAL IS MY LOVE (Amak, ASCAP)

Initial reaction has created a stir, Judy released the Alex Harvey song a couple of weeks ago, and today she's in a race with Arlene Harden to see who will have the hit.

PATTI PAGE—Mercury 73199.

MAKE ME YOUR KIND OF WOMAN (AI Gallico, BMI)

I WISH I WAS A LITTLE BOY AGAIN (Flagship, BMI)

Emily Mitchell and Noro Wilson wrote the "Singing Rage's" new release. Looks like Patti has found a home in the country along with Roy Rogers and Jerry Wallace.

CHARLIE WALKER—Epic 5-10722.

MY BABY USED TO BE THAT WAY (Green Grass, BMI)

BEFORE I FOUND THE WINE (Moss-Rose, BMI)

Strange stereo mix. Johnny Carver wrote; Billy Sherrill produced. Good listening for the Charlie Walker fans. Be daring—the flip!

BILLY WALKER—MGM K14239.

IT'S TIME TO LOVE HER (Forrest Hills, BMI)

SHE'S FEELING LIKE A NEW MAN TONIGHT (Matamoros, BMI)

Producer Jim Vienneau has a medium tempo ballad from the "Tennessee Walker." The song is featured in the flick "Looking Good." "B" side is worth a listen also!

JO ANNA NEEL—Decca 32817.

TOUCH ME LIKE A MAN (4-Star, BMI)

LET'S MAKE IT A LONG NIGHT (4-Star, BMI)

The English artist requests some rather physical doings of her male companion. Doubtful that the Saturday Courthouse Square whittlers are ready for this one.

PORTER WAGONER—RCA 47-9979.

CHARLEY'S PICTURE (Window Music, BMI)

SIMPLE AS I AM (Owepar, BMI)

Guaranteed good sales from this Dycus-Kingston recitation. Not as strong as earlier Wagoner releases but in keeping with RCA's interest in God and Country recordings, this on tap.

LARRY EADES—Trace TR-001.

I FEEL THE WIND (Purple Rooster, BMI)

WHAT ELES CAN YOU EXPECT OF ME (Purple Rooster, BMI)

New Tupelo, Miss., label has come up with a different country sound. Deep South influence is easily detected in the instrumentation.

FLOYD CRAMER—RCA 47-9978.

FLIGHT OF THE DOVES (Colgems, ASCAP)

MAKIN' UP (Cramart, BMI)

Pretty movie theme sound that will interest only the MOR stations. Hard country outlets won't find anything here. Beautiful instrumental was produced by Danny Davis.

JERRY SMITH—Decca 32814.

BY SPECIAL REQUEST (Papa Joe's, ASCAP)

OPEN ALL NIGHT (Papa Joe's, ASCAP)

"Special Request" is a slow, very Nashville-sounding piano instrumental that'll be good for airplay. "Open All Nite" is rinky-tink, uptempo juke box item.

THANK YOU, FOR YOUR RESPONSE.



A NEW SOUND IN COUNTRY

JUDY JARVIS

"thank you for bein' my man"

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Scaife Fills McCluskey NARAS Prez Term Of Nashville Chapter; Snoddy Trustee

■ NASHVILLE — The local chapter of NARAS has elected Cecil Scaife to fill the unexpired presidential term of Bob McCluskey, who recently resigned his office and position with

Acuff-Rose to move to the Coast.

Glen Snoddy was elected to replace McCluskey as a national trustee.

Sturdivant Named VP

(Continued from page 3)

producer of the 1972 Country Music Who's Who, an annual Record World publication.

Prior to joining Record World, Sturdivant worked in the music business as a manager, booker and performing musician, working with several R&B, pop and rock groups throughout the South. He joined the Nashville office of Record World in 1965 and was named Southeastern Manager in 1969.

The Nashville office of Record World has seen four extensions and moves in the last five years. It is the only trade magazine that does its country reviews and charts in Nashville, covering the fast-moving country music industry. The entire

Southeast is covered from the Nashville office, including Atlanta, Muscle Shoals and Memphis.

The most recent expansion at the Southeastern office of Record World was the move of the Country Music Who's Who to Nashville, where all its functions including the compilation, printing, distribution and advertising co-ordination will come under the direction of Sturdivant, its producer.

Sturdivant, 29, is married to the former Carol Sue Wright and has two sons, John Edward and David Allen. He is on the Board of Directors of the Gospel Music Association and the Nashville Chapter of NARAS and is Chairman of the Country Record Sales Council.

'Calley Battle Hymn' Sensation

(Continued from page 3)

ethics of capitalizing on Lt. Calley's conviction as a means of selling records. Shelby quickly retorted with the fact that his pressing was released 10 days prior to the Calley verdict and was written several months before its release. When further questioned about the Calley decision and its effect on record sales, Shelby told newsmen that he felt the record would have been a "bomb" if Calley had been acquitted.

George Richey, A&R man at Nashville's Capitol Records office, covered the Singleton record the Friday following the military tribunal's guilty conviction. Tex Ritter was the featured artist on the Capitol cover but as the presses were about to tool up, Capitol nixed the release saying it didn't want to be a part of a record that, Capitol felt, took a stand against the due process of law.

Dick Heard's Royal American Records released its version of "The Battle Hymn of Lt. Calley" by John Deer and at press time Heard's office claimed 300,000 sales. RA also has an album including the single on the market.

Several other records have

popped up as contenders for the "Calley Rally" money. Among them is the Bill Bailey release, "Indictment of a Nation," on Westpark Records. MGM picked up a Nashville master, "Morning at My Lai," by Nelson True heart and the Sound Seventy Singers. The master was purchased from Fred Carter's Nugget Records.

At press time Singleton publicist Bobbye Hinson told Record World that "National charts have fallen into line; sales have exceeded a million and one half. The Nelson album entitled 'Wake Up America' is being readied for shipment. Songs in the LP are based on wartime tunes from the War of 1812 through the Civil War and finally to Viet Nam."

The writers of "The Battle Hymn of Lt. Calley" are Muscle Shoals residents James Smith, a lawyer; and Julian Wilson, an electronic engineer. It is the duo's first song. The artist featured on the recording is Terry Nelson, a 27-year-old dj at W W W R, Russellville, Ala. Neither Nelson or his friends Wilson and Smith have been involved in the business of making records prior to the "Battle Hymn" master purchase.

Chappell Hosts Springfield Party



Chappell Publishing's Nashville office hosted a cocktail party for artist-writer Tom Springfield last week. From left: Lightnin' Chance, Chappell; Al Altman, Chappell; Springfield; Scotty Turner, United Artists; Glenn Sutton, Epic; Laurie Mansfield, Springfield's manager, and Biff Collie of United Artists.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A GOOD MAN Johnny Cash (House of Cash, BMI)	55	I'M A MEMORY Felton Jarvis (Willie Nelson, PMI)	33
A SIMPLE THING AS LOVE Joe Allison (Glaser, BMI)	71	IS IT ANY WONDER THAT I LOVE YOU Glen Sutton (Jack & Bill, ASCAP)	52
A STRANGER IN MY PLACE Brian Aherne (TRO-First Edition, BMI)	31	IT COULDA BEEN ME George Richey (Jerry Chestnut, BMI)	40
AFTER THE FIRE IS GONE Owen Bradley (Twitty Bird, BMI)	17	IT WASN'T GOD WHO MADE HONKY TONK ANGELS Cliff Williamson (Peer Int'l, BMI)	25
ALL I NEED IS YOU Joe E. Johnson (4-Star Music, BMI)	65	I'VE GOT TO HAVE YOU Henry Hurt (Ruckhorn, BMI)	73
ALWAYS REMEMBER Owen Bradley (Forest Hills, BMI)	8	KNOCK THREE TIMES Ron Chancey (Pocket Full of Tunes/Starday, BMI)	4
ANGEL Owen Bradley (Vanis, BMI)	48	L.A. INTERNATIONAL AIRPORT (Blue Book, BMI)	6
ANGEL'S SUNDAY Bob Ferguson (Moss-Rose, BMI)	46	MAMA'S SONG Jim Malloy (Low-Sal, BMI)	68
ANYWAY Bob Ferguson (Acuff-Rose, BMI)	38	MAN IN BLACK Johnny Cash (House of Cash, BMI)	13
AT LEAST PART OF THE WAY Tommy Allsup (Jack & Bill, ASCAP)	49	MISSISSIPPI WOMAN Danny Davis (Tree, BMI)	42
BETTER MOVE IT ON HOME Bob Ferguson (Blue Echo, PMI)	2	NEXT TIME I FALL IN LOVE Joe Allison (Central Songs, BMI)	19
BIG MABLE MURPHY Ronny Light (Blue Crest, BMI)	43	ODE TO A HALF POUND OF GROUND ROUND Jerry Kennedy (Newkeys, BMI)	44
BIG ROCK CANDY MOUNTAIN Owen Bradley (Warner-Tammerlane, BMI)	50	OH LOVE OF MINE Ken Nelson (Central, BMI)	37
BRIDGE OVER TROUBLE'D WATER Ken Nelson (Charing Cross, BMI)	21	OH SINGER Shelby Singleton (Shelby Singleton, BMI)	18
BUS FARE TO KENTUCKY Ronny Light (Crestmoor, PMI)	26	ONE MORE TIME Larry Butler (Dixie Jane/Twig, BMI)	45
CARELESS HANDS Jerry Bradley (Melrose, ASCAP)	57	POOR FOLKS STICK TOGETHER Earl Ball (Freeway, BMI)	61
CHIP 'N' DALP'S PLACE Norris Wilson (Algee/Al Gallico, BMI)	53	SHE'LL REMEMBER Joe E. Johnson (4-Star, BMI)	16
CITY LIGHTS Pete Drake (T&T, BMI)	63	SOLDIER'S LAST LETTER Ken Nelson (Noma, BMI)	10
COMIN' FOR TO CARRY ME HOME Bob Ferguson (Owepar, BMI)	54	SOME TIMES YOU CAN'T WIN Pappy Daily (Glad, BMI)	15
CORPUS CHRISTIE WINDS Dale McBride (Tupper/Soulsongs, BMI)	47	SO THIS IS LOVE Glen Sutton (Al Gallico, BMI)	24
DID YOU EVER George Richey (Tree, BMI)	29	STEP ASIDE Jerry Kennedy (Blue Echo, BMI)	34
DON'T WORRY 'BOUT THE MULE Frank Jones (Acuff-Rose, BMI)	39	SUNDAY MORNING CHRISTIAN Fred Carter Jr. & Oon Davis (Wilderness, BMI)	66
DREAM BABY Al DeLery (Combine, BMI)	12	TELL HIM YOU LOVE HIM Owen Bradley (Tuesday, BMI)	35
EMPTY ARMS George Richey (Melody Lane/DeSard, BMI)	1	THE CRAWDAD SONG Cliff Williamson (Sue-Mirl, ASCAP)	51
FEEL FREE TO GO Glenn Sutton (Stallion, BMI)	72	THERE'S SOMETHING ABOUT A LADY Bob Montgomery & Bobby Goldsboro (Pi-Gem, BMI)	28
GEORGIA PINEYWOODS Owen Bradley (House of Bryant, BMI)	41	THEY'RE STEPPING ALL OVER MY HEART Owen Bradley (Needabit, BMI)	59
GOODBYE, JUKEROX Owen Bradley (Contention, SESAC)	64	THERE'S A WHOLE LOT ABOUT A WOMAN Owen Bradley (Forrest Hills, BMI)	58
GUESS AWAY THE BLUES Wesley Rose (Acuff-Rose, BMI)	30	TOMORROW NIGHT IN BALTIMORE Jerry Kennedy (Tree, BMI)	70
GYPSY FEET Jerry Bradley (Open Road, BMI)	60	TOUCHING HOME Jerry Kennedy (Hill & Range/Blue Crest, BMI)	22
HERE COME THE RATTLESNAKES Marvin Norcross (Canaanland, BMI)	7	TRAVELIN' MINSTREL MAN Larry Butler (Jack & Bill, ASCAP)	36
NOW MUCH MORE CAN SHE STAND Owen Bradley (Brothers Two, ASCAP)	11	WE SURE CAN LOVE EACH OTHER Billy Sherrill (Algee & Altany, BMI)	3
I'D RATHER LOVE YOU Jack Clement (Pi-Gem, BMI)	20	WHAT DO YOU DO Jerry Crutchfield (Champion, BMI)	67
I FORGOT TO LIVE TODAY Cliff Williamson (Gold Dust, BMI)	75	WHERE DID THEY GO, LORD Felton Jarvis (Elvis Presley/Blue Crest, BMI)	74
I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Jerry Kennedy (Music City, ASCAP)	9	WITH HIS HAND IN MINE Larry Butler (Copper Basin/Twig, BMI)	32
I WANNA BE FREE Owen Bradley (Sure-Fire, BMI)	14	WORKIN' LIKE THE DEVIL Scott Turner (4-Star, BMI)	69
I WON'T MENTION IT AGAIN Don Law Prod. (Seaview, BMI)	5	YOU MAKE ME FEEL LIKE A MAN Owen Bradley (Page Boy, SESAC)	23
IF YOU LOVE ME Jim Vienneau (Duchess, BMI)	62		
IF YOU WANT ME TO GO I'LL GO Owen Bradley (Acuff-Rose, BMI)	56		



THE COUNTRY ALBUM CHART

APRIL 17, 1971

THIS WK.	LAST WK.		WKS. ON CHART
1	2	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000	24
2	1	WE ONLY MAKE BELIEVE CONWAY TWITTY & LORETTA LYNN—Decca 75251	9
3	3	ROSE GARDEN LYNN ANDERSON—Columbia C30411	17
4	4	FOR THE GOOD TIMES RAY PRICE—Columbia CS 39106	32
5	6	TWO OF A KIND PORTER WAGONER & DOLLY PARTON—RCA LSP 4490	9
6	5	FROM ME TO YOU CHARLEY PRIDE—RCA LSP 4468	12
7	8	COAL MINERS DAUGHTER LORETTA LYNN—Decca DL 75253	13
8	9	THE TAKER/TULSA WAYLON JENNINGS—RCA LSP 4487	8
9	7	BED OF ROSE'S STATLER BROTHERS—Mercury SR 61317	14
10	10	GEORGE JONES WITH LOVE—Musicor MS 3194	8
11	14	GEORGIA SUNSHINE JERRY REED—RCA LSP 4391	30
12	16	THIS, THAT AND THE OTHER WENDY BAGWELL—Canaan CAS 9679	8
13	11	PORTRAIT OF MY WOMAN EDDY ARNOLD—RCA LSP 4471	11
14	12	MORNING JIM ED BROWN—RCA LSP 4461	12
15	23	SOMETHIN' ELSE DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4476	3
16	13	BRIDGE OVER TROUBLED WATER BUCK OWENS—Capitol 685	6
17	19	FOR THE GOOD TIMES CHET ATKINS—RCA LSP 4464	7
18	15	TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Tribute To Bob Wills) MERLE HAGGARD—Capitol ST 638	20
19	30	BEST OF ROY CLARK—Dot 25986	5
20	21	GOLDEN STREETS OF GLORY DOLLY PARTON—RCA LSP 4398	7
21	17	ELVIS COUNTRY ELVIS PRESLEY—RCA LSP 4460	12
22	27	ARMS OF A FOOL MEL TILLIS—MGM SE 4757	4
23	18	LYNN ANDERSON'S GREATEST HITS—Chart CHS 1040	9
24	45	HAG MERLE HAGGARD—Capitol 735	2
25	20	FIFTEEN YEARS AGO CONWAY TWITTY—Decca DL 75248	20
26	26	SOMETHING TO BRAG ABOUT MELBA MONTGOMERY & CHARLIE LOUVIN—Capitol ST 686	5
27	49	WILLY JONES SUSAN RAYE—Capitol ST 736	3
28	29	I'M GONNA KEEP ON LOVIN' YOU BILLY WALKER—MGM SE 4756	4
29	52	STEP ASIDE FARON YOUNG—Mercury SR 61337	3
30	24	SHE WAKES ME WITH A KISS EVERY MORNING NAT STUCKEY—RCA LSP 4477	8
31	33	CARELESS HANDS DOTTIE WEST—RCA LSP 4482	4
32	25	I'VE GOTTA SING WANDA JACKSON—Capitol ST 669	10
33	66	THE OSBORNE BROTHERS—Decca 75271	2
34	—	EMPTY ARMS SONNY JAMES—Capitol 734	1
35	42	ANNE MURRAY—Capitol ST 667	3
36	22	WHERE HAVE ALL THE HEROES GONE BILL ANDERSON—Decca 75254	11
37	44	WILLIE NELSON & FAMILY—RCA LSP 4489	4
38	31	THE FIRST LADY TAMMY WYNETTE—Epic 30213	24
39	47	BABY, IT'S YOURS WYNN STEWART—Capitol ST 687	2
40	28	GUESS WHO SLIM WHITMAN—United Artists UAS 6783	8
41	32	WE GOTTA START LOVIN' BOBBY GOLDSBORO—United Artists UAS 6777	14
42	—	GLEN CAMPBELL'S GREATEST HITS—Capitol SW 752	1
43	38	RED FOLEY SONG BOOK KENNY PRICE—RCA LSP 4469	7
44	41	GLEN CAMPBELL PRESENTS LARRY McNEELY—Capitol ST 674	5
45	56	A COUNTRY SINGER STONEY EDWARDS—Capitol ST 741	2
46	34	WRITES YOU A RECORD JIM REEVES—RCA LSP 4475	12
47	36	THERE MUST BE MORE TO LOVE THAN THIS JERRY LEE LEWIS—Mercury 61323	13
48	54	YOU MAKE ME FEEL LIKE A MAN WARNER MACK—Decca DL 75272	2
49	37	THE FIGHTIN' SIDE OF ME MERLE HAGGARD—Capitol ST 451	45
50	39	I AM NOT ALONE JACK GREENE—Decca DL 75080	6
51	40	WHERE HAVE ALL THE SEASONS GONE BOBBY BARE—Mercury SR 61315	14
52	53	LLOYD GREEN & HIS STEEL GUITAR—Prize 498-01	5
53	63	SKEETER SKEETER DAVIS—RCA LSP 4486	2
54	43	ALL FOR THE LOVE OF SUNSHINE HANK WILLIAMS, JR. & THE MIKE CURB CONGREGATION—MGM SE 4750	16
55	35	DOGGIN' IT DICK CURLESS—Capitol 689	6
56	—	OH LOVE OF MINE JOHNNY & JONIE MOSBY—Capitol ST 737	1
57	46	GREATEST HITS, VOL. 2 EARNEST TUBB—Decca DL 75252	7
58	48	EARLY IN THE MORNING MAC CURTIS—GRT 20002	5
59	51	THAT'S THE WAY IT IS ELVIS PRESLEY—RCA LSP 4445	15
60	55	ONE HUNDRED CHILDREN TOM T. HALL—Mercury SR 61307	14
61	65	LIVE AND LOADED AT SAM HOUSTON COLISEUM BEN COLDER—MGM SE 4758	2
62	61	HELLO DARLIN' CONWAY TWITTY—Decca DL 75209	41
63	57	CHARLEY PRIDE'S 10TH ALBUM—RCA LSP 4367	39
64	70	BEST OF COUNTRY INSTRUMENTALS, VOL. 2—RCA LSP 494	2
65	—	CARL SMITH SINGS BLUEGRASS—Columbia C 30548	1
66	60	SNOWBIRD ANNE MURRAY—Capitol ST 579	29
67	62	OKIE FROM MUSKOGEE MERLE HAGGARD—Capitol ST 384	62
68	59	#1 SONNY JAMES—Capitol ST 451	20
69	64	LISTEN BETTY DAVE DUDLEY—Mercury SR 61315	14
70	67	I WALK THE LINE JOHNNY CASH—Columbia SE 30397	17



April 2, 1971

Mr. Wendy Bagwell
4155 Ridge Road
Smyrna, Georgia 30080

Dear Wendy:

Sorry I missed you when I called today. I'm leaving tomorrow for Portland, Oregon to attend the Little League Congress. Be back in the office Thursday - I'll call you then.

This crazy snake record of yours beats anything I've ever seen. It's getting hotter by the day. Can you believe 124,643 LP's and tapes plus 186,893 singles. Snakes alive!

It's still breaking out in new areas --- Kansas City is the latest. You're #5 on the country chart there. How about being number 7 in Record World last week! And the album hit number 16! The way the album is selling, I think it'll make the top 10 also.

I'll see you in Fort Worth Saturday.

Warmest personal regards,

B. Marvin Norcross, Jr.
B. Marvin Norcross, Jr.
Vice President
Secretary-Treasurer

BMN:jb

Ps: Ain't this fun!!

The Rattlesnake Story is Picking up Steam!

—HILARIOUSLY FUNNY WENDY BAGWELL HAS THE COMEDY-HIT OF THE YEAR!



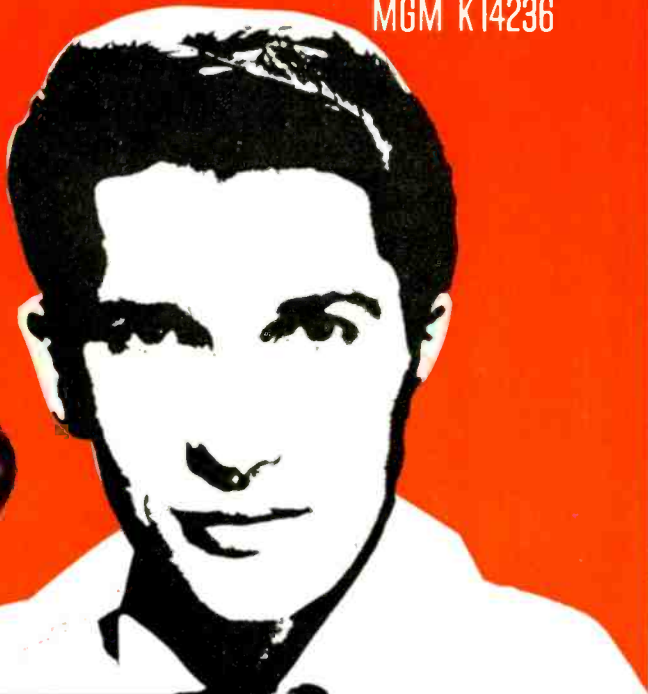
ALBUM	CAS-9679	4.98
8-TRACK	3-9679	6.95
SINGLE	FS-715	1.00

Box 1790 Waco, Texas 76703
In Canada: WORD RECORDS
Box 6900, Vancouver 3, B. C.

Lamar Morris is hot!

'If You Love Me' (Really Love Me)

MGM K14236



these stations are hot on it too!

WKBN—Youngstown, Ohio
 WMNI—Columbus, Ohio
 WUBE—Cincinnati, Ohio
 WBAP—Fort Worth, Texas
 KPNC—Bakersfield, Calif.
 WYDE—Birmingham, Ala.
 WHYD—Columbus, Ga.
 WQYK—Tampa, Fla.
 WQIK—Jacksonville, Fla.
 WVOJ—Jacksonville, Fla.
 WWOK—Miami, Fla.
 WHOO—Orlando, Fla.
 WYOU—Tampa, Fla.
 WPLO—Atlanta, Ga.
 WJAZ—Albany, Ga.
 WBen—Macon, Ga.
 WHYD—Columbus, Ga.
 WEAS—Savannah, Ga.
 WKBA—Nashville, Tenn.
 WMTS—Murfreesboro, Tenn.
 WDOQ—Chattanooga, Tenn.

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

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



THE COUNTRY SINGLES CHART

APRIL 17, 1971

THIS LAST WK. WK.

WKS. ON CHART

1	2	EMPTY ARMS	SONNY JAMES—Capitol 3015	7
2	3	BETTER MOVE IT ON HOME	PORTER WAGONER & DOLLY PARTON—RCA 47-9958	8
3	5	WE SURE CAN LOVE EACH OTHER	TAMMY WYNETTE—Epic 5-10707	6
4	1	KNOCK THREE TIMES	BILLY "CRASH" CRADDOCK—Cartwheel A193	10
5	11	I WON'T MENTION IT AGAIN	RAY PRICE—Columbia 4-45329	5
6	10	L. A. INTERNATIONAL AIRPORT	SUSAN RAYE—Capitol 3035	9
7	7	HERE COME THE RATTLESNAKES	WENDY BAGWELL—Canaan 715	12
8	13	ALWAYS REMEMBER	BILL ANDERSON—Decca 32793	6
9	15	I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME	ROY DRUSKY—Mercury 73178	6
10	4	SOLDIER'S LAST LETTER	MERLE HAGGARD—Capitol 3024	9
11	22	HOW MUCH MORE CAN SHE STAND	CONWAY TWITTY—Decca 32801	4
12	18	DREAM BABY	GLEN CAMPBELL—Capitol 3062	5
13	23	MAN IN BLACK	JOHNNY CASH—Columbia 4-45339	4
14	24	I WANNA BE FREE	LORETTA LYNN—Decca 32796	4
15	20	SOMETIMES YOU JUST CAN'T WIN	GEORGE JONES—Musicor 1432	5
16	17	SHE'LL REMEMBER/ AFTER YOU	JERRY WALLACE—Decca 32777	10
17	8	AFTER THE FIRE IS GONE/ THE ONE I CAN'T LIVE WITHOUT	CONWAY TWITTY & LORETTA LYNN—Decca 32776	11
18	36	OH SINGER	JEANNIE C. RILEY—Plantation PL-72	4
19	26	NEXT TIME I FALL IN LOVE (I WON'T)	HANK THOMPSON—Dot 17365	6
20	6	I'D RATHER LOVE YOU	CHARLEY PRIDE—RCA 47-9952	10
21	9	BRIDGE OVER TROUBLED WATER	BUCK OWENS—Capitol 3023	11
22	41	TOUCHING HOME	JERRY LEE LEWIS—Mercury 73192	3
23	25	YOU MAKE ME FEEL LIKE A MAN	WARNER MACK—Decca 32781	9
24	29	SO THIS IS LOVE	TOMMY CASH—Epic 5-10700	7
25	12	IT WASN'T GOD WHO MADE HONKY TONK ANGELS	LYNN ANDERSON—Chart 5113	11
26	31	BUS FARE TO KENTUCKY	SKEETER DAVIS—RCA 47-9961	6
27	34	THERE'S SOMETHING ABOUT A LADY	JOHNNY DUNCAN—Columbia 4-45319	6
28	14	ARMS OF A FOOL	MEL TILLIS—MGM K14211	12
29	16	DID YOU EVER	CHARLIE LOUVIN & MELBA MONTGOMERY—Capitol 3029	9
30	19	GUESS AWAY THE BLUES	DON GIBSON—Hickory 1588	12
31	45	A STRANGER IN MY PLACE	ANNE MURRAY—Capitol 3059	5
32	21	WITH HIS HAND IN MINE	JEAN SHEPARD—Capitol 3033	8
33	27	I'M A MEMORY	WILLIE NELSON—RCA 47-9951	10
34	51	STEP ASIDE	FARON YOUNG—Mercury 73191	3
35	39	TELL HIM YOU LOVE HIM	WEBB PIERCE—Decca 32787	7
36	48	TRAVELIN' MINSTREL MAN	BILL RICE—Capitol 3049	5
37	40	OH LOVE OF MINE	JOHNNY & JONIE MOSBY—Capitol 3039	7
38	28	ANYWAY	GEORGE HAMILTON IV—RCA 47-9945	12
39	38	DON'T WORRY ABOUT THE MULE	CARL SMITH—Columbia 4-45293	8
40	46	IT COULD 'A BEEN ME	BILLIE JO SPEARS—Capitol 3055	4
41	44	GEORGIA PINEYWOODS	OSBORNE BROTHERS—Decca 32794	5
42	52	MISSISSIPPI WOMAN	WAYLON JENNINGS—RCA 47-9967	3
43	43	BIG MABEL MURPHY	DALLAS FRAZIER—RCA 47-9950	10
44	55	ODE TO A HALF POUND OF GROUND ROUND	TOM T. HALL—Mercury 73189	2
45	60	ONE MORE TIME	FERLIN HUSKY—Capitol 3069	3
46	58	ANGEL'S SUNDAY	JIM ED BROWN—RCA 47-9965	3
47	50	CORPUS CHRISTI WINDS	DALE McBRIDE—Thunderbird 539	8
48	57	ANGEL	CLAUDE GRAY—Decca 32786	4
49	53	AT LEAST PART OF THE WAY	STAN HITCHCOCK—GRT 39	6
50	47	BIG ROCK CANDY MOUNTAIN	BILL PHILLIPS—Decca 32782	7
51	37	THE CRAWDAD SONG	LAWANDA LINDSEY & KENNY VERNON—Chart 5114	8
52	54	IS IT ANY WONDER THAT I LOVE YOU	BOB LUMAN—Epic 5-10699	5
53	63	CHIP 'N' DALE'S PLACE	CLAUDE KING—Columbia 4-45340	2
54	69	COMIN' FOR TO CARRY ME HOME	DOLLY PARTON—RCA 45-254	2
55	65	A GOOD MAN	JUNE CARTER CASH—Columbia 4-45338	2
56	59	IF YOU WANT ME TO, I'LL GO	BOBBY WRIGHT—Decca 32792	5
57	35	CARELESS HANDS	DOTTIE WEST—RCA 47-9957	7
58	70	THERE'S A WHOLE LOT ABOUT A WOMAN	JACK GREENE—Decca 32823	2
59	61	THEY'RE STEPPING ALL OVER MY HEART	KITTY WELLS—Decca 32795	5
60	72	GYPSY FEET	JIM REEVES—RCA 47-9969	2
61	73	POOR FOLKS STICK TOGETHER	STONE EDWARDS—Capitol 3061	2
62	—	IF YOU LOVE ME	LAMAR MORRIS—MGM K14236	1
63	—	CITY LIGHTS	JOHNNY BUSH—Stop 392	1
64	67	GOODBYE, JUKEBOX	BOBBY LORD—Decca 32797	3
65	74	ALL I NEED IS YOU	CARL BELEV & BETTY JEAN ROBINSON—Decca 32802	2
66	71	SUNDAY MORNING CHRISTIAN	HARLAN HOWARD—Nugget 1058	2
67	—	WHAT DO YOU DO	BARBARA FAIRCHILD—Columbia 4-45344	1
68	75	MAMA'S SONG	BOBBY HARDEN—Mega 615-0018	2
69	—	WORKIN' LIKE THE DEVIL	DEL REEVES—United Artists 50763	1
70	—	TOMORROW NIGHT IN BALTIMORE	ROGER MILLER—Mercury 73190	1
71	—	A SIMPLE THING AS LOVE	ROY CLARK—Dot 17368	1
72	—	FEEL FREE TO GO	SUE RICHARDS—Epic 5-10709	1
73	—	I'VE GOT TO HAVE YOU	PEGGY LITTLE—Dot 17371	1
74	—	WHERE DID THEY GO, LORD	ELVIS PRESLEY—RCA 47-9980	1
75	—	I FORGOT TO LIVE TODAY	ANTHONY ARMSTRONG JONES—Chart 5118	1



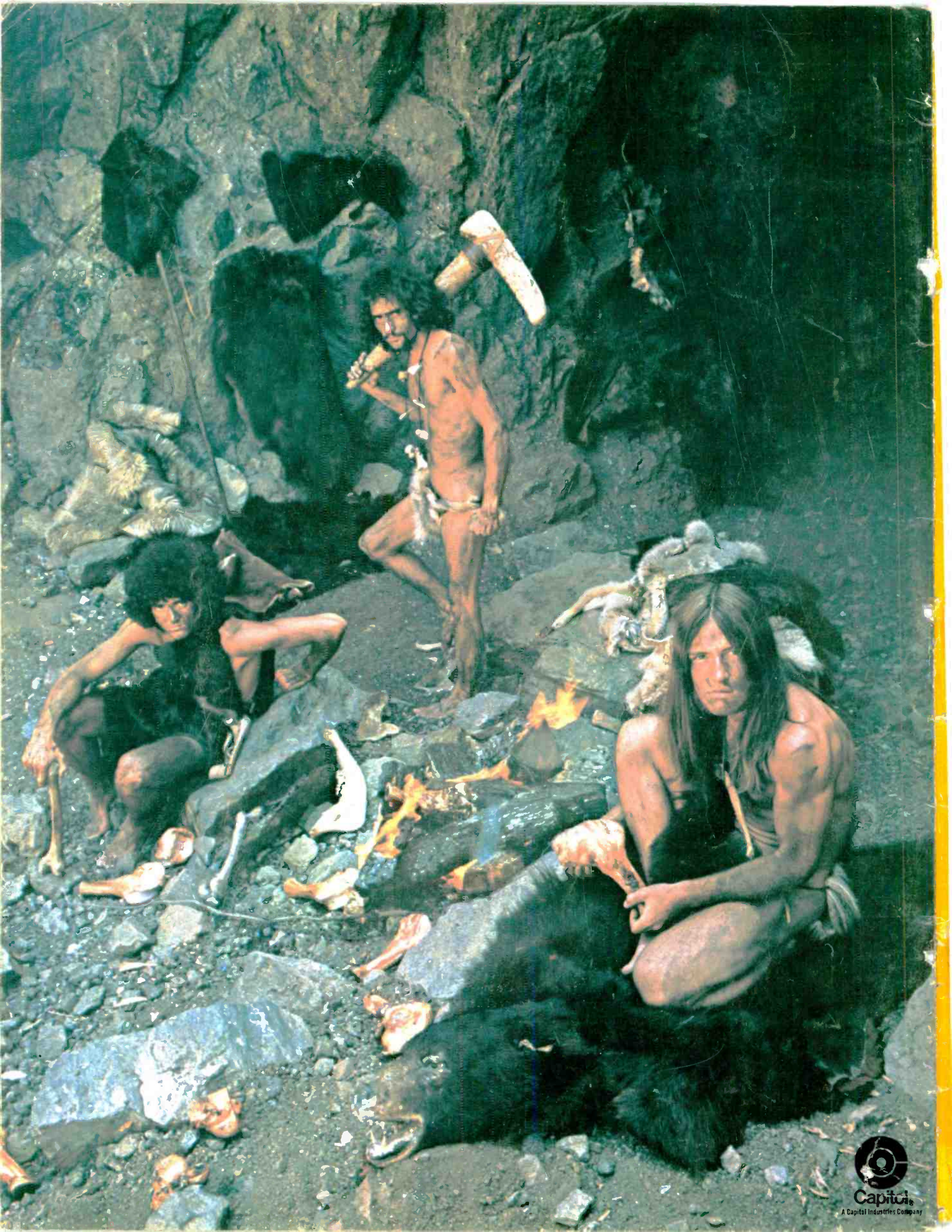
SUSAN RAYE/WILLY JONES

When Susan Raye cut her single of Willy Jones, the fact that it was hit material was obvious. Not too many people were surprised when it climbed to the top of the national charts. Now Susan's released her Willy Jones album and on the new release is a cut of a song that is currently climbing to the top for her again, L.A. INTERNATIONAL AIRPORT. Two hit singles and a package of 8 other fine song treatments by Susan Raye make the Willy Jones album one of the hottest pieces of country product going right now. Pick up on it on record or on tape. It's on Capitol now.

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