

RECORD WORLD

5-2 PAVLOW
 115 CALIFORNIA AVE
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WHO IN THE WORLD

**George Harrison (Center, Right),
 And (Left, Going Clockwise)
 Ravi Shankar, Band Members
 Ringo Starr, Bob Dylan, Leon Russell
 and Eric Clapton in Historic
 Madison Square Garden Concerts.
 Story Appears on Page 3.**



PICKS OF THE WEEK

SINGLES



PAUL & LINDA McCARTNEY, "UNCLE ALBERT"/ADMIRAL HALSEY" (Maclen, BMI). Sound collage of Paul's best song ideas culled from the McCartneys' "Ram," is already a hit album cut in many markets. Single release makes it officially a smash. B/w "Too Many People" (Maclen, BMI). Apple 1837.



JAMES BROWN, "MAKE IT FUNKY, PART 1" (Dynatone, BMI). Soul Brother No. 1 makes it funky for his label debut. Hot on the heels of his "Hot Pants" hit, the hardest working man in show business works out while his JB's riff. B/w "Make It Funky, Part 2" (Dynatone, BMI). Polydor 14088.



WILSON PICKETT, "CALL MY NAME, I'LL BE THERE" (Walden, ASCAP & Cotillion, BMI). The wicked Mr. Pickett's career has turned pure gold since he shifted his recording efforts to Muscle Shoals Sound. This one should be his third million seller in succession. Atlantic 45-2824.



HAMILTON, JOE FRANK & REYNOLDS, "ANNA-BELLA" (Sunbury, ASCAP). Quartet came from out of nowhere to crack the top 10 with "Don't Pull Your Love." Follow-up slows the tempo but maintains ideal pop sound. B/w "Goin' Down" (Cents & Pence/Trousdale/Soldier, BMI). Dunhill 4287.

SLEEPERS



HERB ALPERT AND THE TIJUANA BRASS, "DAR-LIN" (Irving, BMI). Herb and his bunch in a customarily mellow and together instrumental remake of a relatively unheralded Beach Boys classic. Should bring the fans out in droves. B/w "Montezuma's Revenge" (Almo, ASCAP). A&M 1284.



PERRY COMO, "MY DAYS OF LOVING YOU" (Roncom, ASCAP). It's impossible, they said, but Perry's tune of that name returned him to the charts in a big way. Lovely song, arranged and produced by Don Costa, should repeat. B/w "Yesterday I Heard the Rain" (Dunbar, BMI). RCA 74-0518.



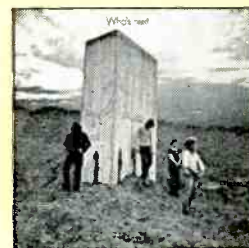
KRIS KRISTOFFERSON, "LOVING HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)" (Combine, BMI). Seems like everyone has hit with one of Kris' songs but the writer himself. Cut from his new album should alter that. B/w "Epitaph" (Combine, BMI). Monument ZS7-8525 (CBS).



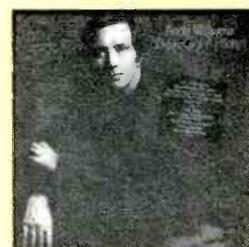
JOHNNIE TAYLOR, "HIJACKIN' LOVE" (Groovesville, BMI). The "Who's Making Love" man is now billed as "The Soul Philosopher." His philosophy still seems to be as funky as possible, as is demonstrated here. An R&B automatic, with top 40 crossover a decided possibility. Stax 0096.

ALBUMS

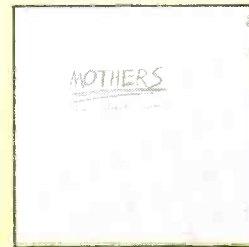
THE WHO, "WHO'S NEXT." The Who are hotter than ever now—if that's possible. What with their million-dollar tour underway, this album of rock and roll goodies should prove a super-potent collection. Decca DL 79182.



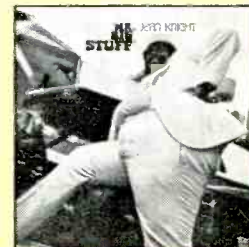
ANDY WILLIAMS, "YOU'VE GOT A FRIEND." Andy Williams and chorus romp through a series of tunes that have been in the top 10 recently. "For All We Know," "Rainy Days and Mondays," "If." Columbia KC 30797.



THE MOTHERS OF INVENTION, "THE MOTHERS FILLMORE EAST—JUNE 1971." The Mothers are at their iconoclastic best on this recent live appearance. There are all sorts of things going on here, as usual. Reprise MS 2042.



JEAN KNIGHT, "MR. BIG STUFF." Jean Knight has made herself into big stuff with just one single, "Mr. Big Stuff." That nifty and other slickly-done R&B ditties distinguish the debut elpee. Stax STS 2045.



RECORD WORLD
 SPECIAL
 SECTION



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 16th ANNUAL
NATRA CONVENTION

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RCA Records and Tapes

Decisive Convention For NATRA Aug. 11-15

■ CHICAGO—A hot presidential race as well as the hope for an overhaul in the organizational structure will be among the major events at the convention of the National Association of Television and Radio Announcers Aug. 11-15 at Chicago's Regency Hyatt House.

The announced principles in the bid for the head position of NATRA, according to Lucky Cordell, Executive Secretary of the group, are Al Jefferson of WWIN in Baltimore and Curtis Shaw of WABQ in Cleveland.

"I would like to stress the importance of each member's vote,"

NATRA Agenda On Page 9

stated Cordell. "I just hope the members do not come to the convention in a party spirit alone. Their votes could decide the future of NATRA."

Cordell also pointed out that all the suites of the Hyatt House have been spoken for. "I've never seen such enthusiasm for a NATRA convention. It should be a great one."

Record World's Lawrence Hosts 'Headshop' TVer

■ HOLLYWOOD — Kaiser Broadcasting's KBSC-TV here will debut an experimental program centering on music and aimed at a young adult audience with the first show airing Aug. 18, according to the show's producer Bruce Johansen.

The one-hour show, titled "Headshop," will be broadcast on the channel 52 station on a daily basis with two repeats on weekends to give the show an across-the-board status. Johansen said that videotape clips produced by record companies to help promote records will also be used.

Different hosts will be used for each of the 13 weeks. The host gaining the most popular-

ity during his five-day stint will then be asked to be the regular host for the next group of shows. Lined up so far are Dave Diamond and Tom Murphy of KRLA; Personal Manager Bob Ellis and Record World's West Coast Editor Tony Lawrence; Doug Cox of KPPC-FM; Buster Jones and Roland Bynum with KGFJ; actor David Moses; Warren Entner of the Grassroots and his wife; and Ben Fong-Torres of Rolling Stone.

Lawrence will also have a weekly segment in which Record World's contents for that week will be featured along with pertinent news of the music industry as they pertain to the mass audience.

Capitol Realigns Marketing

■ HOLLYWOOD — Brown Meggs, Vice President, Marketing, Capitol Records, Inc., has announced the following appointments in the marketing division, effective immediately:

John Stanton, formerly District Sales Manager, Los Angeles, has been appointed National Promotion Manager.

Evan Reynolds, formerly Director of National Airplay, assumes the post of Assistant National Promotion Manager.

Sidney Miller, formerly Director, National Promotion, has been named National R&B Promotion Manager.

In their new responsibilities, Stanton and Miller will report directly to John Jossey, Vice President, Sales & Promotion.

Concurrent with these appointments, Meggs announced a total realignment of promotional reporting relationships aimed at improving communications between national sales and promotion in the Tower and field sales and promotion personnel at the local level. All district promotion managers will report directly to John Stanton, newly appointed National Promotion Manager.

Harrison Band: Perfection at Garden

By DAVE FINKLE

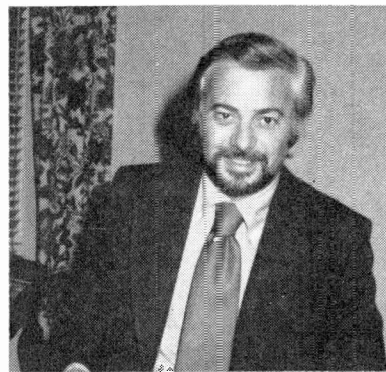


Ringo Starr is escorted by Pete Bennett, ABCKO Industries National Promotion Director, during recent Madison Square Garden benefit concerts.

■ NEW YORK — The George Harrison Band, starring George Harrison and co-starring Ringo Starr on drums and featuring Leon Russell, Eric Clapton, Billy Preston, Klaus Voormann, Carl Radle, Claudia Lennear, Joe Green, Jim Kettner, Don Preston, Jim Horn plus assorted musicians and singers with the participation of Badfinger plus added attraction Ravi Shankar with Ali Akbar Khan and Alla Rakha and a special in-person guest appearance by Bob Dylan, gave an historic concert, and also a wonderful one, at Madison Square Garden last week for the benefit of the East Pakistani refugees.

(Continued on page 15)

Levy Creative Services Chief at Famous Labels



Bill Levy

■ NEW YORK — Tony Martell, President of Famous Music Corp., has announced the appointment of Bill Levy to Director of Creative Services and Advertising for Paramount and all affiliate labels under the Famous Music umbrella. He will be responsible for packaging, advertising and merchandising materials and will report directly to Martell.

Levy comes to Famous from MCA Records, where he was in charge of creative services for Decca, Kapp and Uni and is credited with giving Decca its present new visual image.

"Bill Levy not only has the

graphic and creative ability," said Martell, "but is a merchandising man as well. That's a rare combination. The job he did from design concept through to the consumer on 'Jesus Christ/Superstar' is indicative of the multi-faceted talents of Bill Levy. His efforts here were only exceeded by the success of this great work."

One of his first projects at Famous will be launching the design and merchandising campaign of Melanie's new album.

McCartney Forms Group

■ LONDON — Apple's Paul McCartney will start making appearances with a new group once his legal ties with the Beatles have been dissolved.

Also in the group, which is untitled as yet, will be Linda Eastman McCartney, who will play piano; Denny Laine, who was originally a guitarist in the Moody Blues; and Denny Seiwell, an American drummer. Evidently McCartney, who used to be a bass player, will be lead guitarist.

ABC / Atlantic Announces Commemorative Charles Set

■ Jay Lasker, President of ABC-Dunhill Records, and Jerry Wexler, Executive VP of Atlantic Records, announce that a two-LP Ray Charles commemorative album was in preparation and would be released shortly.

The package, which will mark Charles' 25th anniversary in show business, will consist of Charles hits from the Atlantic catalogue (1950s) and the ABC-

Dunhill catalogue (1960s). The record, called "A Salute to Ray Charles," will be issued on the ABC-Dunhill label in the U. S. and on the Atlantic label in the rest of the world.

Ray Charles will choose five cuts from the album from the Atlantic catalogue and the rest from the ABC-Dunhill label. An extensive pictorial history of Charles will be included.

Goodwin MGM LP Sales Mgr.

■ Norm Goodwin, has been appointed National Sales Manager for MGM Records' album product.

His responsibilities will include sales, advertising and sales promotion for the MGM and Verve labels as well as all other affiliated independent labels under distribution agreements with MGM Records, announces Sol Greenberg. Director of National Sales for the record division. Goodwin, who joined the company recently, was advanced to this new position from Sales Manager for National Accounts.

Goodwin, who has a background of 25 years in the record business, held key executive positions with Decca, Co-

lumbia, Warners and Capitol Records. He was also associated with TMC and NMC Rackers and was the president of his own record and tape distributorships.

Nelson to Singles Sales

Greenberg also announced the appointment of Jack Nelson as National Singles Sales Manager. Nelson's duties will be greatly amplified as he works in many diverse sales areas as the new restructured sales department takes form under Greenberg's supervision. Nelson has held key sales spots with Hart Distributors. Privilege Distributors, Philco Ford Corporation and GRT. He formerly was National Sales Manager for Blue Thumb Records.

Kellaway with Melanie on First Neighborhood LP in September

■ Arranger - pianist - composer Roger Kellaway is arranging and conducting singing star Melanie's second album, yet untitled. It will be the first released LP on the Neighborhood label, to be distributed by Paramount Records in September.

This marks the second time that Kellaway has worked with Melanie. He arranged her first

album, "Born to Be," on Bud-dah. The new LP has as many as 25 instruments and 16 voices accompanying Melanie on various tracks. Kellaway will be heard playing all keyboards.

He recently debuted as an A&M Records artist with the release of his album, "Roger Kellaway Cello Quartet."

Schuster Will Remain in N.Y.

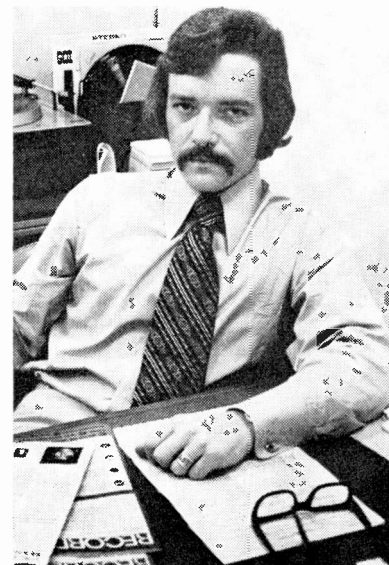
■ NEW YORK — Irwin Schuster, who was recently named to the position of Managing Director of Screen Gems-Columbia Music Ltd., the London-based arm of Screen Gems-Columbia Music, Inc., will remain in New York and retain his former position of Vice President and Director of Professional Activities for Screen Gems-Columbia Music, Inc.

Unforeseen personal and family considerations necessitated Schuster's change of plans.

Lester Sill, President of

Screen Gems-Columbia Music, said: "We honestly have mixed feelings about the situation. On the one hand, we are all disappointed that Mr. Schuster will not be able to head our United Kingdom operation; however, we are at the same time delighted to have him back in New York where he has been such an important asset to our overall success." Sill, presently in London, added that he hoped to announce future plans regarding the London office shortly.

Keane Directs Col Product Management



Bill Keane

■ Bill Keane has been promoted to the newly created position of Director, Product Management for Columbia, according to an announcement by Bruce Lundvall, VP, Marketing.

Keane will be responsible for directing all product management activities on the East and West Coasts. He will direct all marketing plans and be responsible for advertising and A&R liaison relative to popular, classical, original cast and soundtrack albums and tape product.

Keane joined Columbia in 1966 as local promotion manager for the San Francisco area. He served most recently as Director, Popular Album Product, for the East Coast.

GRT Meet

■ SUNNYVALE, CALIF. — Herb Hershfield, National Sales Manager for the Music Tape Division of GRT, announces that the division's second annual National Sales Meeting will be held in Carmel, Calif., at the Del Monte Lodge, Aug. 12 to 15.

All members of the sales organization and key executives of GRT in both Canada and the United States will attend.

Stigwood Inks Jeff

■ NEW YORK—Peter Brown, President of the Robert Stigwood Organisation in the U.S., announced the signing of composer-performer Jeff Fenholt to a long-term exclusive management, publishing and recording contract.

Fenholt, 20, is presently singing the title role in the authorized touring concert version of the rock opera "Jesus Christ Superstar."



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

PUBLISHER EDITOR IN CHIEF
BOB AUSTIN SID PARNES

VICE PRESIDENT, ADVERTISING
JOE FLEISCHMAN

DOUG McCLELLAND/EDITOR
DAVE FINKLE/ASSOCIATE EDITOR
Fred Goodman/Chart Editor
Gregg Geller/Assistant Editor
Mitchell Fink/Assistant Editor
Mike Sigman/Assistant Editor
Michael Cuscuna/Jazz Editor
Kal Rudman/Contributing Editor
Larry Newman/Art Director
Winnie Horton/Production

Ron Levine/Advertising Sales

WEST COAST

JACK DEVANEY
Vice President

WEST COAST MANAGER

Tony Lawrence/West Coast Editor
Buck Munger/West Coast Advertising Mgr.
Charlene Groman/Editorial Assistant
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6179
Eddie Briggs/Country Report
45-10 No. Arthur, Fresno, Calif. 93705

NASHVILLE

JOHN STURDIVANT
Vice President

SOUTHEASTERN MANAGER

Chuck Neese/Southeastern Editor
Marie Ratliff/Editorial Assistant
Red O'Donnell/Nashville Report
806 16th Ave. So., Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE

TOMAS FUNDORA/MANAGER
Raul Lemes/Assistant Manager:
1160 S.W. First St.
Miami, Fla. 33130
(305) 373-1740
(305) 379-7115
(305) 821-1230 (night)

ENGLAND

NOEL GAY ORGANISATION
24 Denmark St.
London, W.C.2, England
Phone: 836-3941

GERMANY

PAUL SIEGEL
EUROPEAN EDITOR
George LeVay/Associate Editor
Tautentzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

ITALY

MARIO PANVINI ROSATI
Galleria Passarella 2, 20122 Milan
Phone: 790990

FRANCE

GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France

CANADA

LARRY LE BLANC
289 Davisville Ave., Toronto 298, Canada
Phone: (416) 486-1127

CONSULTANTS

MORRIS BAUMSTEIN BOB CATO

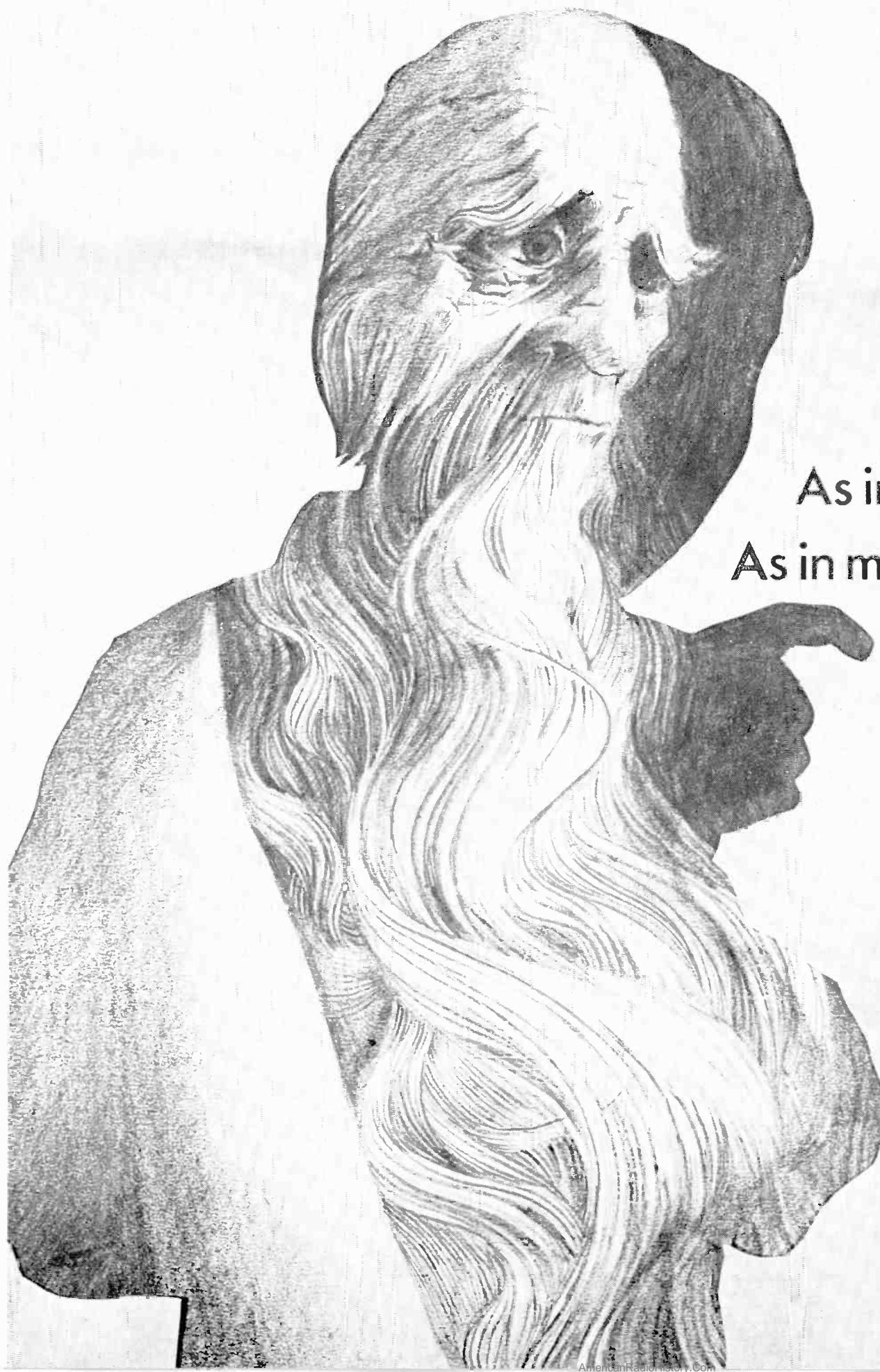
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The Moody Blues

new album

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As in music, so in life

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STEREO TAPES

Combine, Chappell Combine In Major Print Deal

■ Chappell & Co. Vice President and General Manager Norman Weiser announces the conclusion of a major agreement giving the company exclusive print rights in the United States and Canada for the complete Combine Music Corp. catalogue. Deal was set with Bob Beckham, Combine's Vice President and General Professional Manager.

Considered one of the strongest catalogues in Nashville, the Combine group of companies including Combine Music Corp. (BMI), Music City Music, Inc. (ASCAP), Moccasin Music, Inc. (ASCAP), and Vintage Music, Inc. (BMI), contains copyrights of Kris Kristofferson, Tony Joe White, Chris Gantry, Cindy Walker, Dennis Linde, Arthur Alexander, Donnie Fritts and many other major country and contemporary writers.

Chappell is rushing out a Kris Kristofferson folio "The Silver Tongued Devil and I" covering the contents of the Monument artist/writer's latest LP and his new single from the album, "Loving Her Was Easier." Also being readied for immediate release is a pop folio of some of the top Combine copyrights. In connection with current and all future material, Chappell is preparing a complete program of accompanying marching band, concert, choral and other educational publications.

Among the Combine hits are such Kristofferson standards as the 1970 CMA Song of the Year "Sunday Mornin' Comin' Down," "Help Me Make It

Single Rushed Out



Merrilee Rush (above, second from left) has her first single for Scepter just out, the Goffin-King "Child of Mine," produced by John Walsh (left) and arranged by Ron Frangi-pane. Also shown are Dick Mullen, Scepter National Promotion Director, and Record World Chart Editor Fred Goodman. Merrilee and husband Neil have recently built Seattle Sound, a 16-track studio that will be used exclusively to handle talent in the Northwest.

Through the Night," "Me and Bobby McGee," "For the Good Times" and "Once More With Feeling"; "Rainy Night in Georgia" and "Polk Salad Annie" by Tony Joe White; "Distant Drums" and "Dream Baby" by Cindy Walker; "Long Long Texas Road" and "Where Have All the Average People Gone" by Dennis Linde; "Dreams of the Everyday Housewife" by Chris Gantry.

Aside from the new Kristofferson LP and single, Combine has a top 10 record with his "Please Don't Tell Me How The Story Ends" by Bobby Bare (Mercury), "Loving Her Was Easier" by such top artists as Roger Miller, Waylon Jennings and Bobby Bare, Waylon Jennings's version of Kristofferson's "The Taker" (RCA) and "Come Sundown" by Bobby Bare (Mercury).

Since it was founded about a decade ago by President Fred Foster, Combine has grown steadily by building and grooming a small, very select roster of top young country and contemporary writers. Among the major artists who have recorded Combine songs are Janis Joplin, Johnny Cash, Glen Campbell, Ray Price, Sammi Smith, Roy Drusky, Bobby Goldsboro, Nat Stuckey, Jerry Lee Lewis, Brook Benton, Faron Young and many others.

Henry Hurt, Manager of the Chappell-Nashville office, will coordinate print activities with Combine and Chappell headquarters in New York. Combine Music is located at 812 17th Ave. So., Nashville.

London Sets Double-Header

■ London Records has set a double-header to kick off the fall LP selling season. The two albums set for immediate release are by the Moody Blues and Engelbert Humperdinck.

Both artists are also represented with fast-moving new singles as well. Humperdinck, now in the closing phases of a successful American tour, has the single "Another Time, Another Place," out of the new album of the same title. The Moody Blues, whose album is "Every Good Boy Deserves Favor," also have a single, "The Story in Your Eyes," from the LP. The group is expected to return to the U. S. from Britain for the first time this year for another tour. Fall tour dates will be announced soon.

Mercury Welcomes NATRA With Several Functions

■ CHICAGO — "Chicago is home to Mercury Records and the National Association of Television and Radio Announcers. It is only fitting we should join forces to welcome delegates at NATRA's annual convention." With that announcement, Irwin H. Steinberg, President of Mercury Records, started the ball rolling for Mercury to do its part in making the 16th Annual NATRA convention, to be held here Aug. 11-14, a success.

Spearheaded by Logan Westbrook, Mercury's National Director of R&B Promotion, the company has set up several functions to enable the convention delegates to come together for drink, food and conversation.

"We're having a black-tie cocktail party on the final night of the convention," Westbrook, considered a prime candidate to be named National R&B Promotion Man of the Year at the convention, said, "The party will take place just prior to the awards dinner on the Saturday night. All Mercury executives

will be there along with Jerry Butler, who'll do a couple of numbers. Along with Jerry, we feel the highlight of the party will be the introduction of a new act called Peaches."

"We'll also have a hospitality suite open all the time," Westbrook continued. "It will be well supplied with different types of beverages and will be there if a quiet spot is needed for business purposes or if a delegate just wants to get away from it all for a few minutes."

As a sign of the cooperation between NATRA and Mercury, Westbrook has written a welcoming letter for the convention program.

"I don't think this is usually done," Logan said. "The welcoming letters are generally written by NATRA executives, the mayor of the city and other dignitaries. But I asked Lucky Cordell, Executive Secretary of NATRA, if I could let the many delegates know the city of Chicago is open to them while they stay here, and this exceptional step was taken."

Checks to NARM Winners

■ The NARM Scholarship Foundation last week mailed checks in the total amount of \$36,000 to winners of NARM scholarships to be applied to their expenses for the 1971-72 academic year.

Each NARM scholarship is worth a total of \$4,000 and is paid out to the students at the rate of \$1,000 for each of his four college years.

The 36 students now attending college with the aid of NARM scholarships are all children of employees of NARM member companies, or employees themselves. The first three students who received scholarships in 1967 were graduated this year.

The NARM Scholarship Foundation awards these scholarships each year at the annual convention of the National Association of Record Merchandisers. The next scholarship presentations will be held on Monday, March 6, 1972, during the 14th Annual NARM Convention at the Americana Hotel in Bal Harbour, Fla.

Jules Malamud, who serves as Executive Director of NARM and its Scholarship Foundation, has announced that applications are now being accepted by the NARM office, 703 Trianon Bldg., Bala Cynwyd, Pa. In order to qualify, the applicant must be

an employee or the child of an employee of a NARM member company, either Regular or Associate. He must be planning to enter college in September of 1972, have a good academic record with a need for financial aid in attending college.

The NARM Scholarship Foundation is totally supported by contributions by NARM, from NARM member companies and from individuals affiliated with NARM member companies. All contributions to the NARM Scholarship Foundation are tax deductible.

The most recent scholarships to be contributed are as follows: By United Artists Records in memory of Francis Wolff, the founder of Blue Note Records; by James Schwartz, President of Schwartz Brothers, in memory of his father, Harry Schwartz; by Joe Cayre of Caytronics Corp. in honor of his parents, and by Charles Hansen, President of Hansen Publications, in memory of his brother, Bill.

Merc Gets Master

■ Mercury has acquired the hot Texas master, "The Woman I Love" b/w "Life Games" by Gemini, on the Westpark label. Single was produced in Houston by Eddie Kilroy for Jimmy Duncan Productions, Inc.

England Dan and John Ford Coley are a couple of talented singer/writer/musicians from Texas. They trucked into L.A. a few months ago and auditioned for Herb Alpert. Herb liked what he heard, signed them up on-the-spot, and began putting their first album together. The album, **SP 4305**, is ready now, and it's goddam good. But don't take our word for it—play the album for someone you trust, and argue with their ears.



Listen to the single, **“New Jersey,” AM1284** to whet your appetite, then try-on the album and wet your nucleus. **A&M Records and Tapes**

Produced by Louie Shelton

■ 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.

Blacks and the Record Industry

By **JOHNNY PATE**

Johnny Pate Musical Productions



Johnny Pate

■ After spending several years in recording, I'm taking a little time out to scrutinize where the black man REALLY stands. Is he getting a fair shake now and what kind of future can he look forward to? Does he have a chance to become a vice president and make \$50,000 to \$75,000 a year? Will he be given the same consideration that the white man will get as far as promotion is concerned? Even if he has more experience and knowledge in the business will he get the opportunity to prove he can do the job?

It would be very interesting to check the table of organization of the large record companies and see how many blacks are holding important jobs. Most of the companies will have secretaries, clerks, promotion men (if they have R & B product) and maybe a producer. Oh, I almost left out maintenance staff. But how many blacks will you find holding executive positions? The recording industry makes millions of dollars each year because of black people, but they still are not good enough to be given the type of jobs that so many are qualified to hold. Even in the publishing companies, you can't find blacks in important jobs, yet so many of your top songwriters are black. They're welcome as long as they keep tunes on the charts. They're usually underpaid and the same publishers that get rich on their songs refuse to accept phone calls from them. Surely, some of these writers are qualified to move up to more important jobs.

Can it be that the recording industry has an "equal job opportunity" problem? Sure, many of the companies can say, "We've got one . . . or two blacks." But what do they really have? In most cases, they've hired some black who won't "make waves," one who will "stay in his place" and one who thinks he's making a lot of money. They refuse to hire one who is trying to reach for some of the same things the white man is reaching for. They don't hire the one who works hard for the promotions and wants the same salary the white man gets for the same job. A black man will be offered \$20,000 to \$25,000 a year for a job. The same job will be offered to the whites for \$35,000 to \$40,000. How would you feel if this was done to you? Does being white, having long hair and a law degree make a man more qualified for a job? Doesn't it make better sense to hire a man with experience and ability? We all know that they haven't invented the college course yet that teaches you the record business. The only way you really learn it is through experience. Yet, every day the man with experience is by-passed for somebody with a degree who knows nothing at all about the business. I am not saying that every producer, songwriter and promotion man has the qualifications to become an executive of a recording company. But there are quite a few that are qualified.

First to Be Cut-Back

Right now we are going through an economic recession. In the recording business, you'll notice that the first to be cut-back were the blacks and they're the last to find new jobs. I noticed the appointment of several men by one of the majors a few weeks ago. Not one of them was black and a couple of the men happened to

have been with other companies that had cut-back, but they walked right into new jobs. If they had really been that good, why didn't the other companies keep them?

All blacks want are the same thing that the white man wants. But for some strange reason, he seldom gets a chance to get these things. I know of a case where a black producer was hired about the same time a new president was appointed. After a three-year period, the president insisted on being promoted higher up into the parent firm. At the same time, there was an opening as head of A & R, which the black producer felt he deserved. The producer did not get the job, but the president got his advancement. The president could not understand why the producer left the company shortly after.

Blacks are no different than whites. They work hard for the same things in life. Is it wrong for them to want yachts, summer homes in the country, better schools for their children, trips to Europe and other places, plus the rest of the things whites want and get?

The recording industry has been very good to a lot of black people who might not have had any kind of chance in life otherwise. So many of them owe everything they have to the business; but look at the vast amounts of money the record and publishing companies made because of these people. I am more than happy for these black people, but I still feel that the companies are not fair as far as their hiring policies are concerned. The color of a man's skin should have nothing to do with his chances for an executive position as long as he is qualified and capable of doing the job. Blacks can't become vice presidents by marrying the boss' daughter, or laughing at the boss' jokes at "the club." Why not give him the job on his ability and experience?

I attended a luncheon a few months ago given to honor a gentleman in the recording industry. He was named "man of the year" by some organization having to do with equal rights and opportunities. The speakers table was loaded with top recording company executives. The man that was being honored made a few interesting remarks in his acceptance speech. He mentioned that most of the people there would probably leave the luncheon and forget all about what the organization really stood for. As I listened to him, I thought to myself how right he was. Most of these organizations mean well, but the people involved are only there because of political reasons and because it's the "in" thing to do. It would be so great if each of those men seated at that speakers table really lived what that organization stood for.

Put Yourself in Black Man's Place

It is very difficult to try to put yourself in someone else's place, but you should really try some time. Try to put yourself in a black man's place. A black man who puts years into an industry, learning the business, trying to do a good job and then watching the good jobs be handed to somebody who really doesn't deserve the position. How would you feel if you saw things like this happening to you every day? And these inexperienced people are given salaries much more than the ones offered you.

There are so-called black-owned companies that will not hire a black man and pay him a decent salary, but a white man will be hired and paid top money. These companies will work "deals" with black arrangers, singers and musicians. By "deals," I mean, under scale payments for sessions. But when they hire whites for the same thing, they gladly pay top money. And those blacks that have been "working deals" are the ones that have really made the companies what they are. It's like they say, "Keep the poor — poor."

In closing, I'd like to address my black brothers: It's time to start insisting on some of the things you more than deserve. I

(Continued on page 60)

NATRA 16th Convention Agenda

Regency Hyatt House, Chicago, Aug. 11-15

Wednesday, Aug. 11

Registration, Main Conference Level, Left Side
9-5:30

Cocktail Reception, Pool Area, Roulette Hosting
8-10 p.m.

Thursday, Aug. 12

Registration, Main Conference Level, Left Side
9-5:30

Workshops
9 a.m.-noon

Program A, Continental Room

"Gospel Programming," Irene Johnson Ware, WBOK-Mobile

Program B, Eastern Room

"Relevance of Black News to Radio and TV Programming, Roy
Wood, News Director, WVON-Chicago

General Meeting, Diplomat Room
2-4 p.m.

Dinner Show, Rosemont Ballroom, Atlantic Records
8:30-11:30

Presiding, Eddie Holland, NATRA First Vice President

Invocation, Rabbi Norman Joseph Swift, Church of God and Christ,
Detroit

Friday, Aug. 13

Registration, Main Conference Level, Left Side
9-5:30 p.m.

Workshop Meeting, TransWorld and Northwest Orient Rooms
9-noon

Presiding, William E. Summers, General Manager WLOU-Louisville
"Which Way NATRA," Alvin Dixon, NATRA President, Kae Wil-
liams, Chairman of the Board, Lucky Cordell, Executive Director

Luncheon Show, Rosemont Ballroom, Warner Bros.

Presiding, NATRA Presidential Candidates Al Jefferson, Curtis
Shaw

Invocation, Father George Clements

Comment by Bob Austin, **Record World**

"Role of Today's Black Woman in Radio," Mrs. Bernadine C.
Washington

Cocktail Reception and Show, United Room, Columbia Records
7-8:30

Dinner and Show, Rosemont Ballroom, Motown Records
8:30-11:30

Presiding, Charles Scruggs, KDIS

Invocation, Rev. Milton Brunson, Christ Tabernacle, Baptist Church,
Chicago

"Challenge of the '70s: Making Government Work," Arthur Fletcher,
United States Assistant Secretary of Labor

After-dinner Cocktail Show, United Room, Capitol Records
11:30-2 a.m.

(Continued on page 13)



Nashville's First Total Concept Label

Memo: From BRAD McCUEN, President

To: DJ's and programming people coast-to-coast, who made this
all possible

Subject: Our sincere thanks for a wonderful first year and your
enthusiastic support of our latest releases.....

M31-1007 SAMMI SMITH'S new album "Lonesome"

615-0031 JACK BLANCHARD & MISTY MORGAN "There Must Be More To Life" and
"Fire Hydrant #79" (a two-sided hit!)

615-0030 HENSON CARGILL "Pencil Marks On The Wall"

615-0027 GLEN SHERLEY "Greystone Chapel"

615-0026 SAMMI SMITH "Then You Walk In"

And coming.... "The Memphis Scene" album, BILL BLACK'S COMBO

Brad McCuen

Fred Waring's Pennsylvanians/Bobby Harden/Lana Chapel/Jerry Jaye/Brian
Collins/Lawton Williams/The Prince Of America/Ray Pillow/and others

Capitol Joy Wagon to Hit the Road

By TONY LAWRENCE

■ **HOLLYWOOD** — The Capitol Joy Wagon (featuring Joy of Cooking, Joyous Noise and Leo Kottke) will begin a cross-country tour of college based-markets in early September, according to Tony Cohan, Project Manager in the Department of Creative Services.

The package is "a tour concept that occurred spontaneously based on the character of the three acts," said Cohan. The package will play 20 days in September and will then play only weekends in October.

A few key dates are planned in larger facilities in large cities. The average seating capacity will run from 1500-5000 seats.

Zell Office Booking

Burt Zell's office is booking the tour with local promoters in each city and all dates are one-night stands. Tickets are tentatively set at between \$2.50 and \$3.00 except in larger areas where it isn't possible.

"These three acts reflect a community-oriented, local-based feeling with rustic-rooted music," Cohan added. "We also

found that the tour could stand alone even without Capitol's backing."

Traveling

Approximately 15 people will be traveling with the Joy Wagon. With the encouragement of A&R Head Artie Mogull, Cohan developed the concept with Al Coury, Head of Artists Relations, and Rick Rogers in Zell's office. The graphics are being done by San Francisco artist Randy Tuten who has done many Fillmore posters as well as a recent Quicksilver Messen-

ger Service campaign. Large time buys are planned in AM, FM and college stations and posters, fliers, programs. Ad kits (for promoters) and press kits will also be supplied.

"This tour really reflects a positive result of our company becoming small so that marketing A&R can follow projects through in their original form. Capitol is trying to project a feeling of funky fun and honest music . . . sort of a Whole Earth Catalogue of our musical consciousness," said Cohan.

RCA Ad Campaign Boosts Country Hall of Fame



RCA's Elroy Kahanek and Wally Cochran view the new RCA/Country Music Hall of Fame outdoor program with CMA Executive Director Mrs. Jo Walker in Nashville.

■ **RCA Records**, in a unique advertising program, is boosting an attendance at the Country Music Hall of Fame with an outdoor campaign in the Nashville area during August.

The campaign, conceived by the RCA Records Creative Services and the Bill Hudson Advertising Agency, salutes the Hall of Fame in 24 key locations traveled by tourists visiting Nashville.

Attendance at the Hall of Fame is at an all-time high and it is expected over 120,000 tourists will visit the attraction this

summer.

Frank Jones, Chairman of the Board of the Country Music Foundation, which operates the Hall of Fame in commenting on the promotion, said, "We are delighted with RCA's efforts to boost attendance at the Hall of Fame. Their support of both the CMF and CMA is greatly appreciated."

Sweathog Joins Tour

■ Sweathog has joined the tour of Black Sabbath, booked by Premier Talent.

Prophesy Spreads Pollution Word



■ **HOLLYWOOD** — To tub-thump "Do You Really Have a Heart?" from Prophesy Rec-

ords' Pollution album, garnering heavy airplay in a number of markets, single will now derive full-saturation promo campaign utilizing an enormous supply of canned air freshener.

Prophesy is providing their Atlantic-Atco distributors with specially labeled cans of the product which is generally utilized in kitchens and in the area of water closets. Graphically it ties in with the LP cover which is illustrated with a baby chick wearing a gas mask.

Copy reads "Pollution are Spreading."

UA Sets Goldsboro Month

United Artists Records has named August "Bobby Goldsboro Month," and is mounting one of the biggest campaigns in its history to back the singer's albums.

Four-week promotion is timed to coincide with the release of a new Goldsboro LP, "Come Back Home," the title of his current single, and will encompass all Goldsboro product.

Full page ads are scheduled in leading Sunday supplements in 10 major markets, in addition to a nationwide program of newspaper advertising. Full color displays are now being utilized throughout the country, as well as a new Bobby Goldsboro image poster, radio spots, advertising and a comprehensive new press kit for the UA artist.

Howlin' Wolf LP a Hit

■ **NEW YORK** — Ten days after the release of "The Howlin' Wolf London Session" LP, Chess Records reports it has sold over 100,000 copies of the album which features the 62 year-old singer/guitarist backed by Eric Clapton, Steve Winwood, Bill Wyman and Charlie

Watts of the Rolling Stones and other notable musicians.

Teaming the traditional blues talent of Howlin' Wolf with top contemporary names and then going after a wide audience rather than just one segment of the population is in-

(Continued on page 51)

RECORD WORLD THE TAPE CHART

AUGUST 14, 1971

THIS WK.	LAST WK.		WKS. ON CHART
1	1	TAPESTRY CAROLE KING/Ode '70 (A&M) (8) 8T 77009 • (C) 77009	15
2	2	STICKY FINGERS ROLLING STONES/Atlantic (8) 59100 • (C) CS 59100	14
3	3	WHAT'S GOING ON MARVIN GAYE/Tamla (8) 31310 • (C) M75310	7
4	4	RAM PAUL & LINDA McCARTNEY/Apple (8) 3375 • (C) 4X 3375	11
5	7	MUD SLIDE SLIM AND THE BLUE HORIZON JAMES TAYLOR/ Warner Brothers (Ampex) (8) M 82561 • (C) M52561	14
6	5	JESUS CHRIST SUPERSTAR/Decca (8) 6-60000 • (C) 73-60000	38
7	6	CARPENTERS/A&M (8) 8T 3052 • (C) 3502	11
8	9	EVERY PICTURE TELLS A STORY ROD STEWART/Mercury (8) MC-609 • (C) 5130-4770	7
9	10	STEPHEN STILLS 2/Atlantic (Ampex) (8) M87206 • (C) M57206	3
10	8	AQUALUNG JETHRO TULL/Reprise (8) M82035 • (C) M50235	13
11	11	B.S.&T. 4 BLOOD, SWEAT & TEARS/Columbia (8) CT 305900 • (C) CA 30590	6
12	14	POEMS, PRAYERS AND PROMISES JOHN DENVER/RCA (8) P8S 1711 • (C) PK 1711	8
13	15	BLUE JONI MITCHELL/Reprise (8) P8S 1711 • (C) PK 1711	5
14	12	TARKUS EMERSON, LAKE & PALMER/Cotillion (Ampex) (8) M89900 • (C) M59900	6
15	13	HOMEMADE OSMONDS/MGM (GRT) (8) 8130-4770 • (C) 5130-4770	6
16	17	ARETHA LIVE AT THE FILLMORE WEST/Atlantic (8) TP 7205 • (C) 7205	11
17	—	ALLMAN BROTHERS LIVE AT THE FILLMORE EAST Capricorn (Atco) Ampex (8) M82-802 • (C) M52-802	1
18	18	LEON RUSSELL AND THE SHELTER PEOPLE/Shelter (8) 8903 • (C) 4XT 8903 (Capitol)	12
19	20	TEA FOR THE TILLERMAN CAT STEVENS/A&M (8) 4280 • (C) 4280	26
20	27	L.A. WOMAN DOORS/Elektra (8) ET 8-5011 • (C) C5-5011	13
21	22	CHASE/Epic (8) CA 30272 • (C) CT 30472	7
22	16	SONGS FOR BEGINNERS GRAHAM NASH/Atlantic (8) TP 7204 • (C) 7204	8
23	26	4 WAY STREET Crosby, Stills, Nash & Young/ Atlantic (Ampex) (8) M82-902 • (C) M52-902	16
24	19	BURT BACHARACH/A&M (8) 3501 • (C) 3501	7
25	23	CARLY SIMON/Elektra (8) T8 4082 • (C) 54082	8
26	21	INDIAN RESERVATION RAIDERS/Columbia (8) CT 30768 • (C) CA 30768	6
27	24	11-17-70 ELTON JOHN/Uni (8) 8-93105 • (C) 2-93105	12
28	32	WHAT YOU HEAR IS WHAT YOU GET IKE & TINA TURNER/ United Artists (8) 9953 • (C) 9953	4
29	30	DONNY OSMOND ALBUM/MGM (GRT) (8) 84782 • (C) 54782	4
30	35	ONE WORLD RARE EARTH/Motown (8) R 1520 • (C) 75-520	3
31	25	SURVIVAL GRAND FUNK RAILROAD/Capitol (8) 8XW 764 • (C) 4XW 764	15
32	31	UP TO DATE PARTRIDGE FAMILY/Bell (Ampex) (8) 85088 • (C) 55088	19
33	28	GOLDEN BISQUITS THREE DOG NIGHT/Dunhill (Ampex and GRT) (8) 850098 • (C) 50098	24
34	29	HAMILTON, JOE FRANK & REYNOLDS /Dunhill (GRT) (8) 85013 • (C) 55013	5
35	—	THE SILVER TONGUED DEVIL AND I KRIS KRISTOFFERSON/ Monument (8) 30679 • (C) 30679	1
36	45	IF I WERE YOUR WOMAN GLADYS KNIGHT & THE PIPS/ Soul (Motown) (8) S-8 1731 (No Cassette Available)	2
37	—	WHO'S NEXT THE WHO/Decca (8) 6-79132 • (C) 73-79182	1
38	—	OSIBISA/Decca (8) 6-75285 • (C) 73-75285	1
39	41	5TH LEE MICHAELS/A&M (8) 8T 4302 • (C) 4302	9
40	—	MAYBE TOMORROW JACKSON FIVE/Motown (8) M8 1735 • (C) M75 735	1
41	42	THE SKY'S THE LIMIT TEMPTATIONS/Gordy (8) 1957 • (C) G 57957	12
42	34	SUMMER SIDE OF LIFE GORDON LIGHTFOOT/Reprise (8) 8-2037 • (C) 5-2037	10
43	36	BEST OF GUESS WHO/RCA Victor (8) P8S 1710 • (C) PK 1710	19
44	37	ELECTRIC HOT TUNA/RCA (8) P8S 1762 • (C) PK 1762	4
45	38	THIRDS JAMES GANG/ABC (Ampex and GRT) (8) 8721 • (C) 5721	16

Part I: Recording in Massachusetts

George Martin Alive & Well & Recording in Marblehead



George Martin and engineer Bill Price.

By MARTIN SNIDER

(The following is the first in a series of 3 articles on the recording scene in Massachusetts.)

■ MARBLEHEAD, MASS. — Producer George Martin is alive and well and doing an on-location recording of two Capitol groups here, Seatrain and the Paul Winter Consort.

This will be the second time George has done a recording with Seatrain and the first with the Paul Winter Consort.

"This recording had to be done in America because of an agreement I have with Seatrain. I agreed to record their second album near their home so there would be no inconvenience for the group. The first time they had to come to England," Martin told Record World last week.

George Martin came to Massachusetts in March with his engineer Bill Price in order to find a suitable studio in which to record the two groups. Without any success they turned to Fedco Audio Labs in Providence to set up a temporary studio in a rented house in Marblehead. Amid the screams of the neighbors, the troupe moved into the house and planned to stay for seven weeks. In five weeks they have finished eight out of 10 tracks for Seatrain's album, slated for an early September release, and a few tunes for the Paul Winter Consort, aimed for a release in late September.

George Martin and Bill Price, probably two of the most pleasant people in any business, packed up their whole families

and shipped them to Marblehead to live in two separate houses.

'Excellent Fedco Studio'

"I would have preferred to use our London studios to do the work, just because it's our own and we're most familiar with it, but Fedco has set up an excellent studio and Dolby has supplied us with some equipment. It's very comfortable working here," Martin continued.

We spoke about the Paul Winter Consort, ex-A&M artists now on Capitol. "They are inclined to be a little high-brow. We are trying to make them appeal to more people, without tearing away their integrity." Every word Martin spoke showed concern for the groups he works with, not simply their music but each person as an individual. His knowledge reaches much farther than music.

Parish and Gervitz are his latest signings. He opined, "They're good musicians and fairly rocky. The first thing I plan to do on my return to England is work on their album." Here it could be seen that his concern was not with our discussion, but with Paul Winter's Consort because he was about to work on the tape.

The tapes for Seatrain will be mixed at Electric Lady Studios in New York, so Martin will be in New York for a while to finish those. The Paul Winter tapes will be taken to England to be worked on there.

The Lowery Group

**SENSATIONAL
SUMMER
OF '71**

TOMMY ROE
Rocks 'n' Rolls with
"STAGGER LEE"
on ABC Records!

Thanks,
Bill Lowery

JO MAMA—Atlantic 45-2821
SMACK WATER JACK (Screen Gems-Columbia, BMI)
 Group gained much needed and deserved exposure on the James Taylor tour this spring. Nice rendering of the Goffin-King "Tapestry" tune should be their first hit.

OLIVER—United Artists 50814
WALKIN' DOWN THE LINE (Warner Bros., ASCAP)
FIREFLIGHT (Unart, BMI)
 From artist's first album for the label comes this country rocking rendition of a not very often heard, very early Bob Dylan tune. Rollicking good fun.

THE HOLLIES—Epic 5-10754
HEY WILLY (Maribus, BMI)
ROW THE BOAT TOGETHER (Maribus, BMI)
 Long-time British pop-rockers step outside themselves with an unusually hard rock & roll Greenaway-Cook-Clarke ditty. Great, great fun.

PETER ALLEN—Metromedia MM-224
HONEST QUEEN (Valando, ASCAP)
 Songwriter's debut album is a delightful masterpiece that's received little notice as yet. Perhaps this first single will direct deserved attention to it.

NILSSON—RCA 74-0524
WITHOUT HER (Rock, BMI)
GOOD OLD DESK (Dunbar, BMI)
 "Me and My Arrow" made inroads into the top 40 market for the artist, but this re-working of an early tune should return him to the heights reached by "Everybody's Talking."

THE ASSOCIATION—Warner Bros. 7515
IT'S GOTTA BE REAL (Ensign, BMI)
BRING YOURSELF HOME (Ferriswheel, BMI)
 From their new "Stop Your Motor" album comes two sides of the perky pop stuff that this bunch has long specialized in. For easy listening pleasure.

HUMBLE PIE—A&M 1282
I DON'T NEED NO DOCTOR (Renleigh/Baby Monica, BMI)
 British band in a high-voltage, power-packed rendition of an Ashford-Simpson-Armstead song. From their next album, recorded live at Fillmore East.

JUNIER MINTZ—Reprise 1027
TEARS BEGIN TO FALL (Munchkin, ASCAP)
 Rumor has it that this is Frank Zappa's Mothers in another of their Ruben & the Jets-type guises. Whoever they are, Junier Mintz sure is iffic!

RANJI—Anthem 51002 (UA)
GIVE A LITTLE LAUGHTER (Blackwood, BMI)
 Writer Randy Edelman wrote himself an ideal top 40 tune that others were bound to try. New bunch give it a highly pleasing pop reading.

STORM—Sunflower 113 (MGM)
BEND ME, SHAPE ME (Helios, BMI)
I'M A MAN (GIVE ME GOOD LOVING) (Larry Weiss & Push, ASCAP)
 New group makes use of the ever-popular Marvin Gaye "Grapevine" beat in this low-down, very together debut effort that could go both top 40 and R&B.

LOUIS ARMSTRONG

Kapp 2145
THAT'S ALL I WANT THE WORLD TO REMEMBER ME BY (Valando, ASCAP)
HELLO DOLLY! (Edward H. Morris, ASCAP)

Brunswick 55457
YOU'LL NEVER WALK ALONE (T. B. Harms, ASCAP)
I BELIEVE (ASCAP)

Amsterdam 85021 (Atco)
WHAT A WONDERFUL WORLD (Valando, ASCAP)
HIS FATHER WORE LONG HAIR (Valando, ASCAP)

What better tribute to the late, legendary Satchmo than to listen again to his effervescent, optimistic music. The Kapp release is, in its own way, a prophetic wish for a better world; its flip is his best-ever seller. On Brunswick, he does his own inimitable thing with the Rogers and Hammerstein inspirational number. The Amsterdam release features a wonderful spoken introduction as Pops tells it like it is as only he could. That Satchmo exuded good vibrations is amply demonstrated in the grooves of these discs.

ENGELBERT HUMPERDINCK—
 Parrot 45-40065 (London)
ANOTHER TIME, ANOTHER PLACE (MCA, ASCAP)
YOU'RE THE WINDOW OF MY WORLD (Leeds, ASCAP)
 Engelbert is back with another of those utempo big ballads on which he has long excelled. Tasteful Gordon Mills production.

RAY STEVENS—Barnaby ZS7 2039 (CBS)
ALL MY TRIALS (Ahal, BMI)
HAVE A LITTLE TALK WITH MYSELF (Ahab, BMI)
 Versatile artist takes a turn with this traditional folk lament. He arranged and produced, but he certainly couldn't have written it, could he? That's what it says here.

BARRY DRAKE—Capitol P-3163
I WON'T BE RECONSTRUCTED (Beechwood/Sweet Swamp, BMI)
 Terry Knight's latest discovery is most unlike his other projects. Heartfelt Civil War ballad might be best programmed in tandem with Joan Baez' latest, "The Night They Drove Old Dixie Down."

THE VENTURES—United Artists 50800
INDIAN SUN (Tridex, BMI)
SQUAW MAN (Tridex, BMI)
 American Indian-inspired music seems to be the very latest of rages. Far be it from these guys to get left behind in the midst of a trend. Good instrumental, of course.

HONEY & THE BEES—Josie 45-1030
IT'S GONNA TAKE A MIRACLE (South Mountain, BMI)
WHAT ABOUT ME (Uubilant, BMI)
 Ever-promising girl group could hit the hit jackpot with this well-constructed medley. Includes snippets of "Hurt So Bad" and "Goin' in Circles" as well as title tune.

MARY WELLS—Reprise 1031
I FOUND WHAT I WANTED (Fame, BMI)
I SEE A FUTURE IN YOU (Fame, BMI)
 Mary was the most consistent of soul artists in the early 1960s. She's back after a too-long absence and demonstrates she hasn't lost her magic touch.

NINA HART—Paramount PAA-0112
TAKING OFF (I BELIEVE IN LOVE) (Smeads, BMI)
AND WHEN I LEAVE YOUR BED (Smeads, BMI)
 Soaps star wrote this one for the film of the same name. Successful Tommy James-Bob King duo produced it for pop consumption. Interesting debut.

ANNE MURRAY—Capitol P-3159
TALK IT OVER IN THE MORNING (Almo, ASCAP)
HEAD ABOVE THE WATER (Jolly Cheeks, BMI)
 The "Snowbird" girl is back, this time with a tune by the Paul Williams-Roger Nichols team that's done so well by the Carpenters.

PAUL ANKA—Buddah BDA 252
DO I LOVE YOU (Spanka, BMI)
 Celebrating his 15th year in show business, Paul has signed to a new label and released a song of his own composition that is his best in years.

THE SWEET—Bell 45-126
CO-CO (Chinnichap/Rak, BMI)
 Group has a big European hit with this one, a bouncy pop-rocker that features novel percussive effects. Could very well repeat on these shores.

BRIAN INGLAND—Columbia 4-45402
GIDDY ON UP (Double Diamond, BMI)
 Artist's second single is just the sort of stuff that top 40s go for. Catchy pop ditty that sticks with you. Definite pick to click.

SMOKE RISE—Paramount PAA-0113
I'M HERE/LOVE ME (Noma/Ruffline, BMI)
SURVIVAL (Noma/Ruffline, BMI)
 From newcomers' rock opera "Survival of St. Joan" is excerpted two of the work's prettiest melodies. Flip a rocker from the rock opera.

THE VOGUES—Bell 45-127
I'LL BE WITH YOU (Razzle Dazzle, BMI)
 Group delivers a customarily smooth vocal performance on a strong song from the pen of Teddy Randazzo. In the MOR mode, but top 40s should give a listen.

BETTE WILLIAMS—Gregar 71-0110 (RCA)
A FEELING FOR SOMEONE ELSE HAS GROWN (Jerry Williams/Pecle, BMI)
ANOTHER MAN TOOK MY HUSBAND'S PLACE (Jerry Williams/Pecle, BMI)
 Whew, can this lady sing up a storm! Knockout soul side really shouldn't miss. Swamp Dogg Jerry Williams arranged and produced. One question: Is Bette Mrs. Dogg?

SWAMP DOGG—Roker 505
THESE ARE NOT MY PEOPLE (Lowery, BMI)
I WAS BORN BLUE (Jerry Williams/Wally Roker, BMI)
 Swamp Dogg, who arranged and produced this Joe South tune under his real name of Jerry Williams, has moved on to another label. Still, this one's really good.

NATRA Agenda

(Continued from page 9)

Saturday, Aug. 14

Registration, Main Conference Level, Left Side
9 a.m.-5:30 p.m.

Regular Membership Meeting (closed to non-members), TransWorld and Northwest Orient Rooms

Presiding, "Sonny" Jim Kelsey, WOL Capitol Regional President
Speaker, Lucky Cordell

Themes "What Has Transpired, What is Anticipated, Recommendations" Lunch, Rosemont Room

noon-2 p.m.

Presiding, Kae Williams

"Time for a Plan," Ed Wright, President of the Ed Wright Corp. and Past NATRA President

Regular Membership Meeting, TransWorld and Northwest Orient Rooms

2-5 p.m.

Election of New Officers

Associate Membership Meeting, room to be announced

Presiding, Aki Aleong, Executive Director of FORE; Dee Dee Dabney, Editor of Soul Music Survey

"What is Moral Responsibility of Black Radio to Black Manufacturers"

Cocktail Reception and Show, United Room, Mercury Records
7-8:30 p.m.

Dinner and Awards Show, Rosemont Ballroom

8:30-midnight

Presiding, E. Rodney Jones, Music and Program Director, WVON-Chicago and Past President of NATRA

Invocation, Rev. Clay Evans, Fellowship Baptist Church, Chicago
Speaker, Rev. Jesse Jackson

After-dinner Cocktail Show, same room, RCA Records
midnight-2 a.m.

Sunday, Aug. 15

Continental Breakfast, United Room
11 a.m.-2 p.m.

Presiding, Irene Johnson Ware

Special News Wrap-up for all news publications—"How We See It"
Installation of New Officers

Concluding Remarks

Concert Associates' Big July

■ HOLLYWOOD—Concert Associates, headed by Steve Wolf and Jim Rissmiller, report a total July gross of \$285,121 with nine concerts promoted.

Cat Stevens (A&M) and Judy Sill (Asylum) did two shows at the Santa Monica Civic (1) in front of 5,618 people with \$27,004 grossed. The duo then went to the San Diego Community Concourse (2) for a boxoffice till of \$13,799 and 2,923 in attendance.

The Carpenters (A&M) and Mac Davis (Columbia) played Fresno's Selland Arena (8) with 6,400 people and a take of \$31,000.

On July 11 Alice Cooper (Warners/Reprise), Black Oak Arkansas (Atlantic) and Louisiana (A&M) played the Long Beach Arena with 3,561 payees and \$17,006 grossed.

Grand Funk Railroad (Capi-

tol) did the Honolulu International Center (13) with a sell-out audience of 8,402 and a gross of \$46,268.

Buddy Miles (Mercury), John Baldry (Warners) and Fanny (Reprise) were at the Bakersfield Civic Center (16) in front of 2,242 people and took in \$7,008.

Neil Diamond (Uni) and comic Fred Smoot played the Honolulu International Center (22) for a boxoffice of \$35,726 with 7,090 in attendance.

Diamond played with comic Albert Brooks at the San Diego Sports Arena (25) grossing \$31,832 in front of 6,872 people.

Faces (Warners), Deep Purple (Warners) and Southern Comfort (Capitol) sold out the Long Beach Arena a week in advance for their July 30 date. The gross was \$75,478 with 13,897 payees.

Roulette Releases 6 LPs

■ NEW YORK — Roulette Records and its affiliated label, Calla, announces the release of six new albums.

"The early indications from orders already received from just a few of our distributors," says Joe Kolsky, Roulette VP, "show that this release will be the most lucrative LP release for Roulette in the past two years."

The release includes the following: Tommy James' "Christian of the World"; "The Fuzz" (on Calla); and Steve Rossi & Slappy White's "I Found Me a White Man You Find Yourself One."

In addition, this release is made up of the following three "Echoes of a Rock Era," double-pocket sets containing two LPs with a list price of \$5.98 for the set. Specifically, these three LPs are "The Middle Years" and "The Later Years."

Sales aids, advertising and promotional campaigns have

been planned to help in the marketing and merchandising of these albums.

'Midday' Guest



Ric Wilson (right) of Mandrill talks with "Midday" host Lee Leonard following a recent appearance on the WNEW-TV live talk show. Wilson, a practicing physician, talked about the unusual combination of dual career in medicine and music. Polydor recently released a new single from Mandrill's chart LP.

South to P.A.

■ ATLANTA — Multi-Grammy award winner Joe South will return to personal appearance work after a year's absence to concentrate on his writing and production. The Joe South Show, a two-hour concert presentation, will accept college dates only for the fall and winter booking period, booked by Entertainment*, a division of Bill Lowery Talent.

Col Graphics Awarded

■ Columbia and Epic/Columbia Custom Labels have been awarded 18 Certificates of Excellence by the American Institute of Graphic Arts for outstanding album covers. The covers will be included in the "Cover '71" show, which will open in New York in October. John Berg, Creative Director, accepted the awards.

Atlantic Hosts Rasputin's Stash

■ NEW YORK — Atlantic Records introduced its new act Rasputin's Stash at a special party at the Sheraton Plaza ballroom last week.

The group performed an hour show before an audience of 300. Rasputin's Stash, who all hail from Chicago, were signed to

Atlantic by Exec VP Jerry Wexler and the group's managers, Andy Pappas, Pres Rossman and Nick Krokidas. Group's first LP, "Rasputin's Stash," will be issued shortly on Cotillion Records. It was produced by Andy Pappas and Ronnie and Howie Alpert.

Paramount Records
A DIVISION OF
COLUMBIA COMPANY

**RALPH MCTELL'S
UNFINISHED ALBUM?**
the recording is done



ALBUM PRODUCT

IAN & SYLVIA

Columbia C 30736.

Ian and Sylvia never lift themselves out of the doldrums on this record. Their coverage of that locale is, however, very esthetic and likely to please old and new followers. Sometimes it's just Ian; sometimes it's just Sylvia; sometimes it's both. Never the Great Speckled Bird.



CHILDREN (GET TOGETHER)

THE EDWIN HAWKINS SINGERS—Buddah BDS 5086.

Brotherly love is Edwin Hawkins' message and prayer. He sends it out on a series of lustily-sung songs here, going so far even to change the lyric of "My Way" to read "His Way." Perhaps the single label should try with is "Together in Peace." Up to Hawkins' par.



TOM CLAY'S WHAT THE WORLD NEEDS NOW IS LOVE

Movest MW 103-L.

Tom Clay unveils his voice on this album pegged to his inspirational "What the World Needs Now is Love/Abraham, Martin and John." The guy shifts back and forth from singing to talking as he ruminates over a series of Big Topics like Love, etc. Though sincere, album will amuse some.



LOVE MEANS . . .

CARLA THOMAS—Stax STS 2044.

If they release "Daughter, You're Still Your Daddy's Child" as a single, though it's long, they'll really have something. Carla does her usual smooth job on the entire album, despite the fact that all of the tunes are not the greatest going.



MAGGOT BRAIN

FUNKADELIC—

Westbound WB 2007 (GRT).

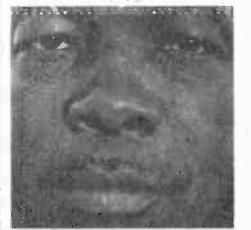
Besides the terrific title, this new Funkadelic album has a great deal of forcible musicianship. Listeners will turn into buyers and buyers will turn into disciples. Funkadelic are one of the best contemporary R&B groups around now. Every cut has something to recommend it.



ANY WHERE/ANY TIME/ANY PLACE

JOHN LEE HOOKER COAST TO COAST BLUES BAND—United Artists UAS 5512.

All selections on this album are unreleased masters with the exception of two cuts. That means it's a matter of reprocessed stereo all the way through. That should be no deterrent to the fans however, who will find their man in fine fettle. All expected will be delivered from start to finish.



JAMES HENDRICKS

MGM SE 4768.

Here's a country album that goes down like a mild elixir. James Hendricks will probably never set the world on fire, if one is to judge by his style here, but then again, he certainly could put it at its ease. All the songs are originals and they all have a pleasant ambience about them.



MOMENT OF TRUTH

BRETHREN—Tiffany TFS 0015 (Scepter)

These guys get it on sufficiently to please rock crowds. Although the album jacket seems to promise something sedate and turn-of-the-century, the music inside keeps moving. "Lady on the Terrace" sounds like the one to push for single possibilities. Amanda Ambrose makes a guest appearance.



FIRST PEACE

BOBBY LANCE—Cotillion SD 9041.

Hopefully buyers will get past the temptation to pun on the title of this package and tune into gutsy singer, Bobby Lance. Lance and Fran Robins wrote all the songs, and it's difficult to call them rivals for Lennon and McCartney. A lot of blues and a lot that sound alike.



JUMP

Janus JLS 3029.

Group has enough skill and inventiveness to attract some attention. They keep things hot and heavy with equal emphasis on instruments and vocal harmony. What the quartet probably needs is a hit single, and there seems to be every chance that it can be found.



SAVED

BIG MAMA THORNTON—Pentagram PE 10005 (Warner Bros.)

Big Mama Thornton swings all her weight into eight gospel songs here and, although her versions are not quite as rousing as they might have been, there will be much that the fans will find to shout about. "Oh, Happy Day," "Down by the Riverside," "Swing Low, Sweet Chariot."



WATERCOLOUR DAYS

CLOUDS—Deram DES 18058 (London).

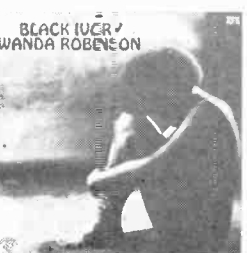
Sometimes it's amazing that musicians working in the rock tradition can come up with music that is drained of life, pallid, tired. Perhaps that's why this group calls itself Cloud. Cloud suggest other objects, but in themselves are evasive stuff. Some may like the shapes; others not.



DAVID WIFFEN

Fantasy 3411.

David Wiffen has one of those deep, resonant, serious voices that immediately hook the listener into paying close attention. Listeners will even if all the songs aren't worth all the close scrutiny. Fellow is traveling those country roads, as the jacket attests. That makes him one of many.



BLACK IVORY

WANDA ROBINSON—Perception PLP 18.

Poetess Wanda Robinson is not at all like the recent black poets who have been recording. Miss Robinson is much more introspective, hurt more than angry, apprehensive rather than vengeful. As is usual with these albums nowadays, a small jazz combo drifts in and out in the background.

(The concert was given twice and this review is of the second performance. Both concerts were recorded by Apple for release as an album soon, also filmed for distribution imminently, all proceeds to go to the Bangla Desh cause.)

That the concert was so exciting is not surprising. That it was so polished, so consistently entertaining at a high level is slightly more remarkable considering that the band only had a day or so to rehearse, and considering that the concert marked the virtual stage comebacks of Harrison, Starr and Dylan.

Done with taste and just about complete technical perfection (Chip Monck handling and adding to his credits), there was something intriguing and rewarding about every number: Harrison's playing and supple singing (especially his singing) on his "Beware of Darkness," "Something," "Awaiting on You All," "While

Harrison Band Perfection

(Continued from page 3)

My Guitar Gently Weeps," "Here Comes the Sun" and the new "Bangla Desh"; Billy Preston's rendition with accompanying stomp-dance break of his "That's the Way God Planned It"; Leon Russell's "Jumpin' Jack Flash" with the old Coasters "Young Blood" sandwiched in between; Ringo Starr's impassioned "You Know It Ain't Easy"; Bob Dylan's "Blowin' in the Wind," "Love Minus Zero/No Limit," "Hey, Mister Tambourine Man," "A Hard Rain's Gonna Fall"; and, the highlight of a show that was strictly highlights, Dylan's "Just Like a Woman" with Harrison and Russell joining for three-part harmony and Starr, on tambourine, standing just out of the spotlight.

Harrison emerged as a band leader of charm and tact and respect for his audience, but it might be safe to assume that

the reason the concert fell so easily into place (many of the musicians had played together in concert and on albums before, of course), was the presence of Russell, who had so successfully guided Joe Cocker's Mad Dogs and Englishman through last year's tour. If there was any aggregate the Harrison group resembled, it was Mad Dogs and Englishmen—all that loose verve and eagerness gathered into a fist of rock music.

The same joy that paced the Harrison segment underlay the ragas that Ravi Shankar and his group, if one can be so off-hand, performed. I will have to confess that, after listening to Indian music since 1957, the complexities of the literature still evade me. Its fervor, however, doesn't nor does the felicity with which Shankar has always performed it. His smiles,

exchanged so frequently with his colleagues, are serene and infectious and the quiddity of his music.

At one point, after he had tuned for a few minutes, the audience applauded. Shankar remarked that if the audience liked the tuning so much, they would undoubtedly like the ensuing song even more. He had misconstrued the audience's awkwardly placed applause, however. They recognized that he had been tuning, but were just waiting for any chance to show their appreciation of him.

One could write volumes on this concert, and undoubtedly some of the other, more prolix reporters will; but what was most impressive, beside the music, was the nobility of the intentions of the concerts and the dignity which everyone involved bestowed upon his/her performance.

If rock achieved establishment a number of years ago, it achieved a vigorous greatness with last week's concerts.

THE LONDON HOWLIN' WOLF SESSIONS

FEATURING:
ERIC CLAPTON
STEVE WINWOOD
BILL WYMAN
CHARLIE WATTS

**THEY WANTED TO GIVE HOWLIN' WOLF
A WOMAN BUT HE ALREADY HAD ONE. SO THEY DECIDED
TO SEND FISH AND CHIPS INSTEAD.**

"CHESS Records arranged for a session in London so Wolf could record with various hotshots of the British recording industry. The sidemen were Eric Clapton, Bill Wyman, Charlie Watts, Klaus Voorman, Mick Jagger and Ringo Starr. Ringo Starr?

After the final session, they were trying to decide what token of appreciation they could give him.

'What do we send him?' asks Eric. 'A woman,' someone says. 'Naaah,' says Dayron, 'he's already got a woman and he loves her. We can't send him that.'

'If we send him a fishing rod, then he'll have to use it.' 'Naah,' says Dayron again. 'He's going right back to do Greenville, North Carolina. He won't rest.'

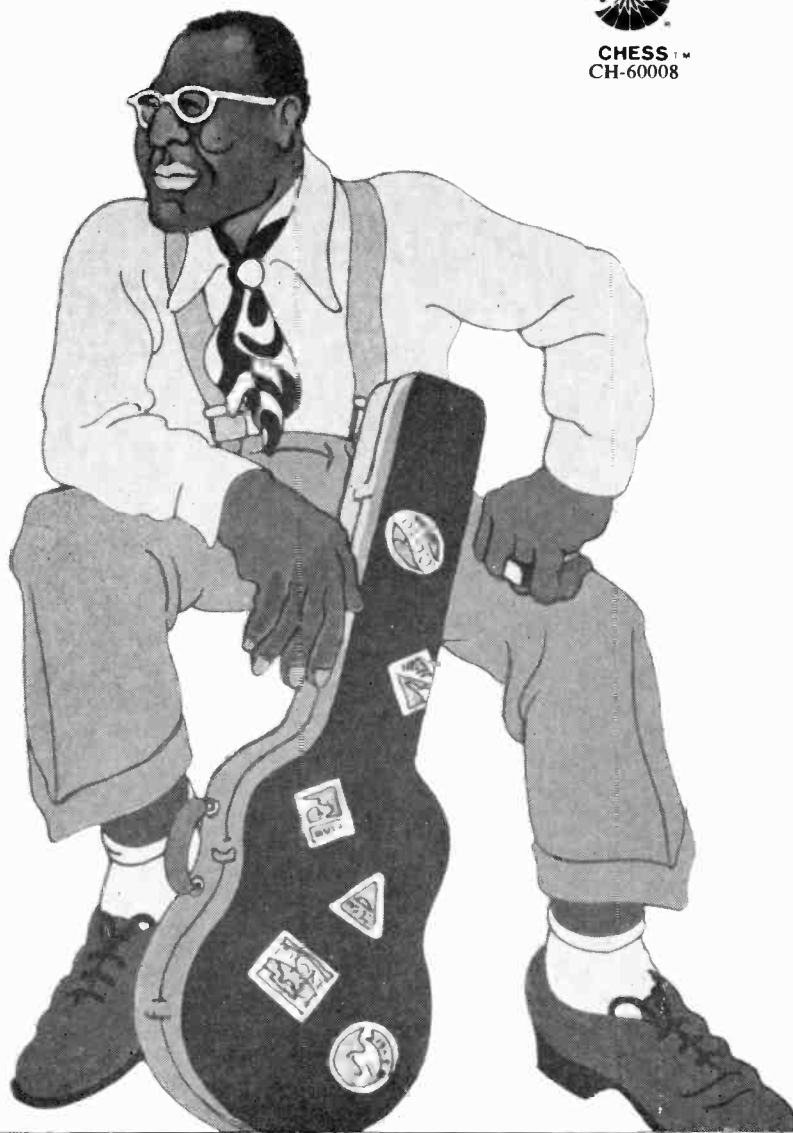
'Well,' snaps Charlie Watts, 'let's send him some fish and chips.'

ROLLING STONE/June 11, 1970

Chess Records, A Division of
RT Corporation, 1301 Avenue of the Americas,
New York, N.Y. 10019
Exclusively Available On RT 8-Track
Cartridges And Cassettes



CHESS
CH-60008



United Buys So. Plastics

■ NASHVILLE — United Record Pressing, Inc., has purchased the real estate and record pressing equipment formerly owned and operated by Southern Plastics, Inc. Announcement of the nearly one million dollar acquisition was made by United's principals Joe Talbot, Ronnie Yearwood and Ozell Simpkins.

"United Record Pressing will begin manufacturing phonograph records in approximately two weeks," Talbot said, "after complete renovation is completed on the Southern plant at 453 Chestnut Street."

Talbot and Yearwood have been partners in the highly successful Precision Record Pressing company since 1967. Simp-

kins joined Talbot and Yearwood in February when the trio opened MFP, Inc., a company which supplies labels, album jackets and plating services to pressing plants. Yearwood will continue to manage Precision while Simpkins will helm the new United operation. Executive offices will be located in the Mercury Record's Building.

Talbot, President of the two record pressing corporations, is a director of Metropolitan Music Company which owns the Mercury Studio complex, and FAME, Inc., a guitar teaching method utilized in school. He's also a director of the Country Music Association and pursues an active interest in music properties development and music publishing.

Playboy Label In Works

■ NEW YORK — The reports are getting stronger on the formation of a Playboy record company. (This will not be a record club, as was reported in another publication.)

It is definite that Ernie Altschuler and Dick Ettlinger, both formerly with RCA, will be named executives when the official announcement is made. Altschuler, having divested himself from independent productions in the East, has already left for the West Coast, where the Playboy company will have its headquarters.

When the full story comes out, some additional strong names in the industry will be named to positions in the new company.

Ampex Film LP

■ The Ettore Stratta and Rome Philharmonic presentation of classic film themes from "Elvira Madigan," "Death in Venice," "2201: A Space Odyssey" and "The Anonymous Venetian" has been released on one full-length album by Ampex Records, announces Jim Frey, General Manager.

3 Dog Night Record

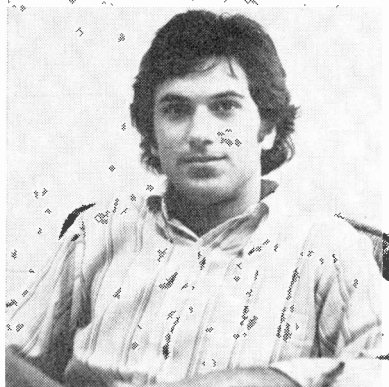
■ PITTSBURGH — Three Dog Night played to a capacity crowd of 25,500 at Three Rivers Stadium here Sunday (1), grossing \$97,769, in what the promoters, Concerts West, reported as the largest single turnout for a one-night musical performance in the city's history.

MCA Names Puzo

■ Peter E. Puzo has been appointed National Credit Manager of MCA Records, Inc., announces President J. K. ("Mike") Maitland.

Puzo is a 10-year veteran of the various phases of the record industry's credit operation, both domestic and international. He has also initiated various unique accounting programs for the collection of money from foreign licensees and independent distributors. Previously, he was employed by ABC and Liberty Records.

Titelman Producer



Russ Titelman

■ Russ Titelman has been named staff producer in the Warner Bros. Records A&R department, announced VP, A&R Lenny Waronker.

A native of Los Angeles, Titelman's past credits include songwriting with Goffin-King and Mann-Weil; session work as a guitarist with friends Phil Spector and Jack Nitzsche; and songwriting with Nitzsche ("Gone Dead Train" on the "Performance" soundtrack, "Carolay" on the "Crazy Horse" album).



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
WKBW/Buffalo	KJRB/Spokane	WCOL/Columbus, Ohio
WOKY/Milwaukee	WRNO/New Orleans	WIST/Charlotte
CHUM/Toronto	WMAK/Nashville	KINT/El Paso
WAKY/Louisville		WAYS/Charlotte



Kal Rudman

Joan Baez is exploding as a giant smash. It is already strong in Chicago, Detroit and Cleveland and many other cities large and small. 25-19 WIXY. Smash KJRB. On CKLW, WOKY, KILT, KLIF, KFRC, WHBQ, KJR, KAKC, WYSL. Stamperders 12-9 CKLW, 13-6 WKNR. Chart KJR, KFRC and KLIF.

28-18 KJRB, 15-12 WCOL, 17 WYSL, On: WOKY, WIXY, WBBQ.

Al Green is an R&B smash crossing pop.

#1 WQIX, 16-8 CKLW, 16-13 WHBQ, 24-20 KYA, 34-27 WBBQ. On: WAYS, WSAI, WOR-FM.

Bobby Russell #17 KJR, 30-15 KLIF.

Sales breakout KQV. On WOKY and KDWB.

Who 20-13 WKNR, 26-20 CKLW, 19-14 KCFL, 6-2 WIXY, 21 WHBQ, 20 WLS, 23 KXOK, 18-10 WYSL.

On: WDGY, KAKC, WOR-FM, KLIF.

As LP KHJ, KYNO, KILT.

Free Movement broke open 18-12 KQV. New WTIX.

Has been a big hit in Hartford.

Dramatics 27-8 WAYS, 2 KFRC, 27-22 WFIL,

24-19 KOV, 31-24 KLIF. ON KHJ, WQXI,

WEAM, WOR-FM, WRKO, KJR.

Glass Bottle #10 CKLW, 7-4 WKNR. On WRKO,

KJR, KHJ, WEAM, WBBQ, WCOL, WYSL.

Moody Blues 28-21 WRKO. Broke 30-16 WIXY. AS LP

KHJ, WRKO, WEAM. CHART KILT, KJRB, KFRC.

On KJR, WOKY, WCOL.

Rod Stewart's "Maggie May" 5-2 WRKO, 42-31 KJR.

Giant KJRB, WRNO, WTIX. On KQV, KFRC,

WOKY, WKNR, WCFL, WDGY, WAYS, WIXY, KLIF.

This is shaping up as a huge hit.

Guess Who hit at CKLW. Breaking at KLIF 38-25.

23 WAYS. LP KHJ. On KQV, WIXY, KYA, WKNR, WCOL.

Lee Michaels broke in Cleveland 36-25 WIXY.

Requests CKLW. Sales starting KHJ. On WFIL,

WKNR, KDWB, KJR, KILT.

Poppy Family 22-16 WKNR, 14-5 CKLW, 9-2 KJR,

19-9 KJRB, 7-4 WCOL. Chart WOKY.

New Colony 6 sales starting WCFL Chicago.

On KHJ and KYNO, Chart WOKY.

Denise LaSalle broke in Detroit 28-13 CKLW,

(Continued on page 17)

Trofe Upped at London

■ Salvatore (Sam) Trofe has been appointed to the new post of Director of Branch Operations for London Records, according to Herb Goldfarb, London's Vice President, Sales and Marketing.

The move reflects the increased role being played by factory-owned branches in principal markets in the London distribution set-up. During the past year, the firm has opened

four new branches in Los Angeles, Atlanta, Boston and San Francisco, bringing to six the total number of branches in the London distribution network. Other branches are being operated out of New York and Chicago.

Trofe, a veteran in the distribution end of the business, has served for a decade as

(Continued on page 56)

Commodores Visit Record World



The Commodores, recently signed to Motown's new Mo-West label, stop off at Record World during the course of their summer-long tour with the Jackson 5. Group which got together at Tuskegee Institute four years ago, will have an album ready for fall release. At left is Record World Assistant Editor Gregg Geller.

MONEY MUSIC

(Continued from page 16)

24-17 WKNR.

Redbone 12-5 KQV. Chart CKLW and KJR.

As LP WRKO. On KYA.

Helen Reddy. Chart KHJ. As LP WHBQ. On WDGY, KDWB, KAKC, KYNO.

Kris Kristofferson. As LP WEAM, KILT, KAKC, KGB. On CKLW.

George Harrison 34 WCLF, 20 WEAM, 24 WRKO. Chart KHJ, KQV, KILT, WIBG, KLIF.

On: WIXY, KDWB, WKNR.

Tommy Roe on WCLF, KHJ, KILT, KJR.

Stephen Stills on WFIL, WIXY, KLIF, WRKO.

Barbra Streisand 22-18 KHJ. On WOKY, WDGY, WEAM, WCOL.

Bobby Sherman on WAYS, KJR, KJRB.

Jr. Walker #17 KYA. On WLS, CKLW, WOKY, KJRB, KFRC.

Heaven Bound on MGM 25-12 WTIX. On WCFL and WFIL.

People's Choice 26 WKNR, 17 WQIX. On WGAM.

Honey Cone #12 WAYS, 9 WIBG,

34-20 WIXY, 21 WTIX. On WLS, WQXI, WOKY.

Rio Grande on RCA broke in Dallas 28-19.

Isley Bros. 12 KXOK, 8 WFIL, 18-14 KHJ,

25-19 WRKO, 24 WHBQ, 17 WLS.

M & K Kisson 14-9 WTIX, 32 KILT, 20-9 WRNO.

Paul & Linda McCartney is a giant.

Nite-Liters on RCA #15 WABC. On WTIX.

Twiggy 23-13 KJR, 31-19 KJRB.

Rufus Thomas 22-11 WAYS.

NARAS Sets Courses

■ NARAS Institute of Creative development and Training, established to provide training programs for individuals seeking careers in the Commercial Music Industry, has successfully completed week-long seminars in the NARAS Chapter locations of Atlanta, Chicago, Nashville and New York.

These short programs were geared to present an overview of the music/recording industry to approximately 50 interested individuals in each location. The Institute's final seminar of this series will be held in Los Angeles the week of Aug. 16-20.

NARAS Institute, based in Nashville, has also provided in cooperation with Fisk University, George Peabody College and Vanderbilt University in-depth courses covering various areas of the Recording Industry. These courses are available to individuals interested in preparing themselves for entering the music business, and may be taken for credit as a college student or audited as a special student.

Continuing courses being offered are:

Commercial Music, an overview of the music recording industry, scheduled for September at Peabody College; Copyright and Unfair Competition, the protection of literary, artistic and musical property, scheduled for September at Vanderbilt University; Legal Problems

of The Music Industry, a study of problems of copyright and unfair competition as related to the music industry, scheduled for February at Vanderbilt.

Being Offered

New courses being offered are:

Vocal Techniques for Record Production, the preparation and vocal techniques required of recording studio backup singers, scheduled for September at Fisk University; Production and Studio Techniques, a study of the skills and experience required of a record producer, including the technical aspects of recording, scheduled for February at Peabody; Music Law for Laymen, a short course describing the legal aspects of copyright and the industry in general, scheduled for January at Vanderbilt.

For information regarding any of the above-mentioned courses, call NARAS Institute, 322-7441.

L.A. Rack Sued


■ HOLLYWOOD — Warner/Elektra/Atlantic Distributing Corp. is suing SL Record Rack, Inc., of Los Angeles in Superior Court here for \$126,654 for merchandise allegedly delivered to the firm by Warners since Nov. 4, 1969.

In addition, the complaint seeks \$1 million in exemplary damages claiming credit misrepresentations were made to Warners, which assigned its claim to the plaintiffs, Dennis Fromin and Stevin A. Libman, identified as officers of SL Records Rack, were also named defendants in the complaint alleging a continuing guarantee and breach of contract.

Time for Karen



King Karol's 42nd St. store was filled with Karen Dalton material for the release of her new album, "In My Own Time," on Just Sunshine Records. In front of the display are (left) Paramount Records New York area Promo Manager Steve Jack and (right) King Karol General Manager Morris Weisman. Miss Dalton has just returned from a European tour promoting her album and will be performing in major cities in the United States.



The Lowery Group

**SENSATIONAL
SUMMER
OF '71**

**"GOD BLESS THE
PO' FOLKS"**
and
JOE ODOM
on Capitol Records.

Thanks,
The Lowery Group



COAST CAPERS

By TONY LAWRENCE



Tony Lawrence

HOLLYWOOD—UA's roster booster George Gerdes has his first album out next month called "Obituary" produced by Nick Venay. Gerdes is destined for heaviness . . . Zips from Zappa: Frank Zappa is rumored to be planning a nine-record set to be waxed over a two-year period. In other developments he is also planning a musical happening with the Grandmothers of Invention featuring all of the original Mothers which would, of course, include Jim Guercio on bass . . . The Who sold out the New Haven Bowl and then, in light of the arrests at the Grateful Dead gig last weekend, the city papas cancelled all rock concerts at the facility.

Erratum Dept: Heidi Robinson is not Mike Ochs' secretary but, rather, his assistant even though the former cannot be called a bad gig. There, I got out of that one . . . MCA's Pub-Director Mike Sherman is looking for an elephant for the Osabisa party Aug. 16 to add to the food, fun, games and a special set by the group . . . Kim Fowley is associate producer on the "Daddy Cool" film being done by Canameo Film Co. (they distribute "Gimme Shelter" and "I Am Curious Yellow" in Canada) at the Whiskey . . . The Moody Blues have a guarantee of 1 1/2 million for 10 fall dates . . . Send a get-well card to Bruce Donaldson, the organist with Dunhill's Cherokee. He was hit on his bike leaving a date and as a result the group had to cancel future ones . . . Sid Clarke producing and mixing Ballin' Jack for Columbia over at the Mystic Music Centre . . . Fantasy Wins: Bob Mercer left Cali-

(Continued on page 56)

SOON! On Atlantic Records & Tapes
Tapes Distributed by Ampex

FROM THE No. 1 BESTSELLER!

RECOMMENDED FOR ADULTS ONLY

The way to become

The Sensuous Woman by "J"

The first HOW-TO record for the female who yearns to be ALL woman



Music City Softballers Take Division

NASHVILLE — The "Music City Pros" slowpitch softball team won seven of 10 outings to cap first place division honors in their initial year of participation in the Metro City League.

The all-music men team featured: Jerry Kennedy, Mercury producer, catcher; Larry Bau-nach, Dot promo man, 1st base; Jerry Foster, songwriter, 2nd base; Don Smith, session bass-man, shortstop; Jim Fogelsong, Dot producer, third base; Jim Owen, Sunbury-Dunbar pub-lisher rep, outfield; Ed Bruce,

artist/writer, outfield; Jim Bowen, indie producer, catcher; Jack Andrews, Moeller Talent, outfield; Johnny Mitchell, Music City Distributors, outfield; Johnny Slade, Tree Music, out-field; Henry Hurt, Chappell Mu-sic, pitcher; Larry Henley, ar-tist/writer, outfield; Bob Beck-ham, Combine Music, asst. coach; Johnny MacRae, Com-bine Music, asst. coach; Mickey Smathers, Stoney Mountain Cloggers, outfield; Dickey Lee, artist/writer, outfield; and Jan Crutchfield, Tree Music, coach-manager.



The M.O.R. Chart

AUGUST 14, 1971

THIS WK.	LAST WK.	SON TITLE	ARTIST	RECORD LABEL
1	3	IF NOT FOR YOU	OLIVIA NEWTON JOHN	Uni 55281 (MCA) (Big Sky, ASCAP)
2	6	I'M LEAVIN'	ELVIS PRESLEY	RCA 47-9998 (Presley/Oten, BMI)
3	1	YOU'VE GOT A FRIEND	JAMES TAYLOR	Warner Brothers 7498 (Screen Gems-Columbia, BMI)
4	2	HOW CAN YOU MEND A BROKEN HEART	BEE GEES	Atco 6824 (Casserole/Warner-Tamerlane, BMI)
5	5	HE'S SO FINE	JODY MILLER	Epic 5-10734 (Bright Tunes, BMI)
6	9	BEGINNINGS	CHICAGO	Columbia 4-45417 (Aurelius, BMI)
7	8	DRAGGIN' THE LINE	TOMMY JAMES	Roulette 7103 (Big Seven, BMI)
8	10	LAST TIME I SAW HER	GLEN CAMPBELL	Capitol 3123 (Warner/Tamerlane, BMI)
9	19	WHERE YOU LEAD	BARBRA STREISAND	Columbia 4-45414 (Screen Gems-Columbia, BMI)
10	14	COME BACK HOME	BOBBY GOLDSBORO	United Artists 50857 (Detail, BMI)
11	13	WHAT THE WORLD NEEDS NOW IS LOVE	TOM CLAY	Mowest MW 5002F (Motown) (Blue Seas & Jac/Roznique, ASCAP)
12	15	MIGHTY CLOUDS OF JOY	B. J. THOMAS	Scepter 12320 (Low-Sal, BMI)
13	18	MOON SHADOW	CAT STEVENS	A&M 1265 (Irving, BMI)
14	4	TAKE ME HOME, COUNTRY ROADS	JOHN DENVER	RCA 74-0045 (Cherry Lane, ASCAP)
15	21	RIDERS ON THE STORM DOORS	Elektra 45738 (Doors, ASCAP)	
16	7	NEVER ENDING SONG OF LOVE	DELANEY & BONNIE	Atco 6894 (Metric, BMI)
17	12	YOU'VE GOT A FRIEND	ROBERTA FLACK & DONNY HATHAWAY	Atlantic 2808 (Screen Gems-Columbia, BMI)
18	11	LOVE MEANS (YOU NEVER HAVE TO SAY YOU'RE SORRY)	SOUNDS OF SUNSHINE	Ranwood 896 (Bon Ton, ASCAP)
19	28	I'M THE ONLY ONE	LOBO	Big Tree 116 (Ampex) (Famous/Kaiser/Big Leaf, ASCAP)
20	23	SUMMER SYMPHONY	JACK GOLD SOUND	Columbia 4-45397 (Screen Gems-Columbia, BMI)
21	—	SPANISH HARLEM	ARETHA FRANKLIN	Atlantic 2817 (Progressive/Trio, BMI)
22	27	RINGS	CYMARRON	Entrance 7500 (CBS) (Unart, BMI)
23	32	WEDDING SONG	PAUL STOOKEY	Warner Brothers 7511 (Songbirds of Paradise, ASCAP)
24	25	WHEN MY LITTLE GIRL IS SMILING	STEVE ALAIMO	Entrance 7501 (CBS) (Screen Gems-Columbia, BMI)
25	31	HOLD ME	KEITH TEXTOR & FRIENDS	A&R (Mercury) (Scott-Texter, ASCAP)
26	16	SATURDAY MORNING CONFUSION	BOBBY RUSSELL	United Artists 50788 (Pix Russ, ASCAP)
27	34	CRAZY LOVE	HELEN REDDY	Capitol 3138 (Warner Brothers/VanJan, ASCAP)
28	30	CALIFORNIA ON MY MIND	MORNING MIST	Event EV 206 (Polydor) (JWT, ASCAP)
29	24	SOONER OR LATER	GRASS ROOTS	Dunhill 4279 (ABC) (Zekley/Paris, ASCAP)
30	40	CHIRPY CHIRPY CHEEP CHEEP	MAC & KATIE KISSOON	ABC 11306 (Alfiere S.I.A.E., ASCAP)
31	36	GONNA BE ALLRIGHT NOW	GAYLE McCORMICK	Dunhill 4281 (ABC) (Trousdale/Soldier, BMI)
32	—	THE NIGHT THEY DROVE OLD DIXIE DOWN	JOAN BAEZ	Vanguard 35138 (Canaan, ASCAP)
33	17	HERE COMES THAT RAINY DAY	FEELING AGAIN FORTUNES	Capitol 3086 (January, BMI)
34	26	HILL WHERE THE LORD HIDES	CHUCK MANGIONE	Mercury 73208 (Rahaba/Roosevelt, BMI)
35	—	WHERE EVIL GROWS	POPPY FAMILY	London 148 (Gone Fishin', BMI)
36	20	TALKING IN YOUR SLEEP	GORDON LIGHTFOOT	Reprise 1020 (Early Morning, ASCAP)
37	—	CHOTTO MATTE KUDASAI (NEVER SAY GOODBYE)	SAM KAPU	Anthem 51000 (United Artists) (Rachel, BMI)
38	22	I LOVE YOU	LADY DAWN BELLS	Polydor 15207 (Martin Cooper, ASCAP)
39	—	MERCY MERCY ME	MARVIN GAYE	Tamla 54207 (Motown) (Jobete, BMI)
40	—	ESPERANTO	THE GRAND PIANO COMPANY	Ampex 11032 (Beechwood, BMI)

Who's next



ABC/Dunhill Meets

■ LOS ANGELES—ABC/Dunhill Records held a radio programming and promo conference at the Century Plaza Hotel on Saturday, July 31. Account executive Andy Nagy and Canadian RCA Managing Director were introduced.

Product given advance play included Emmitt Rhodes, Three

Dog Night, Steppenwolf and the Mamas & Papas, among others. The latter group appeared minus Denny Doherty who was fogged in up at San Francisco.

Not included in the presentation but scheduled for fall release are five Impulse albums, six on Command's quad series and two Audio Treasury albums.

Record World's Kal Rudman was on hand to assist in moving the radio conference along and the meetings were closed with a dinner and show on Saturday night. Steve Barri and Barry Gross took turns with the gags and m.c. task. Danny Cox, Hookfoot and Gayle McCormick performed.

UA Names Davidson

■ HOLLYWOOD — United Artists Records announced the appointment of George Davidson to the newly-created position of Director of the Internal Audit Department.

Schwartz Earnings Up Over 60%

■ WASHINGTON, D.C.—James Schwartz, President of Schwartz Brothers, Inc., leading distributor, rack-jobber and retailer in the music and home entertainment field, reports record sales and earnings for the six-month period ended June 30, 1971.

	Six Months Ended June 30, 1971	June 30, 1970
Net Sales	\$8,452,175	\$6,870,389
Income Before Taxes	335,525	200,328
Net Income	154,341	94,678
Earnings Per Share	20c.	12c.
Shares Outstanding	760,000	760,000

In announcing the over 60% increase in earnings on a net sales increase of 20%, Schwartz attributed the increase to an expansion of retail sales and continued progress in cost control initiated by management earlier in the fiscal year. Retail sales from the company's chain of Harmony Hut stores were ahead over 50% as compared with the previous year's first half figures. Distribution opera-

tions — wholesale distribution by Schwartz Brothers, Inc. of the records, tape cartridges and cassettes of over 100 of the nation's leading recording companies and the rack-merchandising services of the District Records, Inc. subsidiary—were also ahead by over 20%.

"The success of an elaborate program of more efficient management control of operating costs and expenses, and the expansion of the operations of our central data processing department, is borne out by the substantial earnings increase made from these record high sales," Schwartz stated.

Schwartz also announced the opening Aug. 2 of the sixth Harmony Hut retail store in the Columbia Mall in Columbia, Md. Other Harmony Hut locations are in Hillcrest Heights and College Park, Md; in Falls Church and Manassas, Va; and in Wayne, N.J.

Chi Columbia Studio Active

■ With their Chicago Recording Studio, Columbia is hoping to turn the Windy City into a recording center to rival the better known installations and is actively seeking rock groups to record there.

The Studio, located at 630 North McClure Court, is open to outside labels. Measuring 25' x 41' x 15', the Studio features a 30 input console to make 16-track recording simple; 8-track and lesser configurations are also available. Sel-sync tape delays, Dolbys, electronic chambers and all forms of equalization and limiters are available.

Island Signed

■ Polydor group Randall's Island has been named as the solo rock band to perform with in the orchestra for the Broadway-bound "Jesus Christ Superstar."

2 Capricorn LPs

■ Capricorn Records President Frank Fenter announces the release of two albums for August: "Wet Willie" by Wet Willie and "Jonathan Edwards" by Jonathan Edwards.

Dead Re-scheduled

■ The Grateful Dead have re-scheduled their rain-postponed sell-out July 30 concert at Gaelic Park in the Bronx for Aug. 20, with an Aug. 27 raindate.

Capitol Signs Blues Project

■ NEW YORK — Artie Mogull, VP of A&R, Capitol Records, Inc. has announced the signing of the Blues Project to an exclusive recording contract.

Danny Kalb and Roy Blumenfeld, the original founders of the Blues Project, are together again and have joined with ex-Seatrain member Don Kretmar to reactivate the famous and influential band. The group's first Capitol album, "Lazarus," is scheduled for release this month, recorded in England.

Wild Tour



Jack Wild is shown above (center) during a two-week, nine-city promo tour for his new Buddah LP and single, "Everything's Coming Up Roses." With Wild are Ron Weisner, Special Assistant to Neil Bogart, co-President of Buddah, and Al Herskovitz, PD of WPRO in Providence.

The Lowery Group

SENSATIONAL SUMMER OF '71

RECORD WORLD PICKS
LYNN ANDERSON
"HOW CAN I UNLOVE YOU"

Return of the team responsible for "Rose Garden". Lynn sings a Joe South tune produced by husband Glenn Sutton for the enjoyment of all audiences. Delicious. Columbia 4-45429.

SOON! On Atlantic Records & Tapes
Tapes Distributed by Ampex

FROM THE No. 1 BESTSELLER!

RECOMMENDED FOR ADULTS ONLY

The way to become

The Sensuous Woman by "J"

The first HOW-TO record for the female who yearns to be ALL woman



1971: Year of the R&B Explosion

By GREGG GELLER

■ The fact that fully one-third of the singles for RIAA gold record awards during the first half of 1971 were by black artists would indicate the growing strength of Rhythm & Blues in today's music market.

The success of Wilson Pickett during this period is ample evidence of a resurgence in R&B popularity. The veteran Atlantic artist achieved the first two gold records of his career in 1971. Other long-time artists seemingly stronger than ever this year include Marvin Gaye

(Tamla), Aretha Franklin (Atlantic) and Ike & Tina Turner (United Artists).

Winning Ways

Meanwhile, established artists continue their winning ways with the charts. Among those who have reached the top 10 at least once since the first of the year are Diana Ross (Motown), the Temptations (Gordy), the Jackson 5 (Motown), the Supremes (Motown), Gladys Knight & the Pips (Soul) and Freda Payne (Invictus).

The continued good health of any field of music requires the development of new artists, and the year 1971 has thus far witnessed the rise of many R&B acts to the upper regions of the charts for the first time, among them the Honey Cone (Hot Wax), the Fuzz (Calla), the Chi-Lites (Brunswick), 8th Day (Invictus), Cornelius Brothers & Sister Rose (United Artists), King Floyd (Chimneyville) and Jean Knight (Stax). (Both King Floyd and Jean Knight are New Orleans-based artists who record at Malaco Studios in Jackson, Miss.)

Any list of newcomers that should be watched during the months to come would have to include Valerie Simpson (Tamla), Bill Withers (Sussex), Labelle (Warner Bros.) and the Nite-liters (RCA).

And keep an eye on "Soul Brother No. 1" James Brown, recently signed with Polydor. The label promises renewed chart activity for him.

In short, R&B has reached a peak of importance and influence during the first half of this year and its forecast is for more of same for the rest of 1971.

Ron Alexenburg on R&B

No Categorizing At Columbia/Epic

By DAVE FINKLE

■ NEW YORK — Ron Alexenburg, Vice President of Sales and Distribution, Epic and Columbia Custom Labels, resists categorizing his artists as Rhythm and Blues artists, although he will readily discuss R&B radio as a necessary force in establishing the music of today.

In his words: "We don't like to categorize artists here. What we're trying to do with our artists is put out records of theirs that are just good music, that can be played anywhere. Look, take an artist like Vivian Reed, whom we have on Epic. We think the girl is multi-talented and can go anywhere. Why should we label her and limit her?"

"And what is R&B anyway? I've seen R&B stations program Santana, Chicago, Three Dog Night, and they're certainly not R&B. The hip black stations want to plug their audiences into all kinds of good music, and so they'll play anything they really like. I was really glad to hear 'Joy to the World' on an R&B station. How can you categorize R&B music.

'Top 40 Looking'

"Top 40, on the other hand, is looking more and more at

what the R&B station is playing. Say a station has a fairly tight 30 playlist. They take a look across town and the R&B station is blasting a real hit. Don't you think they'll squeeze that song onto their playlist?"

"If a song is really good, they'll program it. There is talk about a backlash, but I don't believe it exists at all. If a record is good, stations will play it."

(Continued on page 53)

Atlantic R&B: When You're Hot You're Hot

■ The Atlantic-Atco-Cotillion family of labels has had one of its most successful years in the field of R&B music. The labels, always leaders in the field, in the last year helped their established artists maintain a hot pace and, importantly, started many new acts on their way, several with million selling records.

One of the remarkable aspects of the role Atlantic plays in the R&B scene is the fact that the firm has been able over the years to expand its horizons and branch out to become a potent force in all areas of contemporary music without

Believability Key To RCA R&B

Says Buzz Willis, R&B Music Director

■ RCA Records recently appointed Buzz Willis Director of Rhythm and Blues Music, thus emphasizing the company's ever-heavier commitment to this growing segment of recorded entertainment. In the previous two and a half years, Willis had been Manager, New Product Development, and during that time, he had been responsible for expanding RCA's activities in this field.

Upgrading RCA Records' Rhythm and Blues activities has been full-scale, and as its new Director of this activity, Willis is able to call upon unified efforts of experts in this area of music, including Tom Draper, Manager, Merchandising and Market, Rock and R&B Music; George Morris, Manager National R & B Promotion; Gene Burleson, R & B Promotion in the South, and Roz Sheppard, A & R Coordinator.

"We work together with a single purpose—to make ours the strongest Rhythm and Blues label in the business," Willis noted. "Each of these people is an expert, and we work together like a team."

Willis conducts weekly meetings at which RCA's basic plans of action are discussed for various projects. "Once a plan is established," Willis said, "Each man does his part. This 'team-type' philosophy is something which we see as going a long way toward helping us establish new acts."

Flow of Acts

In the past two and a half years, groups like the Main Ingredient have risen to national prominence, and groups such

More Gold For Aretha

Aretha Franklin just recently picked up her fourth gold album awarded to her for "Ar-

(Continued on page 57)

(Continued on page 53)

Here's nine different records that all say the same different thing.

Black music, soul: call it what you want to call it, it's all one thing anyway. What's important is that it all comes out any way you want it to. And that's the way our artists want it.

Groups like **The Friends of Distinction**: solid-sound all the way, but not afraid to take chances with something in a new direction, like their new LP "Friends & People."

Or **Love, Peace & Happiness**: two brothers and one ex-Marvelette. They may scream and holler a lot, gospel soul, and they do it well, but they also get in their licks at contemporary topical material.

Sonny Til, who sold a few million records or so a while back with the Orioles — now put on his own.

The Nite-Liters: a funk 'n' roll band, heavier on their axes than most and with a smash single called "K-Jee"; **The New Birth**, fine soul with some extras thrown in, "It's Impossible," like a break-out single off the album.

Newer artists like **The Swordsmen**, just starting to find their directions but finding them fast.

There's been a lot of pop — Top 40 crossover for **The Main Ingredient** — when a group is good enough to make it both ways, you know there's something there — now trying their hand at a less standard, more thematic album with "Black Seeds." (Out in September.)

Percy Mayfield: the more he does, the less there is to say except that he keeps getting better and better. He's been around a long time, written some fine things, he'll be around a lot longer. "Blues...And Then Some."

And the incomparable **Nina Simone**. **Simone's** been around quite a while, too, through stages and phases most others wouldn't even think of. "Here Comes the Sun" shows her in a new positive posture: glad, shiny and very up.

It's all another side of the same thing. On RCA Records and Tapes.



RCA
Records
and Tapes

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.

Mercury's Westbrooks:

A Hit Record Knows No Color



Logan Westbrooks

By LOGAN WESTBROOKS

National R & B Promotion Director, Mercury Records

■ In my past association with large record companies I often found myself isolated in the R&B area. However, although Mercury is a full line company, they're heavily into R&B product and vitally concerned with the artists and producers involved. Therefore, I work at the highest level of operations with ready access to top management at all times, and immediate decisions regarding problems, policies and programs.

Actually, a hit record really knows no color, and we're finding a great deal of market cross-over with much of our product. There are artists who will gain initial exposure on the R&B-oriented stations and then spread to the pop market. Among these are Jerry Butler and Gene Chandler, Simtec & Wylie and Joe Tex.

On the other hand, there are artists whose early exposure lies elsewhere. Buddy Miles, for example, has enjoyed great success in the progressive rock area while steadily making inroads on the R&B scene. His "Them Changes" was released nearly a year ago and was a contemporary hit. With developing R&B interest the record has been re-released to cover all bases. Similarly, Melba Moore's acceptance has come largely from stations with "good music" formats. Her appeal as a performer is on a universal level, and as her stature as an artist grows, her acceptance widens and naturally includes R&B.

Anticipate Great Interest

We anticipate great interest from the R&B market in several of our newer acts. Recent-

ly, we signed an Afro-rock group named Assagi. They're top instrumentalists, originally from Africa where they had much success before moving to England where they're currently becoming a significant factor in the developing movement for Afro-rock, which I feel is a natural extension of R&B. In the development process we've worked toward obtaining the best exposure for new artists. For example, in the case of Brenda Lee, by pairing her on a duet record with an established artist. Another new artist showing great promise is Roy Brown, an authentic blues singer and writer from the West Coast who is working closely with Bob Todd, our resident A&R Director there. His latest single, "Mailman Blues," is out and an LP is in the works.

Over the years Mercury has been prominently represented by R&B as well as many jazz artists appealing to the same
(Continued on page 50)

Warner/Reprise Strengthens R&B

■ Warner/Reprise Records is taking an increasingly active role in the world of R&B, in terms of artist signings and establishing hit singles and albums in the soul field. The label has been strengthening its position in this regard recently through talent acquisitions designed to give added depth to

Capitol: In-Depth Commitment to R&B



AT CAPITOL: Freddie King, Reggie Garner, Patti Drew, Cannonball Adderley, Nancy Wilson, the Persuasions, Chairmen of the Board, Freda Payne.

■ Today the line between "R&B" and "pop" music is all but infinitesimal — and charts reflect the strong crossover nature of the music.

"As a major record company, Capitol Records covers all phases of music," says Mauri Lathower, Vice President, A&R Division (Pop Repertoire). "We are not specifically R&B-oriented but we release R&B-type albums intermittently."

"We negotiated with Invictus," Lathower continued, "as our main thrust into the R&B

market. With artists like Freda Payne, Chairmen of the Board, Ruth Copeland, Glass House, General Johnson, 8th Day and Parliament, combined with some of the best writer/producers in the market, Holland-Dozier-Holland, Invictus has been very successful. Also, on Shelter, we have the great Freddie King."

Joel Maimon, General Manager of Shelter Records, states: "Leon Russell has derived much inspiration from Rhythm and Blues, and the influence of this music is evident throughout his work. And now, with the addition of Freddie King to the Shelter artist roster, our commitment to Rhythm and Blues has grown even stronger. Freddie has been playing professionally since he was 16, and had his first big hit in 1961. Until now, he's been the lesser-known of the three guitar-playing Kings, though possibly the one with the greatest potential — and with the release of 'Getting Ready' on Shelter, Freddie is truly into his own as one of the masters of the blues."

Invictus Impressive Example

"Capitol's involvement in Rhythm and Blues music is one great in-depth commitment," adds Sidney Miller, Director, National Promotion for Capitol. "The most impressive example is Invictus Records, creation of Holland-Dozier-Holland, who have truly established themselves as the geniuses of R&B/Pop sound. This label's roster has, probably, a better chart average per release than any other label in the business.

"The mother label, Capitol, boasts such acts as Nancy Wilson, Julian 'Cannonball' Adderley, Reggie Garner, Made in Japan Band, the Persuasions, Pharoahs, Patrice Holloway,

(Continued on page 49)



At Warners/Reprise: Little Richard; Labelle; Charles Wright and the Watts 103rd Street Band; Earth, Wind and Fire; Stovall Sisters; and Lorraine Ellison.



Marvin Gaye



Aretha Franklin



Jean Knight



The Fuzz



Chi-Lites



Jackson 5



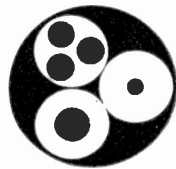
The Supremes



Ike & Tina Turner



King Floyd



Record World

TOP RECORD

1. **WHAT'S GOING ON**
Marvin Gaye — Tamla
2. **WANT ADS** — Honey Cone — Hot Wax
3. **MISTER BIG STUFF**
Jean Knight — Stax
4. **I'LL BE THERE** — Jackson 5 — Motown
5. **CALL ME SUPER BAD**
James Brown — King
6. **GROOVE ME** — King Floyd — Chimneyville
7. **IF I WERE YOUR WOMAN**
Gladys Knight & The Pips — Soul
8. **STONED LOVE** — Supremes — Motown
9. **DON'T KNOCK MY LOVE**
Wilson Pickett — Atlantic
10. **PROUD MARY**
Ike & Tina Turner — Liberty

TOP NEW MALE VOCALIST

1. **KING FLOYD** — Chimneyville
2. **Z. Z. HILL** — Hill/Kent/Mankind

TOP MALE VOCALIST

1. **MARVIN GAYE** — Tamla
2. **JAMES BROWN** — King
3. **WILSON PICKETT** — Atlantic
4. **JOE SIMON** — Spring
5. **STEVIE WONDER** — Tamla
6. **ISAAC HAYES** — Enterprise
7. **CLARENCE CARTER** — Atlantic
8. **CURTIS MAYFIELD** — Curtom
9. **JACKIE WILSON** — Brunswick
10. **TYRONE DAVIS** — Dakar
11. **RUFUS THOMAS** — Stax

TOP FEMALE VOCALIST

1. **ARETHA FRANKLIN** — Atlantic
2. **DIANA ROSS** — Motown
3. **FREDA PAYNE** — Invictus
4. **DIONNE WARWICK** — Scepter
5. **CANDI STATON** — Fame
6. **BARBARA ACKLIN** — Brunswick

TOP MALE VOCAL GROUP

1. **JACKSON 5** — Motown
CHI-LITES — Brunswick
2. **TEMPTATIONS** — Gordy
3. **SMOKEY ROBINSON & THE MIRACLES** — Tamla
4. **CHAIRMEN OF THE BOARD** — Invictus
5. **MAIN INGREDIENT** — RCA
6. **FOUR TOPS** — Motown
7. **MOMENTS** — Stang
8. **LOST GENERATION** — Brunswick
9. **ISLEY BROTHERS** — T-Neck

TOP NEW MALE VOCAL GROUP

1. **8th DAY** — Invictus
2. **BEGINNING OF THE END** — Alston
3. **PRESIDENTS** — Sussex
4. **DETROIT EMERALDS** — Westbound
5. **STYLISTICS** — Avco
6. **MANDRILL** — Polydor



**Gladys Knight
& the Pips**



**Booker T. & the
M.G.'s**



Nite-Liters



Roberta Flack



**Cornelius Bros.
& Sister Rose**



Ray Charles

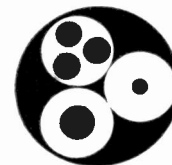


Donny Hathaway



Louis Armstrong

1971 R & B Awards



TOP NEW FEMALE VOCALIST

1. JEAN KNIGHT — Stax
2. ANN PEBBLES — Hi

TOP FEMALE VOCAL GROUP

1. SUPREMES — Motown
2. HONEY CONE — Hot Wax
3. THREE DEGREES — Roulette
4. RAELETS — Tangerine

TOP NEW FEMALE VOCAL GROUP

1. FUZZ — Calla

TOP DUO

1. IKE & TINA TURNER — United Artists

TOP VOCAL COMBINATION

1. GLADYS KNIGHT & THE PIPS — Soul
2. SUPREMES & FOUR TOPS — Motown
3. BRENDA & THE TABULATIONS — Top & Bottom
4. STAPLE SINGERS — Stax
5. SLY & THE FAMILY STONE — Epic
6. FRIENDS OF DISTINCTION — RCA

TOP BAND

1. RAY CHARLES ORCHESTRA — Tangerine
2. WILLIE HENDERSON — Brunswick

TOP NEW INSTRUMENTAL COMBINATION

1. NITE-LITERS — RCA

TOP INSTRUMENTAL COMBINATION

1. BOOKER T. & THE MG'S — Stax
2. JR. WALKER & THE ALL STARS — Soul

TOP NEW DUO

1. ROBERTA FLACK & DONNY HATHAWAY — Atlantic
2. CHE CHE & PEPE — Buddah
3. DAVID & JIMMY RUFFIN — Soul

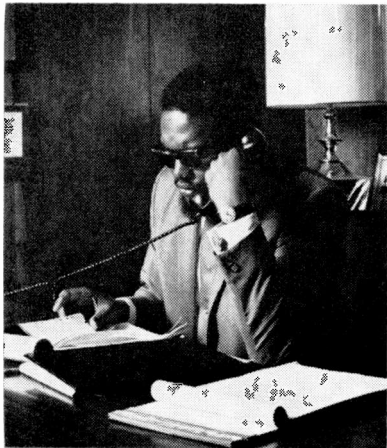
TOP NEW VOCAL COMBINATION

1. CORNELIUS BROS. & SISTER ROSE — United Artists
2. VOICES OF EAST HARLEM — Elektra

**SPECIAL MEMORIAL CITATION
LOUIS ARMSTRONG (1900-1971)**

Stax' Al Bell:

'Black Labels Must Be Part of Black Community'



Al Bell

■ A company involved in black music must be a part of the black community, according to Al Bell, Executive Vice President of Stax Records. "We must keep up with changing attitudes. We must know where the black community is at, where it's going and where it's going to be."

Bell noted that changing attitudes were reflected in all entertainment, including records. "We must be with it or a little ahead of it, never behind." This awareness extends beyond the creative end to the marketing and merchandising areas.

The old industry myth that black people are not album buyers is but one of the many repudiated and discarded "rules" of the record business. Another cliché, which time has disposed of, is that the only way R&B singles could reach the Top 40 was to have them completely diluted so that they sounded like standard pop (pap).

Better Chance Today

While there are still some black artists that find difficulty crashing into the Top 40 market, there is a better chance of breaking through today. The special qualities of soul music have finally gained their deserved acceptance.

Jean Knight's "Mr. Big Stuff" on Stax is an obvious example of a No. 1 soul chart single soaring to the top of pop charts. "Whatcha See Is Whatcha Get," the big soul single by the Dramatics on Volt, is another R&B smash that's soaring on the top 40 charts. Johnnie Taylor, one of the most consistent hit-makers around, also scores heavily on both R&B

and pop charts.

A relatively new area of black awareness in the entertainment field is in films. "A major film with a black director, a black star and a black composer is an enormous source of pride to the black community," Bell pointed out. He cited "Shaft" and "Sweetback's Baadasssss Song" as examples.

With soundtrack albums almost flooding the market (virtually every film has one), Stax has been able to score in Top Album charts with "Sweet Sweetback's Baadasssss Song." New audiences are being reached with new marketing techniques.

Referring to these black films, Bell said, "It's more than just a movie—it's a special event. Boxoffice figures on these films indicate the enthusiastic response. Since music is usually such an integral part of these movies, soundtrack albums have a ready-made market if you know how to reach the people."

Composers familiar to the public as artists are a big plus in selling the soundtracks. Isaac Hayes, composer of "Shaft," Melvin Van Peebles, who wrote his own music for "Sweetback," and Booker T. Jones, who scored "Uptight," all are big album sellers. Their performing of their own music in the soundtrack albums is another big plus.

Albums in Lobbies

Initial reluctance by some theater owners to selling the soundtrack albums in theater lobbies has been overcome to everyone's satisfaction. Bell recalled that the initial 300 album allotment for the theater, when "Sweetback" premiered in Detroit, was sold out the first night. Another new sales outlet was found for the film through a promotional arrangement with Lancer Books, which published a book by Van Peebles on the making of "Sweetback."

Full-scale advertising, promotion and publicity campaigns at trade and consumer levels, plus radio ads in such black publications as *Jet*, are "all vital in creating a community awareness of the soundtrack."

(Continued on page 44)

Polydor Emerges in '71 As a Leader in R&B



POLYDOR STARS James Brown, Tony Williams, Joe Simon, Edwin Birdsong, Roy Ayers, Odetta and Mandrill.

■ NEW YORK — 1971 marks the emergence of Polydor Records as a leader in Rhythm and Blues, especially since the recent exclusive signing of "Soul Brother No. 1," James Brown.

The Brown catalogue is unparalleled in the annals of R&B music. His two latest smash singles, "Hot Pants" and "Escap-ism," will be included in Polydor's first album of Brown product. Titled "Hot Pants," its release is expected within the next two weeks. A single, "Make It Funky (Parts 1 and 2)," is already being shipped.

If James Brown provides the nucleus of Polydor R&B strength, be certain he is supplemented with some of the major stars of today and, hopefully, some rising stars of the future.

Speaking of rising stars, the label is very high on Edwin Birdsong. His latest album: "What It Is." Mandrill is something special, too. The group's performances have caused some critics to call them "the find of the year." and they have achieved chart success with their first album. Mandrill has the luxury of crossing over to pop and underground listings. The single, "Symphonic Revolution," is just being released.

Simon Riding High

Joe Simon, on the Polydor-distributed Spring label, is currently riding high on the R&B charts with his single, "You're the One for Me." His feeling for ballads impresses many on the latest album release, "The Sounds of Simon." Included is his smash, "Your Time to Cry."

1970 Grammy winner T. Bone Walker, leading exponent of the blues, has done it again

with "Good Feelin'." Steel drum percussionist Victor Brady was found by Polydor President Jerry Schoenbaum in the fields of Central Park. Brady plays rock and roll with a West Indian flavor. His first Polydor album is called "Brown Rain."

Polydor has released albums of many artists, who, though leaders of black culture, are not necessarily considered in the R&B category:

The unmistakable Odetta, a leader in the folk field, has brought meaning to the material of some of our most heralded rock poets. Songs of Paul McCartney, Elton John and James Taylor, among others, are included in her latest LP, "Odetta Sings."

Percussionist Tony Williams, has found himself at the No. 1 position as "best drummer" in many of the world-wide polls. The Tony Williams Lifetime "Ego" album is climbing the charts.

The versatility of Roy Ayers makes him a candidate for "major ubiquitous star of tomorrow." Not only does he use material of Bacharach and David, but he uses material of his good friend Edwin Birdsong. Music to dance to is displayed on "Ubiquity."

The general consensus around the Polydor offices seems to indicate that in the field of R&B, all this is just a beginning.

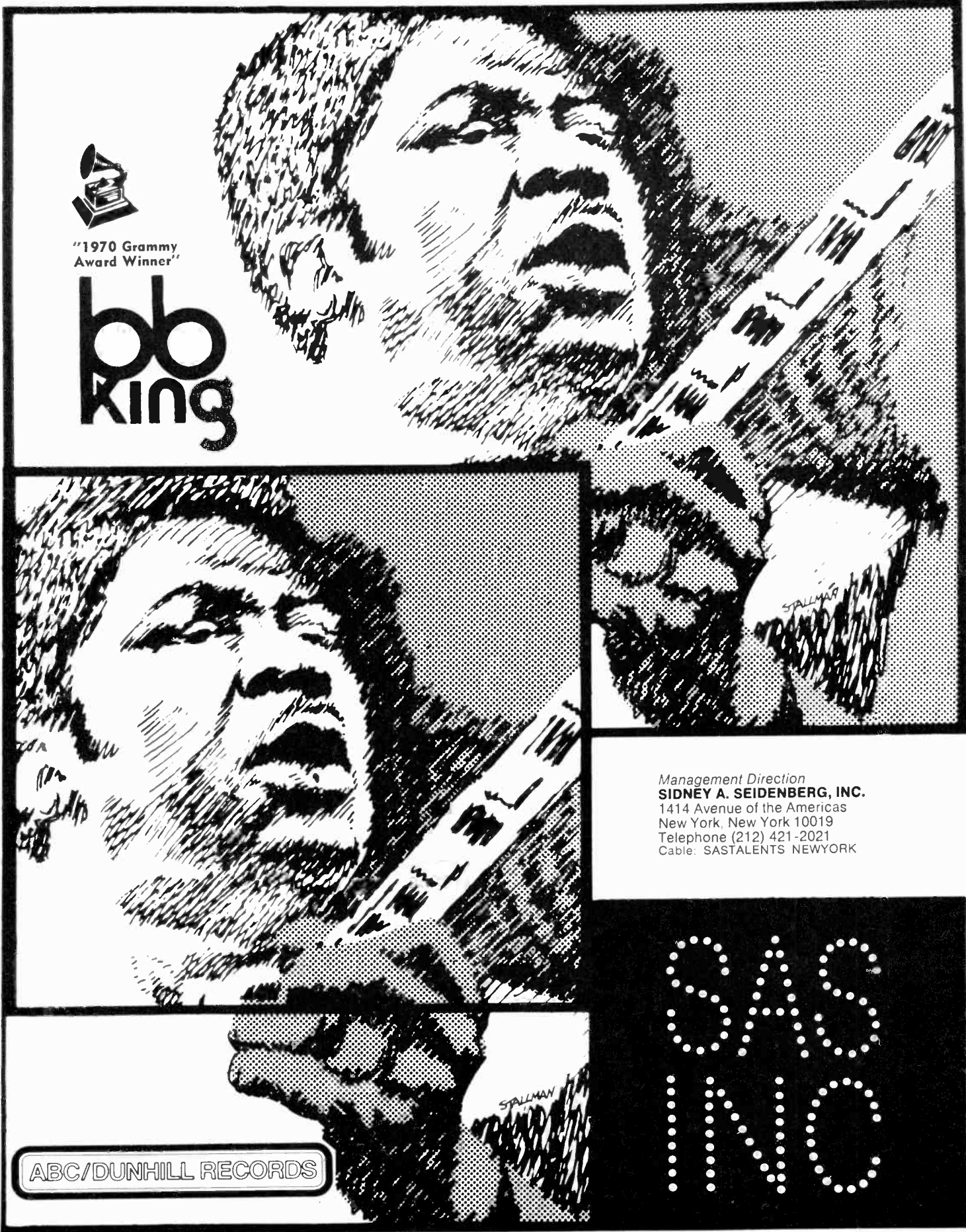
Doris Hayes Signed

■ NEW YORK — Roy Kohn, Head of the Southern Library of Recorded Music, reports that award-winning performer/composer Doris Hays has been contracted to compose 23 original pieces of electronic music for the Library.



"1970 Grammy
Award Winner"

bo
king



Management Direction
SIDNEY A. SEIDENBERG, INC.
1414 Avenue of the Americas
New York, New York 10019
Telephone (212) 421-2021
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ABC/DUNHILL RECORDS



Brunswick's Three D's:

Diversification, Dedication and Drive



BRUNSWICK, CHICAGO: George R. Davis, Raymond Haley, Willie Henderson, Eugene Record, Gus Redmond and Otis Leavill.

■ NEW YORK — Whatever it takes to make a company successful, it's quite apparent that Brunswick Record Corp. possesses that intangible ingredient in no uncertain terms. Under the leadership of President Nat Tarnopol, the Brunswick label has evidenced remarkable growth during its relatively short history, particularly in the last two years since becoming an independent company.

For the past year, Brunswick has relocated in its new headquarters at 888 Seventh Ave., and seems well on its way to becoming one of the most important independent leaders in the industry. This prediction is based upon hard facts rather than wishful thinking, for Tarnopol is well known for his realistic, telling-it-like-it-is method of conducting company business and his record speaks well for itself.

Indicative of this policy is the fact that Brunswick is fortunate in having some of the

most talented hardworking and experienced people in the business. His creative right arm is Carl Davis, Executive Vice President of Brunswick, who has masterminded the development of stars like the Chi-Lites, Barbara Acklin, the Artistics and the Lost Generation, to name a few. Davis headquarters in Chicago where he has realized a life-long dream of having his own studio in which he has the freedom to create quality product with a distinctive sound he believes makes the difference between a winner and an also-ran.

Brunswick has recently completed the construction of its own studio in the windy city valued in excess of a quarter of a million dollars and virtually all company product is recorded in this complex. It was designed and built by Bruce Swedien, who serves as chief engineer, and contains a complete sixteen track console, quadrasonic sound and the many other features of a modern, up-to-date recording facility. This serves as the creative nerve center of Brunswick's operation.

Surrounded with Pros

Davis has surrounded himself with a staff of talented professionals that include Eugene Record, A & R Director for Brunswick, who is also lead singer of the Chi-Lites and produces all their sessions as well as those of Barbara Acklin and the Lost Generation, among others; Willie Henderson, A&R Director for Dakar Records which is owned by Brunswick

and distributed by Cotillion Records, who has been responsible for the success of Tyrone David and Otis Leavill, as well as several Brunswick artists; Gus Redmond, Regional Promotion Director; and the newest addition to the staff, George R. Davis, a brother of Carl, who has just been appointed administrative assistant.

The home office staff in New York consists of Pete Garris, Vice President of Sales and Sales Promotion; Melvin Moore, Vice President of Promotion; composer Alonzo Tucker, the writer of such hits as "Doggin' Around" and "Baby Workout," who handles the A & R duties in the East; and Mrs. Anita Hall, who, in conjunction with Chicago-based Raymond Haley, operates the publishing arms of Brunswick, namely Juli Brian Music, BRC Music and Hog Music, all three of which have become important facets of the company's operation under their direction.

One of the highlights of Brunswick's progress and development during the past year was signing an exclusive tape distributing and duplicating agreement with Ampex that included a distribution arrangement for Canada on records, giving Brunswick total representation in both records and tapes throughout North America.

Another highlight was the company's association with the late Louis Armstrong, who recorded what the label believed to be his last live session on record. The album was released shortly before his death and is entitled "Louis Armstrong's Greatest Hits—Recorded Live." It contains many of the songs with which Satchmo has long



Melvin Moore
Brunswick VP, Promotion

been identified and was recorded at a live concert in England for the BBC. A second album by the immortal star called "I Will Wait for You" is also available on Brunswick featuring a collection of standard tunes from Broadway, films and the hit parade that displays Armstrong at his contemporary best. Both sets are currently in demand.

Quality Determines Policy

The policy of Brunswick is based solely upon the quality and potential of its product rather than upon a pre-determined schedule of releases in any given period. Tarnopol advises that the company's catalogue has been condensed to contain only those albums with proven sales history so as not to overload distributors with non-saleable inventory. All new product is predicated upon material, the excitement generated by each artist in terms of exposure and sales and the producer's judgment in recording the artist to maximum advan-

(Continued on page 34)



Carl Davis surrounded by the McLuhans.



BRUNSWICK BIGGIES: Louis Armstrong, Jackie Wilson, Barbara Acklin, the Chi-Lites, Lost Generation, Erma Franklin and Artistics.

GREATER GROWTH

'71





THE CHI-LITES
 #1 Top Male Vocal Group
 —Record World 1971 R&B Awards
 Latest hit
“WE ARE NEIGHBORS”
 55455



Current album



“GIVE MORE POWER TO THE PEOPLE”
 BL 754170

GREATER GROWTH

'71

TYRONE DAVIS
 #10 Top Male Vocalist
 —Record World 1971 R&B Awards
 Newest smash
“ONE WAY TICKET”
 Dakar 624





JACKIE WILSON
 #9 Top Male Vocalist
 —Record World 1971 R&B Awards



'71

**GREATER
 GROWTH**

LOST GENERATION

#8 Top Male Vocal Group
 —Record World 1971 R&B Awards

Current chart smash

"TALKING THE TEENAGE LANGUAGE" 55453



UA R & B Flourishes In Back-to-Music Trend



United Artists' War, Cornelius Brothers and Sister Rose, Bobby Hutcherson and (Ike and) Tina Turner.

By MARTIN CERF
Head of Creative Services
United Artists Records

■ HOLLYWOOD — "... I'm really bored with all the mediocre, loose underground crap that comes across my desk every day—there is so much of it and it's all so non-distinguishable that I'm starting to get into singles again." That's the way one program director put it to me from an FMer in Denver.

It's an appalling situation, but the market is so choked with "underground-acid-intellectual-experimental-rock" that the very market which was writhing with hunger pains for such material just 24 months ago, now has diarrhea from it. They want something fresh. The people want to go back to enjoying music as music—not a life style or living pattern, but an outlet for relieving the day-to-day pressure of living.

When a guy gets home from a hard day of physical labor, closes the door, takes off his shoes, opens up a can of Coors, and turns up the radio he wants to hear about the things that relate to his way of life. Like someone's old lady doin' wrong or about finding that one, real fine "do-you-know-what-I-mean" chick. Moreover, when he listens to these real tales of his time, he wants to be able to move—he needs a little rhythm in his soul.

Most Universal Music

The most universal of all music dealing with the problems, fascinations and general day-to-day existence of the average American today is Rhythm and Blues. Just as it was Rhythm and Blues music in 1961 that communicated to the everyday people.

"You ought to treat her like a lady, do the best you can do, you gotta treat her like a lady—and she'll give it to you."

"Treat Her Like a Lady" by Cornelius Brothers and Sister Rose is one example (a million-selling example) of the concentration that United Artists Rec-

ords has applied in the area of Rhythm and Blues.

"The interesting thing about that record," says Jim Saltzman, Director of Promotion for UA, "is that it didn't begin as a black record. As a matter of fact, it broke initially on two top 40 stations (Cleveland and Seattle)." Saltzman continues, "The vital truth of the matter is that R&B music is played, broken and thusly sold on virtually all types of formats today; pop, jazz, underground and even MOR to an extent." Further pure gold testimony to the pop appeal of R&B music is Ike & Tina's "Proud Mary." Like Cornelius Brothers and Sister Rose's record, "Proud Mary" began as a pop record and spilled over into the R&B market. Subsequently, Ike & Tina earned their first gold album, "Workin' Together."

Among the other successes this year in the R&B field for UA are "The Preacher" by Bobby Womack and "Sun Oh Son" by War. Hot on the heels of those recordings, Womack has recorded what promises to be a smash entitled "Communication" and War is already making large waves (which resemble gold ones) with their second 45, "All Day Music."

Probably the most important addition to the UA R&B artist roster is George McCrae. Produced by Steve Alaimo and Merlin Productions ("Funky Nassau" and "When My Little Girl Is Smiling"), his first release, "Take It All Off," has the makings of another "Treat Her Like a Lady."

Recently UA President Mike Stewart restructured the entire promotion staff. Larry Maxwell was named Director of R&B Promotion and the Ed Wright Organization was contracted as an independent (promotion and publicity).

All and all, the R&B situation at UA is highly promising with two gold singles and one gold album in the last four months. But this is only one side of the R&B story at UA.

(Continued on page 48)

Brunswick's Three Ds

(Continued from page 28)

tage. A combination of these factors is necessary for the success of any release, both Tarnopol and Davis agree, the only exception being the acquisition of a hot master that always seems to generate its own special kind of excitement. While Brunswick is not handling outside lines, Tarnopol stated that the company is always in the market for new material and the possibility exists that such an affiliation can be worked out in the future.

Currently, the company is enjoying several best-selling chart singles, namely "We Are Neighbors" by the Chi-Lites and "Talking The Teenage Language" by the Lost Generation, both on the Brunswick label. On Dakar Records, Tyrone Davis has a top seller in "One Way Ticket." The just-released album by the Chi-Lites, "Give More Power to the People," titled after their recent smash single, has just broken out across the country and Tarnopol feels this will be one of the biggest albums in Brunswick's history. Heading into the fall, new releases are being set for Jackie Wilson, the Artistics and Barbara Acklin.

Looking into the future, Carl Davis advises that the Chicago studio is becoming heavily involved in custom recording, particularly in the areas of commercials and jingles. Both Davis and Swedien are active in the development of this area, marking the first diversification in the planning of Brunswick's total operation.

Exploring Contemporary

Another direction concerns the field of contemporary music. Davis stated that he has started to explore this phase of the music industry and as a result of his initial findings, he has signed a number of new acts to the label. He firmly believes there is no reason why Brunswick should not become involved in this broad area of music and still maintain its dominance in R&B. Among the new artists signed are the Brandywine, an exciting new group managed and produced by Barry Landers, who are completing an album of original material plus some standards; the McLuhans, a Chicago group that has been receiving tremendous local press coverage in the area, who are recording their debut album for the label; and distaff vocalist Gingi James whom Davis feels will be-

come one of the biggest new stars of the future. Currently on a tour of Europe, Miss James has worked some of the better known clubs around the country and is a particular favorite in Las Vegas. Her initial release on Brunswick will be an album this fall.

At a time when the entire industry is experiencing tremendous change and reorganization at every level, Brunswick is one company that believes in the quality of its people and the potential of its product. The progressive, straightforward attitude of the entire organization is reflected in its performance, both past and present, and the future looms brighter and more successful for this constantly growing independent, Brunswick Record Corp.

Miss Moses Joins Farrell Publishing

■ NEW YORK — Wes Farrell, President of the Wes Farrell Organization, announces the appointment of Estelle Moses to head the newly created International Department for music publishing activities.

Miss Moses will report to Vel Thornton, Director of Administration for the Wes Farrell Organization.

Carla Visits



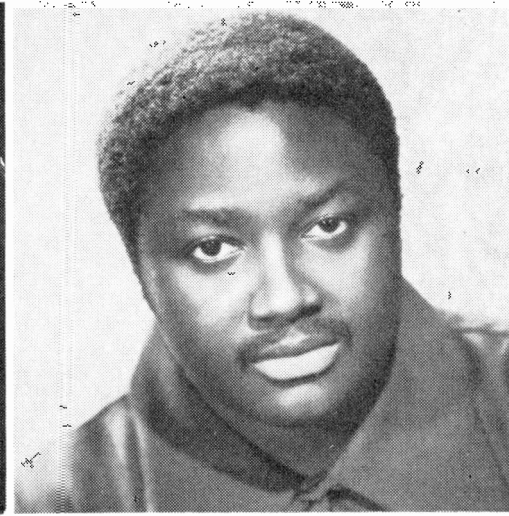
Stax recording artist Carla Thomas visits Record World Assistant Editor Mitchell Fink upon the release of her new album, "Love Means," recorded mostly in Memphis but also partially in her new home town of Los Angeles. Immediate plans call for a tour of Europe and perhaps Africa.

WINNERS

(Record World's Annual R&B Awards)



ARETHA FRANKLIN (Atlantic)
#1 Top Female Vocalist



ROBERTA FLACK/DONNY HATHAWAY (Atlantic)
#1 Top New Duo



KING FLOYD (Cotillion)
#1 Top New Male Vocalist



her smash new single

Joan Baez

SINGS

"the night they drove
old dixie down"

VRS-35138

WRITTEN BY J. ROBBIE ROBERTSON
RECORDED IN NASHVILLE PRODUCED BY NORBERT PUTNAM/ JACK LOTHROP CO-PRODUCER



FROM THE ALBUM, "BLESSED ARE ..." (2-12 INCH L.P.s) VSD 6570/1



Available in all tape configurations from Ampex



THE SINGLES CHART

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

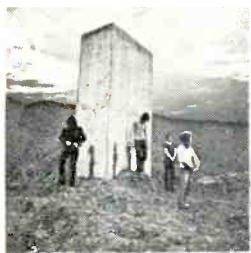
THIS WK.	LAST WK.	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	4	HOW CAN YOU MEND A BROKEN HEART BEE GEES Atco 45-6824	8
2	3	DRAGGIN' THE LINE TOMMY JAMES/Roulette 7103	11
3	2	YOU'VE GOT A FRIEND JAMES TAYLOR/Warner Brothers 7498	11
4	6	TAKE ME HOME, COUNTRY ROADS JOHN DENVER/RCA 74-0445	18
5	5	BRING THE BOYS HOME FREDA PAYNE/Invictus 9092 (Capitol)	13
6	8	MERCY MERCY ME (THE ECOLOGY) MARVIN GAYE/ Tamla 54207 (Motown)	7
7	1	MR. BIG STUFF JEAN KNIGHT/Stax 0088	12
8	12	WHAT THE WORLD NEEDS NOW IS LOVE ABRAHAM, MARTIN & JOHN TOM CLAY/Mowest 5002 (Motown)	5
9	17	BEGINNINGS/COLOUR MY WORLD CHICAGO/Columbia 4-45417	8
10	29	SPANISH HARLEM ARETHA FRANKLIN/Atlantic 2817	3
11	7	INDIAN RESERVATION RAIDERS /Columbia 4-45332	19
12	19	SWEET HITCH-HIKER CREEDENCE CLEARWATER REVIVAL/ Fantasy 665	5
13	16	SIGNS FIVE MAN ELECTRICAL BAND /Lionel 3213 (MGM)	13
14	15	NEVER ENDING SONG OF LOVE DELANEY & BONNIE/Atco 6894	11
15	18	HOT PANTS, PART 1 JAMES BROWN/People 2501 (Starday/King)	6
16	20	LIAR THREE DOG NIGHT /Dunhill 4282 (ABC)	6
17	10	SOONER OR LATER GRASS ROOTS /Dunhill 4270 (ABC)	11
18	21	LOVE THE ONE YOU'RE WITH ISLEY BROTHERS/T-Neck 930 (Buddah)	8
19	24	MAYBE TOMORROW JACKSON 5/Motown 1186	6
20	25	RIDERS ON THE STORM DOORS /Elektra 45738	7
21	23	YOU'VE GOT A FRIEND ROBERTA FLACK & DONNY HATHAWAY/ Atlantic 2808	12
22	22	MOON SHADOW CAT STEVENS/A&M 1265	9
23	14	DOUBLE BARREL DAVID & ANSIL COLLINS/Big Tree 115 (Ampex)	12
24	26	RESURRECTION SHUFFLE ASHTON, GARDNER & DYKE/ Capitol 3060	8
25	34	WATCHA SEE IS WATCHA GET DRAMATICS/Volt 5048 (Stax)	6
26	27	RINGS CYMARRON/Entrance 7500 (CBS)	10
27	33	SMILING FACES SOMETIMES UNDISPUTED TRUTH /Gordy 7108 (Motown)	7
28	30	IT'S SUMMER TEMPTATIONS /Gordy 7109 (Motown)	4
29	38	WON'T GET FOOLED AGAIN WHO/Decca 32846	5
30	41	I JUST WANT TO CELEBRATE RARE EARTH/Rare Earth 5031 (Motown)	4
31	35	IF NOT FOR YOU OLIVIA NEWTON JOHN/Uni 55281 (MCA)	12
32	61	GO AWAY, LITTLE GIRL DONNY OSMOND/MGM 14285	2
33	48	BANGLA DESH GEORGE HARRISON/Apple 1836	2
34	40	MOTHER FREEDOM BREAD /Elektra 45740	5
35	36	MIGHTY CLOUDS OF JOY B. J. THOMAS/Scepter 1230	7
36	39	I'M LEAVIN' ELVIS PRESLEY/RCA 47-9998	5
37	37	WATCHING THE RIVER FLOW BOB DYLAN/Columbia 4-45409	8
38	11	DON'T PULL YOUR LOVE HAMILTON, JOE FRANK & REYNOLDS/ Dunhill 4276 (ABC)	13
39	49	AIN'T NO SUNSHINE BILL WITHERS/Sussex 219 (Buddah)	5
40	60	I WOKE UP IN LOVE THIS MORNING PARTRIDGE FAMILY/ Bell 45-130	2
41	63	STICKUP HONEY CONE /Hot Wax 7106 (Buddah)	3
42	42	SHE DIDN'T DO MAGIC, I'M THE ONLY ONE LOBO / Big Tree 116 (Ampex)	10
43	13	HERE COMES THAT RAINY DAY FEELING AGAIN FORTUNES/ Capitol 3086	13
44	51	WHERE YOU LEAD BARBRA STREISAND/Columbia 4-45414	3

CHARTMAKER OF THE WEEK

45	—	UNCLE ALBERT/ADMIRAL HALSEY PAUL & LINDA McCARTNEY Apple 1837	1
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46	46	HE'S SO FINE JODY MILLER/Epic 5-10734 (CBS)	7
47	68	GO DOWN GAMBLIN' BLOOD, SWEAT & TEARS / Columbia 4-45427	2
48	56	RIDE WITH ME STEPPENWOLF/Dunhill 4283 (ABC)	5
49	55	GOOD ENOUGH TO BE YOUR WIFE JEANNIE C. RILEY/ Plantation 75 (SSS)	3
50	52	I HEAR THOSE CHURCHBELLS RINGING DUSK Bell 990	11
51	62	SLIPPED, TRIPPED & FELL IN LOVE CLARENCE CARTER/ Atlantic 2818	2
52	53	YOU'RE THE ONE FOR ME JOE SIMON/Spring 115 (Polydor)	7
53	54	REASON TO BELIEVE/MAGGIE MAY ROD STEWART/Mercury 73224	4
54	9	I DON'T WANT TO DO WRONG GLADYS KNIGHT & THE PIPS/ Soul 35038 (Motown)	10
55	64	SATURDAY MORNING CONFUSION BOBBY RUSSELL/ United Artists 50788	5
56	57	GOT TO HAVE YOUR LOVIN' KING FLOYD/Chimneyville 439 (Atlantic)	4
57	59	LIKE AN OPEN DOOR FUZZ/Calla 177 (Roulette)	9
58	58	CRAZY ABOUT THE LA LA LA SMOKEY ROBINSON & THE MIRACLES/Tamla 54206 (Motown)	7
59	70	TIRED OF BEING ALONE AL GREEN/Hi 2194 (London)	3
60	65	CRAZY LOVE HELEN REDDY/Capitol 3138	4
61	72	CHIRPY CHIRPY CHEEP CHEEP MAC & KATIE KISSOON/ Dunhill 11306 (ABC)	4
62	32	LOVE MEANS SOUNDS OF SUNSHINE /Ranwood 896	11
63	71	I AIN'T GOT TIME ANYMORE GLASS BOTTLE/Avco 4755	4
64	78	I LIKES TO DO IT PEOPLE'S CHOICE/Phil-L.A. of Soul (Jamie/Guyden)	3
65	74	MAGGIE REDBONE /Epic 5-10670 (CBS)	5
66	66	THE LAST TIME I SAW HER GLEN CAMPBELL/Capitol 3212	7
67	69	HE'S GONNA STEP ON YOU JOHN KONGOS/Elektra 45729	6
68	80	WEDDING SONG PAUL STOOKEY/Warner Brothers 7511	2
69	—	IF YOU REALLY LOVE ME STEVIE WONDER/Tamla 54208 (Motown)	1
70	85	RAIN DANCE GUESS WHO/RCA 74-0552	2
71	92	NIGHT THEY DROVE OLD DIXIE DOWN JOAN BAEZ/ Vanguard 35138	2
72	81	K-JEE NITELITERS /RCA 74-0461	3
73	96	DO YOU KNOW WHAT I MEAN LEE MICHAELS/A&M 1262	2
74	113	THE STORY IN YOUR EYES MOODY BLUES/Threshold 67006 (London)	1
75	75	ONE WAY TICKET TYRONE DAVIS/Dakar 624 (Cotillion)	6
76	77	INDIAN SUMMER AUDIENCE/Elektra 45732	4
77	79	COME BACK HOME BOBBY GOLDSBORO/United Artists 50807	3
78	128	ALL DAY MUSIC WAR/United Artists 50815	1
79	82	WHERE EVIL GROWS POPPY FAMILY/London 148	2
80	—	WAITING AT THE BUS STOP BOBBY SHERMAN/Metromedia 222	1
81	84	THEM CHANGES BUDDY MILES/Mercury 73228	4
82	83	YOU'VE GOT TO EARN IT STAPLE SINGERS/Stax 0093	4
83	—	MARIANNE STEPHEN STILLS/Atlantic 2820	1
84	86	IT'S THE REAL THING ELECTRIC EXPRESS/Linco 1001 (Atlantic)	5
85	—	TAKE ME GIRL, I'M READY JR. WALKER & THE ALL STARS/ Soul 35084 (Motown)	1
86	90	WE ARE NEIGHBORS CHILITES/Brunswick 55455	4
87	87	GONNA BE ALRIGHT NOW GAYLE McCORMICK/Dunhill 4281 (ABC)	5
88	94	SWEET CITY WOMAN STAMPEDERS/Bell 120	3
89	98	CALIFORNIA ON MY MIND MORNING MIST/Event 206 (Polydor)	2
90	28	IT'S TOO LATE CAROLE KING/Ode '70 66015 (A&M)	14
91	—	HOW CAN I UNLOVE YOU LYNN ANDERSON/Columbia 4-45429	1
92	73	HILL WHERE THE LORD HIDES CHUCK MANGIONE/ Mercury 73208	6
93	99	LOVE ME IMPRESSIONS /Curtom 1959 (Buddah)	2
94	95	HYMN 43 JETHRO TULL/Reprise 1024	3
95	102	AMANDA DIONNE WARWICKE/Scepter 12326	1
96	97	I LOVE THE WAY YOU LOVE BETTY WRIGHT/Alston 4594 (Atlantic)	3
97	105	WE GOT A DREAM OCEAN/Kama Sutra 529 (Buddah)	1
98	100	IT'S ABOUT TIME DILLARDS/Anthem 101 (United Artists)	2
99	115	CANDY APPLE RED R. DEAN TAYLOR/Rare Earth 5030 (Motown)	1
100	50	I'M A BELIEVER NEIL DIAMOND/Bang 586	8

FLASHMAKER OF THE WEEK



WHO'S NEXT
THE WHO
Decca

TOP FM AIRPLAY THIS WEEK

EVERY GOOD BOY DESERVES FAVOUR
Moody Blues—Threshold
FILLMORE EAST, JUNE 1971—
Mothers—Bizarre
LONDON SESSIONS—Howlin' Wolf—
Chess
SOMETIMES I JUST FEEL LIKE
SMILIN'—Butterfield Blues Band—
Elektra
WHO'S NEXT—The Who—Decca

WNEW-FM/NEW YORK

DANDO SHAFT—Neon
EARTHQUAKE—A&M
FIREBALL—Deep Purple—WB
HOOK FOOT—(Import)
HOW HARD IT IS—Big Brother &
Holding Co.—Columbia
J IS FOR JUMP—Jo Mama—Atlantic
LIVING BY THE DAYS—Don Nix—Elektra
LONDON SESSIONS—Howlin' Wolf—Chess
SO LONG BANNATYNE—Guess Who—RCA
SOMETIMES I JUST FEEL LIKE SMILIN'—
Butterfield Blues Band—Elektra

WPLJ-FM/NEW YORK

A SPACE IN TIME—Ten Years After—
Columbia
EARTHQUAKE—A&M
FILLMORE EAST, JUNE 1971—Mothers—
Bizarre
HOW HARD IT IS—Big Brother &
Holding Co.—Columbia
IF YOU SEE KATE (Single)—Buddy Lamp—
Duke
J IS FOR JUMP—Jo Mama—Atlantic
LIVING BY THE DAYS—Don Nix—Elektra
ME AND BABY JANE (Single)—Leon Russell—
Shelter
SOMETIMES—Allan Taylor—UA
SOMETIMES I JUST FEEL LIKE SMILIN'—
Butterfield Blues Band—Elektra

WPHD-FM/BUFFALO

AND I TURNED AS I HAD TURNED AS A BOY
Dulcimer—Mercury
DANDO SHAFT—Neon
EVERY GOOD BOY DESERVES FAVOUR—
Moody Blues—Threshold
FILLMORE EAST, JUNE 1971—Mothers—
Bizarre
FIREBALL—Deep Purple—WB
LIVE—King Curtis—Atco
LONDON SESSIONS—Howlin' Wolf—Chess
LEON RUSSELL AND THE SHELTER PEOPLE—
Shelter
TOUGH AND TENDER—Charlie Starr—
Prophesy
WHERE'S THE MONEY—Dan Hicks—
Blue Thumb

WHCN-FM/HARTFORD, CONN.

FILLMORE EAST, JUNE 1971—Mothers—
Bizarre
FIREBALL—Deep Purple—WB
HOW HARD IT IS—Big Brother &
Holding Co.—Columbia

LIVING BY THE DAYS—Don Nix—Elektra
MY GOALS BEYOND—John McLaughlin—
Douglass
NATURAL BLACK INVENTIONS—
Rahsaan Roland Kirk—Atlantic
PAUL AND—Paul Stookey—WB
WILL ROGERS, USA—James Whitmore—
Columbia
SING ME A SONG OF SONGMY—
Freddie Hubbard—Atlantic
SOMETIMES I JUST FEEL LIKE SMILIN'—
Butterfield Blues Band—Elektra

WHVY-FM/SPRINGFIELD, MASS.

MICK ABRAHAMS—A&M
FIREBALL—Deep Purple—WB
FROM THE WITCHWOOD—Strawbs—A&M
HOW HARD IT IS—Big Brother &
Holding Co.—Columbia
LONDON SESSIONS—Howlin' Wolf—Chess
MOMENT OF TRUTH—Brethren—Tiffany
PAUL AND—Paul Stookey—WB
SO LONG BANNATYNE—Guess Who—RCA
BOOKER T AND PRISCILLA—A&M
WHO'S NEXT—The Who—Decca

WMMR-FM/PHILADELPHIA

EVERY GOOD BOY DESERVES FAVOUR—
Moody Blues—Threshold
FIREBALL—Deep Purple—WB
HIGH TIME—MC 5—Atlantic
IN THE GARDEN—Gypsy—Metromedia
LONDON SESSIONS—Howlin' Wolf—Chess
McKINLEY MORGANFIELD—Muddy Waters—
Chess
ME AND BABY JANE (Single)—Leon Russell—
Shelter
SO LONG BANNATYNE—Guess Who—RCA
TAKIN' MY TIME—Charlie Musselwhite—
Arhoolie
TRUTH IS ON ITS WAY—Nikki Giovanni—
Right On

WMAL-FM/WASHINGTON, D. C.

EVERY GOOD BOY DESERVES FAVOUR—
Moody Blues—Threshold
FILLMORE EAST, JUNE 1971—Mothers—
Bizarre
HARMONY ROW—Jack Bruce—Atco
HOW HARD IT IS—Big Brother &
Holding Co.—Columbia
CLAUDE JONES—Sweet Breeze
LIVE—King Curtis—Atco
NATURAL BLACK INVENTIONS—
Rahsaan Roland Kirk—Atlantic
SHAFT (Soundtrack)—Enterprise
SING ME A SONG OF SONGMY—
Freddie Hubbard—Atlantic
WHO'S NEXT—The Who—Decca

WKDA-FM/NASHVILLE

BEST OF VIRTUOSO INSTRUMENTALISTS—
Vanguard
BIRD ON A WIRE—Tim Hardin—Columbia
EVERY GOOD BOY DESERVES FAVOUR—
Moody Blues—Threshold
EXPOSED—Valerie Simpson—Tamla
HARMONY ROW—Jack Bruce—Atco
JEREMIAH—Aliotta Haynes—Ampex
LONDON SESSIONS—Howlin' Wolf—Chess
THEMBI—Pharoah Sanders—Impulse
WAR, WAR, WAR—Country Joe McDonald—
Vanguard
WHO'S NEXT—The Who—Decca

WMC-FM/MEMPHIS

BANGLA DESH (Single)—George Harrison—
Apple
CLIMAX BLUES BAND—Sire
GOD SAVE THE CHILDREN (Single)—
Kinks—Reprise
HOUSE ON THE HILL—Audience—Elektra
IN THE LAND OF GRAY AND PINK—
Caravan—London
LIVING BY THE DAYS—Don Nix—Elektra
MAGGOT BRAIN—Funkadelics—Westbound
RASMUSSEN—WB
SOMETIMES I JUST FEEL LIKE SMILIN'—
Butterfield Blues Band—Elektra
WHO'S NEXT—The Who—Decca

WPLO-FM/ATLANTA

EVERY GOOD BOY DESERVES FAVOUR—
Moody Blues—Threshold
HOUSE ON THE HILL—Audience—Elektra
IF 3—Capitol
JEREMIAH—Aliotta Haynes—Ampex
MY GOALS BEYOND—John McLaughlin—
Douglass
ONE MAN'S POISON—Redeye—Pentagram
PAUL AND—Paul Stookey—WB
SOMETIMES I FEEL JUST LIKE SMILIN'—
Butterfield Blues Band—Elektra
WHAT A PLACE TO LAND—Southwind—
Blue Thumb
WHO'S NEXT—The Who—Decca

WVSL-FM/NEW ORLEANS

BYRDMANIAX—The Byrds—Columbia
AMON DUUL II—UA
FROM THE WITCHWOOD—Strawbs—A&M
HOW HARD IT IS—Big Brother &
Holding Co.—Columbia
MY GOALS BEYOND—John McLaughlin—
Douglass
NATURAL BLACK INVENTIONS—
Rahsaan Roland Kirk—Atlantic
ODYSSEY OF ISKA—Wayne Shorter—
Blue Note
P G & E—Columbia
RIDE THE WIND—Youngbloods—Raccoon
WHO'S NEXT—The Who—Decca

WMMS-FM/CLEVELAND

EVERY GOOD BOY DESERVES FAVOUR—
Moody Blues—Threshold
FILLMORE EAST, JUNE 1971—Mothers—
Bizarre
FIREBALL—Deep Purple—WB
HARMONY ROW—Jack Bruce—Atco
I DON'T NEED NO DOCTOR (Single)—
Humble Pie—A&M
LIVE—Free—(Import)
LONDON SESSIONS—Howlin' Wolf—Chess
PAUL AND—Paul Stookey—WB
SOMETIMES I JUST FEEL LIKE SMILIN'—
Butterfield Blues Band—Elektra
WHO'S NEXT—The Who—Decca

WGDL-FM/CHICAGO

GRAVY TRAIN—Poyldor
HARLEM BUSH MUSIC—Gary Bartz—
Milestone
HOOK FOOT (Import)
HOUSE ON THE HILL—Audience—Elektra
J IS FOR JUMP—Jo Mama—Atlantic
MY GOALS BEYOND—John McLaughlin—
Douglass
P G & E—Columbia
SO LONG BANNATYNE—Guess Who—RCA
SOMETIMES I JUST FEEL LIKE SMILIN'—
Butterfield Blues Band—Elektra
34 HOURS—Skid Row—Epic

KADI-FM/ST. LOUIS

EVERY GOOD BOY DESERVES FAVOUR—
Moody Blues—Threshold
FINGERS ON A WINDMILL (Single)—
Donation—UA
FRIENDS AND LOVE—Chuck Mangione—
Mercury
GET OFF IN CHICAGO—Harvey Mandel—
Ovation
IAN & SYLVIA—Columbia
LIVING BY THE DAYS—Don Nix—Elektra
ONE FINE MORNING—Lighthouse—
Evolution
ONE MAN'S POISON—Redeye—Pentagram
THE SILVER TONGUED DEVIL AND I—
Kris Kristofferson—Monument
WHO'S NEXT—The Who—Decca

WZMF-FM/MILWAUKEE

BAREFOOT JERRY—Capitol
NICK DRAKE—Island
ELVIS GOLD VOL. II—Elvis Presley—RCA
EVERY GOOD BOY DESERVES FAVOUR—
Moody Blues—Threshold
FIREBALL—Deep Purple—WB

FURTHER ADVENTURES OF—

Robert Savage—Paramount
LONDON SESSIONS—Howlin' Wolf—Chess
McKINLEY MORGANFIELD—Muddy Waters—
Chess
P G & E—Columbia
WHO'S NEXT—The Who—Decca

KLZ-FM/DENVER

GO DOWN GAMBLIN' (Single)—B S & T—
Columbia
JJ CALE ALBUM—Shelter
JUST AS I AM—Bill Withers—Sussex
PAUL AND—Paul Stookey—WB
SMILING FACES SOMETIMES—
Undisputed Truth—Gordy
STORY IN YOUR EYES (Single)—
Moody Blues—Threshold
THE NIGHT THEY DROVE OLD DIXIE DOWN—
(Single)—Joan Baez—Vanguard
TIRED OF BEING ALONE (Single)—
Al Green—High
TOUSSAINT—Allen Toussaint—Scepter
WHO'S NEXT—The Who—Decca

KPPG-FM/LOS ANGELES

EVERY GOOD BOY DESERVES FAVOUR—
Moody Blues—Threshold
FILLMORE EAST, JUNE 1971—Mothers—
Bizarre
GOD BLESS THE CHILD—Kenny Burrell—CTI
J IS FOR JUMP—Jo Mama—Atlantic
LIVING BY THE DAYS—Don Nix—Elektra
LONDON SESSIONS—Howlin' Wolf—Chess
ME AND BABY JANE (Single)—Leon Russell—
Shelter
MY GOALS BEYOND—John McLaughlin—
Douglass
ON THE ROAD AGAIN—Furry Lewis—
Adelphi
WHO'S NEXT—The Who—Decca

KSFX-FM/SAN FRANCISCO

BRAND NEW—Woody Herman—Fantasy
FILLMORE EAST, JUNE 1971—Mothers—
Bizarre
FREEDOM MEANS—Dells—Cadet
LIVING BY THE DAYS—Don Nix—Elektra
LONDON SESSIONS—Howlin' Wolf—Chess
McKINLEY MORGANFIELD—Muddy Waters—
Chess
SOMETIMES I JUST FEEL LIKE SMILIN'—
Butterfield Blues Band—Elektra
THE FLOWERING OF THE ORIGINAL—
Charles Lloyd Quartet—Atlantic
TOUSSAINT—Allen Toussaint—Scepter
WHO'S NEXT—The Who—Decca

KZEL-FM/EUGENE, ORE.

BAREFOOT BOY—Larry Coryell—
Flying Dutchman
HARMONY ROW—Jack Bruce—Atco
HOW HARD IT IS—Big Brother &
Holding Co.—Columbia
J IS FOR JUMP—Jo Mama—Atlantic
LIVE—King Curtis—Atco
LONDON SESSIONS—Howlin' Wolf—Chess
LOVE MEANS—Carla Thomas—Stax
SONATAS FOR VIOLIN AND PIANO—
Boston Symphony Chamber Players—DGG
WHO'S NEXT—The Who—Decca
WORKS FOR GUITAR—Narciso Yepes—DGG

KOL-FM/SEATTLE

BLUE—Joni Mitchell—Reprise
EARTHQUAKE—A&M
EVERY GOOD BOY DESERVES FAVOUR—
Moody Blues—Threshold
FILLMORE EAST, JUNE 1971—Mothers—
Bizarre
IF YOU SAW THRO' MY EYES—
Ian Matthews—Vertigo
LIVE—King Curtis—Atco
MY GOALS BEYOND—John McLaughlin—
Douglass
SOMETIMES I JUST FEEL LIKE SMILIN'—
Butterfield Blues Band—Elektra
WHERE'S THE MONEY—Dan Hicks—
Blue Thumb
WHO'S NEXT—The Who—Decca

**We're proud to add one more
voice to our chorus of
congratulations to NATRA.**

James Brown.

Roy Ayers

Edwin Birdsong

Victor Brady

Mandrill

Odetta

Irene Reid

T-Bone Walker

Tony Williams



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THE ALBUM CHART

THIS WK. LAST WK.

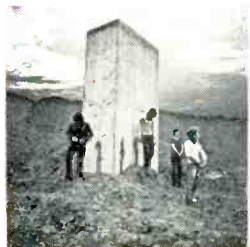
WKS. ON CHART

1	1	TAPESTRY CAROLE KING Ode 70 SP 77099 (A&M)	20
2	2	STICKY FINGERS ROLLING STONES/COC 59100 (Atlantic)	14
3	3	WHAT'S GOING ON MARVIN GAYE/Tamla TS 301 (Motown)	8
4	4	RAM PAUL & LINDA McCARTNEY/Apple SMAS 3375	12
5	7	MUD SLIDE SLIM AND THE BLUE HORIZON JAMES TAYLOR Warner Brothers WS 2561	15
6	5	JESUS CHRIST SUPERSTAR/Decca DXA 7206	40
7	6	CARPENTERS/A&M SP 3502	11
8	9	EVERY PICTURE TELLS A STORY ROD STEWART/ Mercury SRM 1-609	9
9	10	STEPHEN STILLS 2 /Atlantic SD 7206	5
10	8	AQUALUNG JETHRO TULL/Reprise MS 2035	14
11	11	B. S. & T. 4 BLOOD, SWEAT & TEARS/Columbia KC 39590	6
12	14	POEMS, PRAYERS AND PROMISES JOHN DENVER/RCA LSP 4499	12
13	15	BLUE JONI MITCHELL/Reprise MS 2038	7
14	12	TARKUS EMERSON, LAKE & PALMER—Cotillion SD 7204	10
15	13	HOMEMADE OSMONDS/MGM SE 4770	7
16	17	ARETHA LIVE AT THE FILLMORE WEST ARETHA FRANKLIN/ Atlantic SD 7205	11
17	54	ALLMAN BROTHERS LIVE AT THE FILLMORE EAST / Capricorn SD 2-802 (Atco)	3
18	18	LEON RUSSELL & THE SHELTER PEOPLE/Shelter SHE 8903 (Capitol)	13
19	20	TEA FOR THE TILLERMAN CAT STEVENS/A&M SP 4280	31
20	27	L. A. WOMAN DOORS/Elektra EKS 75011	15
21	22	CHASE/Epic E 30472	12
22	16	SONGS FOR BEGINNERS GRAHAM NASH/Atlantic SD 7205	10
23	26	4-WAY STREET CROSBY, STILLS, NASH & YOUNG/ Atlantic SD 2-902	17
24	19	BURT BACHARACH/A&M SP 3501	8
25	23	CARLY SIMON/Elektra 74802	13
26	21	INDIAN RESERVATION RAIDERS/Columbia C 30768	8
27	24	11-17-70 ELTON JOHN/Uni 8903 (MCA)	13
28	32	WHAT YOU HEAR IS WHAT YOU GET IKE & TINA TURNER/ United Artists UAS 9953	6
29	30	DONNY OSMOND ALBUM/MGM SE 4782	5
30	35	ONE WORLD RARE EARTH/Rare Earth RS 250 (Motown)	5
31	25	SURVIVAL GRAND FUNK RAILROAD/Capitol SW 764	16
32	31	UP TO DATE PARTRIDGE FAMILY/Bell 6059	5
33	28	GOLDEN BISQUITS THREE DOG NIGHT Dunhill DS 50098 (ABC)	25
34	29	HAMILTON, JOE FRANK & REYNOLDS/Dunhill DS 50103 (ABC)	10
35	63	SILVER TONGUED DEVIL & I KRIS KRISTOFFERSON/ Monument Z 30679 (CBS)	4
36	45	IF I WERE YOUR WOMAN GLADYS KNIGHT & THE PIPS/ Soul SS 731 (Motown)	9



CHARTMAKER OF THE WEEK

37	—	WHO'S NEXT THE WHO Decca DL 79 182	1
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38	47	OSIBISA /Decca DL 75285	6
39	41	5TH LEE MICHAELS /A&M SP 4302	20

40	49	MAYBE TOMORROW JACKSON 5/Motown MS 735	15
41	42	THE SKY'S THE LIMIT TEMPTATIONS/Gordy GS 957 (Motown)	13
42	34	SUMMER SIDE OF LIFE GORDON LIGHTFOOT/Reprise 2037	13
43	36	BEST OF THE GUESS WHO/RCA LSP 1004	19
44	37	ELECTRIC HOT TUNA/RCA LSP 4550	8
45	38	THIRDS JAMES GANG/ABC ABCS 721	17
46	39	CURTIS LIVE CURTIS MAYFIELD/Curtom CRS 8008 (Buddah)	11
47	43	NATURALLY THREE DOG NIGHT/Dunhill DS 50088 (ABC)	36
48	55	BYRDMANIAX THE BYRDS/Columbia KC 30640	4
49	44	MANDRILL/Polydor 24-4050	19
50	46	LOVE IT TO DEATH ALICE COOPER/Warner Brothers SP 4302	20
51	40	WHEN YOU'RE HOT YOU'RE HOT JERRY REED/ RCA Victor LSP 1506	12
52	48	VOLCANIC ACTION OF MY SOUL RAY CHARLES ABC ABCS 729	11
53	33	LOVE LETTERS FROM ELVIS ELVIS PRESLEY/RCA LSP 4530	9
54	50	SHE'S A LADY TOM JONES/Parrot XPAS 71046 (London)	13
55	61	CONTACT FREDA PAYNE/Invictus SMAS 7302 (Capitol)	6
56	65	SURRENDER DIANA ROSS/Motown MS 723	3
57	51	CLOSE TO YOU CARPENTERS/A&M SP 4271	9
58	52	SECOND MOVEMENT EDDIE HARRIS & LES McCANN/ Atlantic SD 1583	10
59	53	THIS IS A RECORDING LILY TOMLIN/Polydor 24-4055	21
60	68	I'M JUST ME CHARLEY PRIDE/RCA Victor LSP 4560	5
61	56	PEARL JANIS JOPLIN/Columbia KC 30322	29
62	64	SWEET BABY JAMES JAMES TAYLOR/Warner Brothers WS 1887	75
63	57	ABRAXAS SANTANA/Columbia KC 30130	46
64	58	PEACEFUL WORLD RASCALS/Columbia G 30462	10
65	59	SINFONIAS WALDO DE LOS RIOS/United Artists UAS 5802	8
66	—	EVERY GOOD BOY DESERVES FAVOUR MOODY BLUES/ Threshold THS 5 (London)	1
67	73	I DON'T KNOW HOW TO LOVE HIM HELEN REDDY/Capitol ST 762	6
68	67	PARANOID BLACK SABBATH/Warner Brothers WS 1887	26
69	76	THE LONDON HOWLIN' WOLF SESSIONS HOWLIN' WOLF/ Chess CH 60008 (Chess/Janus)	2
70	72	TUMBLEWEED CONNECTION ELTON JOHN/Uni 73096 (MCA)	30
71	71	CANNED HEAT CONCERT/United Artists UAS 5509	6
72	62	HANGING IN THERE HUDSON & LANDRY/Dore 324	16
73	66	TOUCH SUPREMES/Motown MS 723	7
74	69	STAY AWHILE BELLS/Polydor 24-4510	13
75	77	MARY MARY TRAVERS/Warner Brothers WS 1907	17
76	70	I THINK OF YOU PERRY COMO/RCA Victor LSP 4539	7
77	78	CAROLE KING: WRITER/Ode 70 77006 (A&M)	10
78	85	FRIENDS AND LOVE CHUCK MANGIONE/Mercury SRM 2-800	4
79	74	EMERSON, LAKE & PALMER/Cotillion SD 9040 (Atlantic)	27
80	75	A MAN IN BLACK JOHNNY CASH/Columbia C 30440	6
81	79	BRGKEN BARRICADES PROCOL HARUM/A&M SP 324	15
82	81	CRY OF LOVE JIMI HENDRIX/Reprise MS 187	24
83	60	LOVE STORY ANDY WILLIAMS/Columbia KC 30297	31
84	84	WHITE TRASH EDGAR WINTER/Epic E 30512	14
85	108	SUMMERTIME HERB ALPERT/A&M SP 4314	1
86	96	IT AIN'T EASY JOHN BALDRY/Warner Brothers WS 1921	3
87	86	CHICAGO III/Columbia C2 30110	29
88	87	I WON'T MENTION IT AGAIN RAY PRICE/Columbia G 30510	7
89	93	CHAPTER TWO ROBERTA FLACK/Atlantic SD 2-704	28
90	88	VIKKI CARR'S LOVE STORY/Columbia C 30662	3
91	91	LINK WRAY/Polydor 24-4064	5
92	82	ONE BAD APPLE OSMONDS/MGM SG 4724	18
93	92	EVERYTHING IS EVERYTHING DONNY HATHAWAY/Atco SD 33-332	5
94	94	THE PARTRIDGE FAMILY ALBUM/Bell B 6050	11
95	105	RELICS PINK FLOYD/Harvest SW 759 (Capitol)	1
96	95	ALARM CLOCK RICHIE HAVENS/Stormy Forest SFS 6005 (MGM)	22
97	97	LIVE JOHNNY WINTER AND/Columbia 30299	20
98	98	THE REAL THING TAJ MAHAL/Columbia G 30619	3
99	99	LOVE STORY ORIGINAL SOUNDTRACK/Paramount PAS 6002	31
100	100	DEATH WALKS BEHIND YOU ATOMIC ROOSTER/ Elektra EKS 74094	3

Our voices in the black community.

**Bobby Bennett, The Ebonys, Billy Paul,
Bunny Sigler, Gideon Smith, Johnny Williams
on Philadelphia International Records.**

**Jackey Beavers, The Electrifying Cashmeres,
Ella Washington on Sound Stage 7, a division
of Monument Records.**

The Last Poets on Douglas Records.

**Columbia Custom Labels distributed by
Columbia Records**

Personal Touch Aids Bell R&B Power



Bell artists the Delfonics, 5th Dimension and Gideon and Power.

■ NEW YORK — Bell Records, which in the past year has continued its rapid buildup into one of the leading international record companies, has matched its pop success with equal effort, attention and results in the soul market.

Leading the list of Bell's soul stars are its two Grammy Award winners, "The Delfonics" on Philly Groove and the Fifth Dimension on Bell, followed by Ben Aiken on Philly Groove, King Sporty on Kings-ton and both Happy and Gideon & Power on Bell.

The Fifth Dimension, who have had two Bell gold albums, "Portrait" and "Love's Lines, Angles & Rhymes," a gold single, "One Less Bell to Answer," and a chart-topper with the single "Love's Lines, Angles & Rhymes," have always had a strong R&B following.

Enhanced Soul Support

Bell has enhanced the Fifth Dimension's soul support with heavy advertising and promotion in leading black publications and radio. Included have been important time buys in key R&B stations. The Fifth Dimension, an act that knows how to sell a song as well as one that uses choreography well, an R&B trademark, is reaching the Brothers and Sisters as well as continuing their wide pop appeal.

To a great extent, the success Bell has enjoyed in the R&B market is a direct result of the tremendous amount of personal attention and effort given to their artists. The current release by the Delfonics, "Over & Over," presently on the Record World charts, is a case in point.

Almost a year ago Bell Records released the album "Didn't I Blow Your Mind This Time." The LP's title tune had sold over a million copies and won a Grammy Award for the Delfonics. Like most Bell LPs, it contained other singles which made the national charts. In this case, two — "When You Get Right Down to It" and "Trying to Make a Fool of Me."

But the company still felt that there was more single po-

tential in the album. Constantly fighting for air play and alerting their distributors to its potential, Bell staffers fought a long and uphill battle for the cut of "Over & Over" because they believed in it. By keeping "on the case" they created enough reaction to it to justify a single release and had the satisfaction of watching the tune hit the charts through major R&B and Top 40 station airplay.

Faith Justified

Bell's faith in the Delfonics has been more than justified. Since the winning of the Grammy, new opportunities have opened up for them. They have been invited to play bigger houses and are scheduled to make a European tour in the near future. The Delfonics recently recorded a new album which will be released in the near future. Six of the tunes were written by William Hart and six by his brother Wilbert, who, along with Major Harris, comprise the dynamic trio.

One of the most promising of the new crop of R&B talent is Ben Aiken, the dynamic soul singer on Philly Groove who has been everyone's choice for future stardom. With "One and One is Five," Aiken's first release and a particularly strong seller, Aiken staked out his claim as a voice to listen to and a performer to watch. His new single, "Follow the Lamb," has just released to excellent response.

King Sporty's "Groovin' Out on Life," Gideon & Power's "Hallelujah" and "Shake a Leg" by Happy are all recent entries in the Bell R&B whirl.

One thing is for certain, every artist and each release will get the individual attention and effort that has become the Bell hallmark.

Goldberg Appointed

■ United Artists Records announces the appointment of Charles Goldberg to Los Angeles Branch Manager. He replaces Jim Saltzman, elevated to National Director of Promotion.

Westbound President:

Local Stations Key Assists in R&B



Westbound's Funkadelic, Detroit Emeralds.

■ DETROIT — Local stations can supply a key assist in introducing R&B product, according to Armen Boladian, Westbound Records President. Boladian has found the Detroit stations especially helpful in exposing new product. Not only R&B stations, which Boladian finds eager to play new artists, but even Detroit underground stations have been eager to play the Detroit Emeralds, Funkadelic and other top Westbound artists.

Boladian cited the success of "Trapped By a Thing Called Love," Denise LaSalle's new Westbound single. The disc has soared to the top on Detroit stations, which he calls "very hip." Boladian explains that most Top 40 stations wait until a record is in the thirties before playing it, while R&B stations are doing a "bangup job" in playing good product before it tops the charts. He points out that even underground stations believe "a good record deserves to be played."

Praises Enthusiastic Djs

Many pop stations have long claimed they're "not in the business of breaking records," but Boladian emphasizes, "that's where the excitement is." He also praises deejays who interject enthusiasm when introducing records, especially new ones.

Excitement certainly has been in Westbound's corner since the Detroit's label's inception and R&B product has always been a cornerstone for Westbound, which is distributed by Janus Records. Funkadelic's string of hits has a powerful addition with the new LP, "Maggot Brain," while the Detroit Emeralds' new album, which features the smash single, "Do Me Right," also is soaring.

In addition to Denise LaSalle's "Trapped by a Thing Called Love," a hot single, which introduces an exciting

new artist, Westbound has a new Detroit Emeralds' hit, "Wear This Ring." Westbound has added other first-rate R&B artists to its roster including the Fabulous Counts and Bobby Franklin's Insanity, two successful acts, the Houston Outlaws (who are backing Joe Tex on tour) and the Magictones.

The gospel field also is getting heavy emphasis by Westbound with such star artists as Bill Moss & the Celestials and Marrie Moss Clark, who directs the Southwest Michigan Community Choir.

String of Hits

Leading Westbound's string of hits has been Funkadelic. This group, a black group that can make it R&B and underground with equal facility, has had big singles with "You and Your Folks, Me and My Folks," "I Got a Thing" and "I Bet You." Their first two albums, "Funkadelic" and "Free Your Mind and Your Ass Will Follow," made pop and soul charts.

The hits tell the story. Westbound Records knows how to produce and promote good acts, how to concentrate on top acts and top material. And, once the records are ready, the local Detroit stations have recognized and helped introduce the quality material, records that have placed young Westbound Records in the forefront.

Womack Produces Rosie Grier

■ Singer-composer Bobby Womack has been set to produce the first Rosie Grier single for United Artists Records. The single, which will be produced through Womack's company, Free Productions, Inc., and Muscle Shoals Sound Productions, will be recorded in Muscle Shoals and Los Angeles.

OUR ARTISTS HAVE MADE SOME GREAT RECORDS THAT YOU CAN'T HEAR. HERE.

Record World's R&B Awards 1971

Top New Female Vocalist
No. 1 Jean Knight

Top Instrumental Combo
No. 1 Booker T. & The M.G.'s

Top Record
No. 3 Mr. Big Stuff (Jean Knight)

Top Vocal Combination
No. 4 The Staple Singers

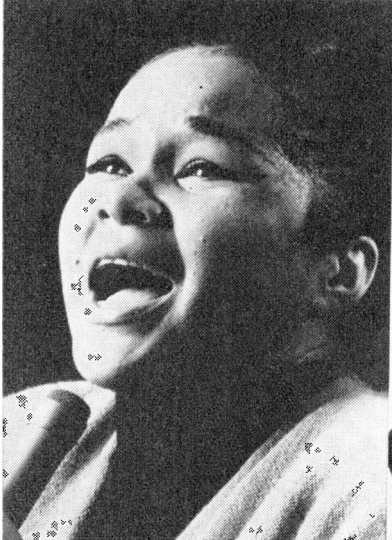
Top Male Vocalist
No. 6 Isaac Hayes No. 11 Rufus Thomas

We thank Record World for setting the records straight.



Stax Records, Inc., 98 North Avalon, Memphis, U.S.A. Distributed in Canada by Polydor Records Canada Ltd.

Fresh R&B Spark Ignites Chess Records



AT CHESS: Howlin' Wolf, Bo Diddley, Chuck Berry, Etta James, Ramsey Lewis.

■ Chess Records, a pillar in the R&B field, has become one of the hottest companies in the industry, gaining its shot in the arm under the Presidency of Marvin Schlachter. Chess and its associated Cadet and Checker labels registered about one million dollars in billings during July, a milestone in its illustrious history.

New albums by such R&B, blues and jazz titans as Howlin' Wolf, Etta James, Muddy Waters, the Dells, Ramsey Lewis and Shirley Scott were among the leaders in the sales surge. Chess also has unified its staff and solidified its distribution network to again become a vital force in the record industry.

Hot LPs Introduced

The fresh spark exploded at Chess' sales meeting at New York's Americana Hotel at the end of June. Hot albums were introduced to whet the appetites of distributors and rack-jobbers. The material was in keeping with Schlachter's recognition that classifications have lost their former significance. While material may clearly fit the R&B image musically, today there is considerable spillover to underground, jazz and other pop fields.

A new Howlin' Wolf album

plainly shows a realization of the importance of R&B and blues artists in other markets of today's music. "The London Howlin' Wolf Sessions" features as supporting artists such giants of today's contemporary pop music scene as Eric Clapton, Steve Winwood, Bill Wyman and Charles Watts.

Two-LP sets by Etta James ("Peaches") and Muddy Waters ("McKinley Morgenfield") also figure to have wide appeal as do Cadet sets by Ramsey Lewis and Shirley Scott. Other new Cadet packages, these of two LP's each, with strong jazz appeal are by Lou Donaldson and a "Charlie Parker Memorial Concert."

The Dells, hot Cadet artists, were represented by "Freedom Means . . ." slated to be another in their long line of rich ones. A Chess comedy album by Pigmeat Markham and Moms Mabley, legendary names while they're still very much active, also was introduced.

Gospel Revitalized

The gospel series, one of the most notable in the field, is being revitalized with the addition of Mancel Warwick to the staff. Plans include signing new artists and repackaging the gospel, spiritual and hymn gems of the past. A new two-

Ala Has Soul

■ HOLLYWOOD — "A profound belief in human beings" is the professed philosophy guiding Laff and Ala Records, the labels of Ala Enterprises, Inc., reveals operations chief Louis Drozen.

On the Ala label, the Black Prophets are heard on the LP "Rappin' Black in a White World." Laff Records' roster currently boasts Skillet and Leroy; Lawanda; Dynamite; Mantan Moreland and Livingood; Richard Pryor; and Cha-Cha Hogan.

"Reaching deeply and sensitively into the current black/white relationships with the universal magic of laughter, music, poetry and song, Ala Enterprises has maneuvered a formula of mutual respect, superlative talent and generous financial rewards into perhaps the most successful of color relationships in our field," said Drozen. "The record industry can speak well for human relations. It takes a sincerely compassionate being to be a great comic talent. That's soul!"

Black Labels, Black Community

(Continued from page 26)

Stax is very much a part of the black community through sincere commitment and social awareness. Al Bell drew resounding cheers from the commencement audience at the graduation ceremonies at Arkansas AM and N college in Pine Bluff, Ark., last month, when he said that in order to succeed, blacks must gain perspective in the fight for true liberation.

"We face continued subjection to a serious segment of society that has no intention of giving up willingly or easily its position of priority or authority . . . We must remove our blinders, then we will find new vistas of opportunity, a new perspective, a real perspective. It is you in cap and gown . . . who . . . are just starting today . . . to work on the real

degree available exclusively for those who pay dues. But will you, in short, become a solution or continue to be part of the problem?"

Black gospel, another root of much of the contemporary pop scene, also is making it pop without special adornment. The Staple Singers, for example, celebrated gospel family, are hitting the pop chart with "You've Got to Earn It."

Stax' deep involvement in the community is far-ranging. Stax aided the Rev. Jesse Jackson and Operation Breadbasket. Countless other community causes have been supported by a company aware of black community needs and interests, a company whose commercial success is but a reflection of its abiding concern with its fellow man.

LP set by the Violinaires on Checker was introduced at the sales convention.

Impressive as is the list of soul artists represented by new product at the sales convention, it merely scratches the surface of Chess' imposing artist roster. Wide appeal also is evident in material of Check Berry, Bo Diddely, Baby Washington, Hank Ballard, the Soulful Strings, Minnie Ripperton, Cash McCall, comedian Jimmie Rogers and jazz organist Jack McDuff. An example of the widespread acceptance of Chess artists is the enthusiasm greeting Bo Diddely in his tour with Creedence Clearwater Revival, a leading progressive rock act.

The staff reorganization, a key to Chess' resurgence, includes new positions for such experienced record hands as Stan Hoffman, Director of Merchandising; Danny Zeitler, National Promotion Director; Es-

mond Edwards, Vice President of A&R; Howard Silver, National Sales Director; Al Riley, National Director of R&B Promotion; Rich Sargent, National Director of Promotion and Special Projects; and Lonell Conley, Southern Regional Promotion Director.

Chess' new and vibrant image has proven a boon to its distributors as the healthy July billings demonstrate. Schlachter considers independent distributors particularly suited for the R&B field. "Independent distribution is the best possible way to go after the R&B dollar."

The formula for success, R&B and otherwise, clearly is Chess' now. Artists, organization and distribution all are contributing to the revitalization of three of the most respected of labels, Chess, Checker and Cadet, whose futures have turned luminous and radiant.

Perception in R&B

■ NEW YORK—The foundation of Perception/Today Records was built upon the most basic of associations—an 11-year friendship between President Terry Philips and Executive Vice-President Boo Frazier.

When Philips' independent record production firm became the publicly owned Perception Ventures, Inc., he approached Frazier to join the company as Vice-President of Marketing. The two decided to devote Today Records entirely to the R&B scene, while Perception Records was to be involved in all other aspects of music. Soon after its establishment, Perception acquired the rights to distribute Holland's Dwarf and Red Bullet labels in the United States. Perception / Today, Dwarf and Red Bullet are distributed on tapes throughout the United States and Canada by the Ampex Corp., and distributed on records in Canada by Polydor of Canada.

With these basics established, Perception/Today is making itself known in the record industry. The company's current releases are Lucky Peterson's record "1, 2, 3, 4";

"Don't Turn Around" by the Black Ivory; "Black Ivory," by poetess Wanda Robinson; and "Do What You Think Is Right" by the Exciters.

Being Prepared

In addition, new releases are being prepared by the Odds & Ends and the Brockingtons.

Perception's jazz catalogue has been expanded by "Portrait of Jenny" by Dizzy Gillespie; "Giants," recorded at the Overseas Press Club, featuring Dizzy Gillespie, Mary Lou Williams, Bobby Hackett, George Duvivier and Grady Tate; "Heritage Hum," by James Moody; and J. J. Jackson's "Big Band" album (to be released in September).

7 Appear Live

■ DETROIT—On the heels of successful recording sessions in Motown's Hitsville Studios, the Supremes and the Four Tops, known collectively as the Magnificent 7, have scheduled their first live appearance together, Aug. 9-15, at the Carter Barron Theater in Washington, D.C.

New York Sound: R&B

By PHIL COLBERT

*Vice President, Operations
New York Sound*

■ We're a young company, but R & B music and the R & B record business is a matter of long experience to us. With our very first release, "Please Don't Leave Me Now" by the Fifth Amendment, we've been fortunate enough to receive tremendous response and right now the record looks like a hit and the group appears headed for big things.

In part, it's a reflection on the talent of the group coupled with the choice of material and good production guidance. It was chosen as our first release by our President John Butler whose experience in presenting performers to collegiate audiences and bringing entertainment to the youth market have made him most knowledgeable when it comes to recognizing what the public wants to hear.

At the same time, much of the record's success can be attributed to the many deejays with whom I've had a close association over the past several years and who have been eager to see us launch our la-

bel. That's one of the wonderful things about the R & B business: the people in it. Because we know they're friends as well as business associates, it makes us work that much harder to try to come up with good product, give them top service and a helping hand whenever we can.

Second Single

We're building, but we plan going slowly. A second single has just been released and that, too, is getting excellent reaction, "Roads" is by the Candy Coated People, a group that has been very successful in New England and carefully groomed by their producer and manager Herby Harris. Several other acts are being prepared and will soon be introduced with new releases.

Like a lot of hit records, we're starting off primarily in the R & B idiom. If the scope of our operations spreads beyond categorizing types of music, etc., we'll be very pleased. But no matter what direction we grow in, we'll always know where we started and never desert that sound or the people that make it happen.

CONGRATULATIONS NATRA ON YOUR 16th YEAR

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It's Time To Give R&B Its Due



Ron Granger

■ HOLLYWOOD — At Tangerine Record Corp., the Ray Charles-owned label here, Ron Granger, General Manager, summed up his company's year to date for **Record World**.

"It's a pleasure to report that this last quarter was the biggest in Tangerine's history," said Granger. "Business for us has shown an increase of over 60%. Of course, Ray Charles is and always will be the star money-maker of our roster of artists. But the Raeletts have had one hit and are on their way to another; while our newest group, Concept Nine, has an initial release for us that is making a very good showing for a first record.

"And yet I still notice in the recording industry at large a tendency to regard R&B music as a completely specialized field, and, as a result, capable of only a limited financial return.

"I think it is time to reiterate some of the facts about R&B that our industry has either chosen to ignore or has forgotten.

"Call it R&B or call it soul, you're still talking about the same cultural contribution that the black artist has been making to the music of our country for over a century.

Blues Emerged

"Once it was called 'race music.' Then blues and jazz emerged from the ghetto and began to be appreciated by a wider audience than the black people who gave it life. Culturally, the music of the black people of America has had a wider influence than any other form of music in the evolution of contemporary pop music.

"We've witnessed the eras of the big band sound, the cover

record — whereby pop artists 'covered' an R&B tune and gave it a broader exposure.

"Then came the Beatles and the Janis Joplins with their self-admitted debt to the musical contributions of black artists and black musical forms.

"And while the industry as a whole counted its way to the bank, still little recognition and little financial reward came to the innovators."

Granger went on: "While it's difficult to point a finger of blame at the precise source of the problem, the major share must go to the recording industry and to radio. You can't just leave it up to the consumer.

"If the young radio listener isn't made aware of the proper historical perspective of black musical innovators, if he is not made aware of their contribution to the contemporary music scene, how can he be expected to run out and buy their records?"

R&B Has Average Appeal

"The racks, one-stops and dealers must stop thinking of R&B as a musical form with limited appeal. They must realize that just as Fords appeal to the general consumer, so does R&B have appeal for the average record buyer.

"R&B has always proven itself a profit-maker for the music industry, and if the record industry does not make an effort to vigorously promote, merchandise and sell the black artists' product to more than a specialized audience, it is missing a bet financially in addition to perpetuating the tragic lack of deserving recognition that has been the black musical innovator's lot."

"In the past 10 years or so, the industry has shown marked improvement in its attitude towards the black artist and R&B. Financially they couldn't be ignored as R&B increasingly became a part of the musical mainstream. But, as in most cases, there still remains room for improvement," opined Granger.

"We at Tangerine have never thought of ourselves as an exclusively R&B label. But admittedly, the genre of Rhythm and Blues is our primary concern, and the majority of our artists fit into that bag.

"Ray, of course, can and does delve into just about every musical medium. He is one of

Black Jazz Goes 100%

■ LOS ANGELES—Black Jazz Records goes 100%.

All artists, all background singers and all musicians on the Black Jazz recordings, as well as all producers and executives for the company, are black men and women.

Gene Russell, President, an experienced jazz musician in his own right, has gathered a team of talented blacks in the music field to create a product exclusively of and for a black audience

The new label, which will be distributed nationally by Dick Schory's Ovation Records, has four new albums in national release: "Infant Eyes," Doug Carn; "Coral Keys," Walter Bishop Jr.; "New Direction," Gene Russell; and "Spring

Rain," Rudolph Johnson.

Unique Format

All Black Jazz album covers will follow a unique format, printed in black and white in such a way that no matter how they are put in browser racks in stores, they will be right side up. On each of the albums, white lettering on black backgrounds will list personnel, titles and other information. The jacket concept has been copyrighted by Black Jazz Records.

Ray Lawrence, Ltd., has been signed as Marketing Consultant; Ralph Handley Associates of Studio City will handle business administration; Jack Edzant is legal counsel and Mirisch, Paladino and Landia Public Relations will represent the label for publicity.

Ampex' Carolyn Carl: Star on Rise



From left: Lewis Shapiro, Freddy Dukes, Carolyn Carl and Irwin Mazur during Record World visit.

■ NEW YORK — Stopping by **Record World** recently was songstress Carolyn Carl, the latest find by the red-hot Ampex label. Her first release, "Spend My Whole Life," is al-

ready on pop and R & B charts after only a few weeks.

Born in North Carolina and one of eight children, Carolyn has always loved to sing. She has done many commercials and is currently planning an album with her producers/managers, Irwin Mazur and Lew Shapiro.

Mazur and Shapiro along with personal manager Freddy Dukes are forming a concert tour for Carolyn, including a fall stint at the Apollo. She will also be doing some TV guest spots, one of which is a new nationally syndicated show, "Video Magazine."

With all this going for her, Carolyn Carl could become one of the year's top female vocalists.

the handful of black artists whom the industry and the world has given unstinted admiration, as well as recognition, for his multiple contributions to the musical sounds of today.

"It seems that every artist from George Harrison to Joe Cocker to Kate Taylor has told an interviewer that Ray Charles was an important personal musical influence. Most people recognize by now that Ray's first big hit, 'I Got a Woman,' was a major motivating force in bringing R&B out of the ghetto to the top of pop charts. His albums of 'Modern Sounds in Country and Western' are given important credit for giving C&W the widely accepted popularity it enjoys today.

"But the Ray Charleses, the Duke Ellingtons, the Louis Armstrongs and the Nat Coles shouldn't be the few so ad-

mired and respected.

'R&B Our Business'

"Here at Tangerine R&B is our business. So because of our concern, its importance as a cultural and financial contribution to the record industry may be more apparent to us than to others.

"When you look at the percentage of R&B-oriented records on a pop chart, the percentage of black recording artists with hit records, you can't ignore the fact that R&B sounds have come into their own."

"My point," he concluded, "is simply that recognition of R&B and the black artist's contribution is long overdue. And I feel it's time to remind the record industry of the facts and figures they tend to ignore or may have forgotten."

The Unchanging Soul of Kent Records

By SAUL BIHARI
President, Kent Records

Where do I begin and how in a few pages can I, with sincerity and unselfishness, give my evaluation and show my family's appreciation for having lived 25 good years under the banner of soul?

I suppose there was always something deeply planted in my heart by birth or fate that led me to the "black part of town." That is where I made my first real money and received my second "Bar Mitzvah." Like the long, deep Mississippi River sweeping her waves across the sandbars and muddy waters, I, too, became caught in the whirlpool of blackness just as natural as a child wanting a mother's love. There I ate, slept, worked, played and drank myself into endless hours of divine, heavenly escapism. And, all the time the blues chased me, captured me and claimed me forever—thank God.

During the early years beginning in 1945, we traveled, Joe, Jules and myself, recording live sessions the old recording way. We went into small towns covering the South with portable tape recording equip-

ment, recording in homes, bars and any place we could find shelter.

Looked for Talent

We frequented black clubs looking for talent. We had local police troubles and encountered Southern hostile "hospitality," but we were always welcome into the homes of black families in Soulsville and into their social, church and personal ways of life.

But we Bihari brothers did not plant the seeds. We found them, watered them and helped the roots to grow. Here are some of the names that were seeds and blossomed—Hadda Brooks, Howlin' Wolf, Charles Brown, Johnny Moore and the Three Blazes, Lightnin' Hopkins, Elmore James, John Lee Hooker, Joe Houston, Ike Turner, Ike and Tina Turner, Pee Wee Crayton, Earl Palmer, Big Jay McNeely, Jimmy Witherspoon, Lowell Fulson, Jesse Belvin and Little Richard.

Yes, the garden was growing. From the South we transplanted B. B. King, Roscoe Gordon and Joe Turner and Lowell Fulson. Then came the great singing groups—Teen Queens, Shirley Gunther and the

Queens, the Jacks, Cadets, Ikettes and also appearing were the great soul sister, Etta James, and soul brothers, Z. Z. Hill and Johnny Guitar Watson.

Yes, soul was growing and we grew with it. B. B. King and Smokey Hogg are just a few of the artists and writers in modern Music Publishing Company who have fused their own tunes with blues and rock 'n' roll. Tunes such as "Sweet 16," "Tramp" and "Little School Girl" were heard and recorded by the young white set.

Over 500 Copyrights

We have over 500 copyrights that are being used by the youth of today, and there is good reason for this. The record business has changed from 78 rpm to 45 rpm, albums and tapes, and it is growing, but soul has not changed. One cannot separate blues or Rhythm & Blues from its native culture. It is an integral part and has taken out the shadow of hate through chords and sounds. Words and feelings have brought about a new communication into the lives of all

Americans of every age, creed and color. In another decade, soul migration will have reached its zenith and the black and white youths will lead. It is with humility and pride that RPM, Modern and Kent Records had the opportunity to help blaze the path in the beginning.

No, soul has not changed nor has the gospel music that started all of the rhythm and meaning from out of slavery and into freedom with the shout songs, the message of hope and progress which set the pace for the future. That future is now here and the doors of Kent Records are open to all soul brothers living in the ghettos, in the small towns and in large cities. Kent Records will endeavor to keep alive as long as there is Rhythm & Blues the creative melodies that are now making our country realize that all men are created equal. Our doors are open to raw talent, black or white, with the gift of soul, and there is nothing that can take the place of soul.

Yesterday's message is today's struggle and today's

(Continued on page 50)

MERCUURY

IS

Roy Brown
Jerry Butler
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Janus, A Growing Force in R&B



Marv Schlachter

■ Janus Records, whose artist roster and producer credits contain some of the most luminous names in the soul field, is heavily committed to R&B music. The solid backgrounds of Janus' top executives, including Janus President Marvin Schlachter, made this direction inevitable.

A roster featuring Ernie K. Doe, Don Covay, Little Anthony & the Imperials and Cissy Houston didn't just happen. Schlachter's background in soul music includes his past association with Scepter Records, where he was Vice President and General Manager. At Scepter, he worked with Dionne Warwick and the Shirelles, among others.

Albe to Attract Best

The "Ernie K. Doe" album is an example of Schlachter's ability to attract the best of R&B producers. The album was produced in New Orleans by Allen Toussaint, previously associated with Ernie K. Doe as producer and writer, and Marshal Sehorn and SanSu Enterprises. Most of the songs on the new album were composed by Toussaint, who, several years ago, wrote and produced "Mother In Law," "Hello My Lover," "There's a Certain Girl," "Tain't It The Truth" and others for Ernie.

Don Covay, whose compositions have sold more than thirty-seven million records, has a new single for Janus, "Sweet Thang." He is producing his first Janus album, which will contain many of his original compositions. Among his previous big songs were "Chain of Fools," "Your Love is Like a See Saw," "Mercy Mercy," "Pony Time" and "Sookie Sookie."

Cissy Houston, formerly with the Sweet Inspirations, has followed her Janus album with

"Darling Take Me Back." Cissy has arranged, performed or acted as musical consultant on more than 300 single records to date. Among the artists she's backed are Aretha Franklin, Elvis Presley, Shelley Manne, Dusty Springfield, Connie Francis, Bobbie Gentry, Leslie Ugams, Wilson Pickett and her niece, Dionne Warwick.

One of the Giants

Little Anthony & the Imperials are one of the giants in R&B and pop, registering their first million-seller, "Tears on My Pillow," in 1958. Then followed "Going Out of My Head," "Hurt So Bad," "I'm on the Outside Looking In" and a host of others.

"Father Father" is the first Janus single performed and produced by Little Anthony & the Imperials, a group whose live appearances, including engagements at the Copacabana, Flamingo and Eden Roc, have always packed them in with boundless audience enthusiasm.

The Whispers, one of Janus Records' most successful soul groups, have scored with "There's a Love for Everyone" and "Your Love Is So Doggone Good."

Although still a young label, Janus, from its inception, has been full-line with product ranging from progressive music to Top 40 to country. Soul sounds have contributed to Janus' steady growth. Its firm commitment to R&B music will be a key as Janus continues its hit successes.

Echo-Propeller Pact

■ Nick Balsamo, President of Echo Sound Studios, announces the signing of an exclusive contract with Propeller Productions, Ltd., Inc. for all future recording by the production company to be done at the Levittown, N.Y., complex. Agreement was reached between Balsamo, Herb Rooney, President of Propeller, and Artie Indursky, legal counsel for Rooney's firm.

Hunter Manages Gypsy

■ Don Hunter, the manager of the Guess Who, announces that he will manage rock group Gypsy as well. Hunter is a member of Sanctuary Enterprises, Ltd., located in Winnipeg, Manitoba. Gypsy's second album is Metromedia's "In the Garden."

UA Flourishes

(Continued from page 34)

It's a well-known fact that musical barriers are breaking down; that strict and mutually-exclusive classifications of sound aren't at all what they used to be; that formerly distinct musical idioms are sharing more and more elements with each other.

Two of these idioms, R&B and jazz, have always been fairly close, if only because both were originally the musics of Black Urban America. Today they're even closer as electric instruments gain acceptance in jazz and as jazz returns to its basics (which are rhythm and blues, respectively)—it is quite often difficult to know where jazz leaves off and R&B begins.

Certain artists on Blue Note, which is the oldest strictly-jazz label in the world, have lately gained particular acceptance in the R&B field. Though the following list is by no means exhaustive (artists as diverse as Herbie Hancock, Donald Byrd, John Patton and Horace Silver have stirred R&B interest in the past), it represents the Blue Note artists who have had the most recent continuing success in the R&B field, while still playing music that is definitely jazz:

Grant Green. His guitar is warm, rich and bluesy, in much the same way that Wes Montgomery's was. While he is melodic and restrained in comparison with most rock and R&B guitarists, he has a driving energy behind his playing that makes his music easily understandable to audiences who prefer the latter. A recent example has been "Sookie Sookie" (a rock hit to begin with, of course), which Green skillfully transformed on his "Alive" LP.

Lou Donaldson. He plays a rollicking, spirited, buoyant kind of jazz (his instrument is alto saxophone), as is well-displayed on his recent Blue Note LP, "Pretty Things." Thereon, he tackles tunes like Bert Kaempfert's "Love" and—of all things for a jazzman to approach—"Tennessee Waltz," and he brings them so firmly under his control that it's hard to remember what their origins were. His self-proclaimed motto was once (as he called one of his albums) "Everything I play is funky." R&B audiences, who frequently request his album tracks, would hardly argue with that.

Groove Holmes. A West Coast pioneer of "soul jazz," organist Holmes was responsible, in the early '60s, for one of the big-

gest jazz singles of the decade, a bouncy translation of the pop standard "Misty." His LPs have sold consistently since that time, and it now looks as though he has another hit of "Misty" proportions with his version of "Love Story."

Jack McDuff, Jimmy McGriff and Reuben Wilson. The electric organ has definitely taken its place as a major jazz instrument, and these three gentlemen (with Groove Holmes and former Blue Note artist Jimmy Smith) are probably the most important exponents it has. The automatically churchy, earthy sound it produces has been an excuse for lesser musicians to play unimaginative "instant funk," but these artists instead have used the organ's built-in strengths to consolidate their own powerful playing styles. McGriff, who has played with small combos and with big bands for Blue Note, will soon release two more albums on the label: "Black Pearl," recorded live with his own group, and an LP with blues singer Junior Parker. McDuff, a consistent best-seller as a jazz performer in years past, has a new LP called "Who Knows What Tomorrow's Gonna Bring," which has already been hailed as an unprecedented extension of the organist's role into a combination of R&B and avant-garde. One track features vocals by McDuff and the album's other leading light, Ray Draper; it's called "Who's Pimpin' Who," and though its title will doubtless keep it off the more timid rock and R&B stations, it's a natural for underground and for other adventuresome markets. Wilson's style is particularly mellow, "laid back," contented. On "Groovy Situation," he gently strolls through pop material like the title track; Stevie Wonder's "Signed, Sealed, and Delivered"; the Turtles' "Happy Together"; and "If You Let Me Make Love to You Then Why Can't I Touch You."

Finally, special note must be made of Bobby Hutcherson, who, with tenorist Harold Land, has applied his acclaimed vibes style to six diverse originals linked together under the title "San Francisco." Hutcherson's background includes all kinds of jazz from mainstream to the most modern, but he and Land (and a very rhythmic rhythm section) have created a song called "Ummh," whose infectious melody and irresistible bass line have gotten it played on underground FM, progressive AM, jazz and R&B stations. It threatens to become the best-selling single in Blue Note's history.

Capitol In-Depth Commitment

(Continued from page 28)

Jackie Lee — and two acts to be heard from for the first time this month. Debut artists are the Funky Four, who are instrumentalists, and songstress/writer/player Jodi Mathis. Miss Mathis, a Los Angeles talent, possesses all of the ingredients of a superstar. Capitol is also engaged in R&B master purchases from independent producers, on a highly selective basis.

"To insure proper exposure of all R&B product under Capitol's umbrella, we maintain a staff of five R&B regional promotion managers—namely, Mr. Hillery Johnson (Chicago); Mr. Marty Mack (New York); Mr. Don Carter (Houston); Mr. Joseph Morrow (Los Angeles); and Mr. Ervin Hester (Washington, D.C.). Although their prime responsibility is R&B promotion, each promotion manager is professionally trained to also promote pop, because of the caliber of product."

"We have reorganized in some areas of R&B music in order to achieve maximum efficiency. In summary: with the roster of Capitol Records, Invictus and Shelter; plus our selective purchases of outside masters from independent producers; a dynamic, R&B pro-

motion staff and Capitol's hard-hitting sales and in-depth distribution — our commitment to R&B product is dramatically solidified."

Output of Note

The album output of the artists mentioned herein is enough to make a record collection of note. Nancy Wilson has eight albums currently in the Capitol catalogue, and has bridged every possible musical gap from "easy listening" on through "R&B." Cannonball Adderley runs Nancy a close second, with seven albums currently in-catalogue. The Persuasions, Bedford-Stuyvesant's popular a cappella singing group, have just released their first Capitol album to some acclaim, and are currently playing (or, more properly, singing) the club circuit. Jazz/R&B giants Jimmy McGriff and Junior Parker have one Capitol album each, plus one together. Patti Drew has one Capitol release in the catalogue along with her two hit singles. From Shelter, Freddie King's "Getting Ready" is currently making chart noises. And Invictus has seen two Chairmen of the Board hit albums; two of the same from Freda Payne, including her

Whatever's Fair Swinging

■ CHICAGO—Gene Chandler's Whatever's Fair, Inc., is operating on all motors these days.

The production complex includes four record labels and 16 acts.

The Chandler-owned label is Mr. Chand and is distributed by Mercury Records. Artists on the roster are Simtec and Wylie, whose latest hit single is "Gotta Get Over the Hump" (produced by Gene Chandler and Simtec Simmons); the Popular Five; Danny Mann; and new group the Crystal Generation, whose first disc is "Wanted Dead or Alive" (also produced by Chandler and Simmons).

For Scepter Chandler produces Lee Charles and for Scepter's Wand label, for which Chandler is A&R Director, the

busy producer handles the Luv-Bugs and Kent Drake.

For Philips, Whatever's Fair handles Bobby Hutton, whose latest is "You're My Whole Reason."

Chandler's group, the Sisters Love, are on A&M with their latest release, "Are You Lonely?"

Chandler, of course, records for Mercury and his latest solo outing is "You're a Lady" and in tandem with Jerry Butler, he has "Ten and Two (Take This Woman Off the Corner)," from their joint album "One and One—Gene and Jerry."

Whatever's Fair also produces local Chicago talk show "Whatever's Fair" with Merri Dee hosting. Show is aired nightly on WSNS from 10:30-11 p.m. Monday through Saturday.

million-selling "Band of Gold"; and one each from the up-and-coming Ruth Copeland, Parliaments, 8th Day and Glass House; and this is not to mention the sold string of singles hits from the Detroit-based label.

"As the pop charts continue to reflect the irrefutable influence of the music called R&B

on the music industry in general, Capitol—along with the Invictus and Shelter labels—will only strengthen the in-depth commitment already expressed," said Artie Mogull, Vice-President, A&R. "In the end, there is only music: but R&B is a strong, important and growing facet of Capitol's commitment to the music of today."



TANGERINE RECORD CORPORATION & RAY CHARLES
SAY,
"WE APPRECIATE IT"
TO RECORD WORLD FOR NAMING
RAY CHARLES ORCH. #1 TOP BAND IN 1971 R&B AWARDS



Mercury's Logan Westbrook

(Continued from page 23)

market. Brook Benton, Dinah Washington, Chuck Berry, Roland Hayes, Quincy Jones, Cannonball Adderley and many others have made the label a known factor among stations and retail outlets partial to this product.

Working with R&B music is sometimes easier than promoting pop product because of economic conditions prevailing in that marketplace. Many of the local "Mom and Pop" retail shops in ghetto areas and inner city neighborhoods are on a cash basis with distributors and one-stops and can't order heavily on new releases. Because of this we are able to detect a re-order pattern much earlier than with other outlets, and can determine sooner if a release really has potential.

Our geographic disbursement is a great help, too. With production centers in New York, Nashville, Los Angeles and our home office in Chicago, scouting new artists and material is greatly facilitated. Many talented performers who other-

wise could not be heard have ready access from virtually all points in the country, particularly the midwest, where there are extremely limited opportunities offered.

While the feeling persists that all markets are moving closer together with product of various types crossing into other markets, we plan to continue to place great emphasis on our R&B product. We welcome material in this vein, and are always on the lookout for promising new artists in whose development in this area we can play a significant role.

Steak Jazz Score

■ NEW YORK—Dick Lavsky of the Music House has written, arranged and produced the jazz score for a 30-second TV commercial for Heinz Steak Sauce. Session featured Hubert Laws on bass flute, Richie Davis on acoustic bass, Jane Meryll on piano, Phil Krauss on vibes and Tommy Lucas on guitar.

Warners Strong in R&B

(Continued from page 23)

ing Much Better/Shades of Difference," has already been favorably received in the progressive market as well as the R&B.

One of the most consistent R&B acts for the past few years has been Charles Wright and the Watts Band. With Warners from the conception of the group, they have come up with a string of hits including "Loveland," "Do Your Thing," "Express Yourself" and their current single, "Wine/Nobody." The label has had great success in breaking their hits into the pop market as well as establishing their releases as R&B certainties.

Earth Wind & Fire is a relatively new group at Warners. Led by three veterans of the soul scene, Maurice White, Wade Flemons and Donald Whitehead, this nine-man and one-woman group has come through with a hit album and a strong single, "Love Is Life," which was an R&B winner as well as the number one record in Detroit.

Lorraine Ellison, whose "Stay with Me" has been critically acclaimed for years, is soon to go back in the studio with Van Morrison as her producer. The combination should serve to enhance her progressive following while bringing her the R&B and pop attention she deserves.

Mary at Reprise

Mary Wells, another talented performer, is calling Reprise home these days. Her past hits including "My Guy," "Two Lovers," "The One Who Really Loves You," "You Beat Me to the Punch" and many others have made her a staple in both the R&B and pop areas. Her first Reprise single, "I See a future In You/I Found What I Wanted," produced by Rick Hall and Sonny Limto, has just been released.

The Stovall Sisters, Lillian, Netta and Joyce, who formerly sang gospel and provided the background vocals on Norman Greenbaum's hit "Spirit in the Sky," are also new to Reprise. Their first album has been released along with the single, "Hang On in There." The Stovalls have retained their unique gospel flavor while concentrating on strong contemporary material.

Another exciting female trio is Sunday's Child, whose first album is on Reprise. Led by 6 foot 2 inch Ilene Anderson, who is 17, the group also includes

her sister Mary Lou, 15, and their cousin, Renee Wood, 14. The group has appeared on a number of national television shows and toured with Sammy Davis, Jr.

Two veterans of the rock and roll era, Little Richard and Fats Domino, have been introduced to a new generation of followers via Reprise. Fats continues to tour the country a good deal of the time, while Little Richard made a comeback to the charts last year with "Freedom Blues." A follow-up album, "The King of Rock and Roll," to "The Rill Thing," his first on Reprise, is planned for release this fall.

Big Mama Thornton and Memphis Slim are keeping Warner Bros. active in the blues area. Big Mama Thornton, who now records for the Warner-distributed Pentagram label, has been building a strong progressive following. Her debut Pentagram album, "Saved," features Big Mama singing traditional gospel material in a modern milieu. Memphis Slim, who now resides in Europe, recorded his first Warner album "Blue Memphis Suite" in London with several top British musicians including Peter Green and Duster Bennett.

Jenkins LP Due

■ "Way Back Now," Gordon Jenkins' second album for GWP Records, will be released on Thursday, Aug. 12, reveals Jerry Dennon, President.

Sandy on Avco

■ Sandy Landers, Atlanta performer, has been signed to a recording contract with Avco Records.

Kent Soul

(Continued from page 47)

struggle is tomorrow's hope of a better future. We in the record business are playing a part in the building of a new social and acceptable policy for tomorrow's children. The language of soul music and the rhythmic mysteries are the gift of all Americans. We at Kent Records will continue to present in the leisure time entertainment field new B. B. Kings and new Lowell Fulsons, for age is an attitude. So let it be with soul, always "telling it like it is," for in the 1970s the Bihari Brothers will be "right on."

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New Orleans: Creative Well-Spring

■ NEW YORK — New Orleans is perhaps the least recognized major source of Rhythm & Blues in the United States. While important centers such as New York, Detroit, Memphis and Los Angeles receive the lion's share of the credit for this fundamental musical genre, New Orleans quietly continues as a creative well-spring of it.

The most recent New Orleans-based artists to achieve national success are King Floyd (Chimneyville) and Jean Knight (Stax), who both record at Malaco Studios in Jackson, Miss. (It's not unusual for New Orleans artists to record in Jackson. Ace Records' Huey "Piano" Smith and Frankie Ford did so in the late 1950s.)

Veteran New Orleans Rhythm & Bluesmen have begun to re-surface of late. Both Lee Dorsey (Polydor) and Ernie K-Doe (Janus) have recently released new albums, as has their producer, Allen Toussaint, in his debut as a singer (Scepter). Other familiar New Orleans names currently active in the industry, as artists or otherwise, include Mac Rebennack (Dr. John), Esquerita, Ford, Smith and, of course, Fats Domino.

An interesting story is that of Tami Lynn. This New Orleans girl's recording of "I'm Gonna Run Away from You," written and produced by the late Bert Berns in 1964, became a smash in Great Britain this past spring. It has recently been re-released in the United States (Cotillion).

What Can Be Done

Tami Lynn's manager, Harold Battiste, visited Record World recently to discuss the New Orleans scene and what can be done to publicize the city's contributions to Rhythm & Blues. Battiste was Specialty Records' New Orleans representative in the 1950s. Later on, his A.P.O. label had the Barbara George hit, "I Know." He has since worked extensively with an extraordinary array of leading artists.

Battiste aims to make New Orleans as well-known for its place in the history and development of Rhythm & Blues as it has traditionally been in jazz. His first project is a compilation of participants and their contributions, so that a record might be preserved for the eventual writing of a book on the subject.

Those with pertinent information should contact Harold Battiste at 5152 Bowercroft St., Los Angeles, Calif. 90016.

The Growing Pains of Soul

By CHRIS JONZ

General Manager, R&B Product & Promotion, Scepter Records

■ There seems to have emerged recently a renaissance in soul music. However, with this new life there are attached some rather uncomfortable growing pains.

It is interesting to note that just a little over two years ago, the so-called R&B product represented over 35% of total sales in the record industry. This compares to a disturbing 18% currently. This diminishing percentage cannot be wholly attributed to the "tight money" scene that we are all aware of. Other things are a lot tighter than just dollars and cents. Playlists are good for starters.

"Man, I'd love to play it, but you know how we've cut down. I mean we're into more LP cuts, but then again . . ."

I am sure this rap is familiar to a great many of you. With these consistently shortened lists it makes it increasingly difficult to realize the transition of records that sound too R&B (heard that before?) to make the much-needed walk from a WWRL to a WABC. To find more than five or six R&B records listed at your major top 40s is indeed a rarity.

Efforts Lessened

Subsequently, efforts to produce and promote new black talent have lessened. I feel that

Christopher Active In Gospel Area

■ NEW YORK — Don Christopher has finished producing a new album entitled "Becoming One" by the Mission, the nationally known folk-rock group comprised of Catholic priests, for Avant Garde Records.

He has also completed a new gospel-rock master album entitled "For Christ's Sake" by Revelation, which is now available. He can be reached at 201-667-2991.

Howlin' Wolf

(Continued from page 10)

dicative of the whole approach of Marvin Schlacter, President of the newly united Chess/Janus. Personnel of the labels have been unified to provide each artist with full marketing and promotional value out of each marketing effort.

the enthusiasm has waned, especially with majors. Are there no other Issac Hayes movements? 300,000 singles sales as the going figure for a soul smash is financially upsetting to the larger companies. I guess it's called risky. Then why is so much spent on Grand Funk, James Taylor, B, S & T. et al?

It appears to me that many of the more popular white acts of late have been extremely successful in replacing the rhythms offered by blacks years ago. Obviously white audiences find identification easier. During the previous decade beats rendered by black artists and producers strongly influenced certain popular dance crazes. Now with dancing as a lesser important form of musical enjoyment to younger whites, the demand for the initially appreciated rhythms have subsided. Cases in point: the Howard Stein Ballroom (capacity 6,000) a sellout with the Grateful Dead—less than 3% blacks in attendance. Conversely, one month later: Madison Square Garden (capacity 20,000) sellout with Jackson Five—not even 3% white in attendance.

Summarily there is a strong



Chris Jonz

need for even further experimentation in the industry. Perhaps the answer lies in a creative crossover of more black producers lending their talents to white acts with capabilities of the Who, Cat Stevens, et. al. It's interesting to note the resurgence of black music abroad (with particular note to France, Scandanavia and most of all the dark continent). Why not incorporate the vocal greatness of a Chuck Jackson or a Bill Withers with the varied talents of a John Lennon or a James Guercio? After all (with due respect to Bill Graham), rock and roll is not dead.



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R&B Avco's 'Sanest Road'

■ The Avco Records Corp. views the Rhythm and Blues field as something far more than just another segment of the music business. For the Avco label it is the central pivot of their tightly-knit but growing operation. It is, in fact, the base, the foundation and as Hugo and Luigi, Vice-Presidents and Chief Operating Officers, put it, "the bedrock of our business."

At Avco, the philosophy is that in an ever-burgeoning marketplace clogged with product, the only real means available to a new company to break the log-jam and penetrate the market is through the Rhythm and Blues field. Not only has Rhythm and Blues always been the well-spring for new talent and given rise to new directions in American music, it has also provided the key to unlocking the marketplace for real profits to a new company. The record business is replete with successful companies who have made their way through the competitive jungle by taking the Rhythm and Blues road.

As Hugo and Luigi explained it: "Today, more than ever before, the sanest road to travel

is the R&B route. Not only because of the many changes that have taken place in the marketing of your product, but because of the changes that have taken place in exposing your product through broadcasting. There is where the log-jam is really felt and there is where your product dies even before it is given the chance to see the light of day."

Super-Monumental Struggle

Their thinking is that no one minds being wrong about a record. "Sure it hurts, but what really hurts is not ever finding out whether you were right or wrong because the product received no air-play anywhere in the country. Why? There seems to be more reasons for this than there are records released. Because 400 other records came in that week, or because it was too slow; no, too fast, no, too long, no, too short; because it was not a name artist, or because the artist had a name and hasn't happened in so long or because it doesn't suit the station's format or it does, but this week oldies are being featured. You name it and Top 40 radio has a reason why the

record should not be played. Does that mean records do not happen? Of course they do. But the fight, the struggle and the effort is a super-monumental one for the record company and their promotion people.

"Where is the vitality the creativity, the open frontier of the music business? It's where it has always been and remains . . . in the black market and the Rhythm and Blues field. Make a record and you will find an R&B station that will play it. Make a record and going in you can at least say to yourself I can take this record and find out if I am wrong or right. I can get it played and even if that play proves me wrong, well, at least that is something, isn't it? Avco's basic belief is: better to have gotten played and lost than never to have gotten played at all."

"Think about it," Hugo and Luigi continued. Where would this music business be without the contribution of Rhythm and Blues? Where would Atlantic, Stax and Volt, Tamla-Motown be? Much deeper than that, we have to ask ourselves where would the very basis of our rock music be without the influence of the Rhythm and Blues field?

"Avco has learned the hard way that you can drive straight at the brick wall that is today's pop marketplace and not even make a dent; or you can drive a wedge into that marketplace and find a niche for the company by taking to the open field of Rhythm and Blues without its brick walls and artificial barriers."

Geared for Exposure

Avco has geared itself for R&B product that can find the light of day, get exposed, prove itself and find a place in the pop market. Avco believes that if it can prove to the Top 40 stations that the record can sell, the excuses not to play the record suddenly disappear. The company proved it with the Stylistics record of "Stop, Look, Listen (To Your Heart)". It started R&B and then through promotion the company turned it pop.

As Bud Katzel, the label's General Manager put it, "We have no illusions about this business. Both Hugo and Luigi and myself have been in it too long. We want to make it work for Avco, and to do it we have to concern ourselves with the bottom line. There is every possibility to do the job by going in the direction where there is

the greatest opportunity and it seems to us that the Rhythm and Blues field provides us with just such an opportunity."

In order to accomplish their goal, Avco has set-up another label, Honey Records. The diskery has been created to provide additional Rhythm and Blues releases.

Distributing Labels

Also, Avco has taken on several labels for distribution. All these labels will concentrate their efforts in the Rhythm and Blues market and will shortly be releasing new product. The company's promotional set-up is now geared to handle all these labels and cover the R & B stations around the country. Operating out of New York for Avco is Clarence Lawton. He is working on a national basis while concentrating his efforts in the East. Eddie Thomas has been appointed to handle the R & B promotion out of Chicago. He covers Detroit, Cleveland and St. Louis. The company's Southern region is being covered by Irving Gardner out of Atlanta. The promotion force is augmented by a network of independent promotion representatives around the country, including Moe Preskell who is handling it on a national basis.

Coordinating the label's complete national promotion effort and directing the task of moving the R & B product on to the Top 40 stations is "Red" Schwartz, who only recently joined the Avco organization as Director of National Promotion. Schwartz is assisted by Diane Sousa, a young lady who knows her way around the business of record promotion and coordinating the vital area of communication at all levels.

In concluding their assessment of the company's place in the record business and their operation, Hugo and Luigi added, "We have every intention of broadening our base so that we offer the consumer every possible type of music, but good business sense dictates that this can best be accomplished through Rhythm and Blues product. Beyond that, the incredible growth of a number of companies and the sound of today's pop music leads us to believe that creatively we are in the right track. Currently, Avco is moving down that track at full speed."

Catfish, Sea on Bill

■ GLEN COVE, N.Y.—Squillit Productions, Inc., in association with Side Show presents Catfish and Wine Dark Sea at the Cove Theatre on Saturday, Aug. 14.

stereo

RAPPIN' **BLACK** IN A WHITE WORLD

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RAPPIN' BLACK IN A WHITE WORLD — ALA 1971 STEREO
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From left: Tom Draper, Roz Sheppard, Buzz Willis and George Morris.

Believability Key at RCA

(Continued from page 21)

as Friends of Distinction have added their consistent luster to the label. And, there has been a continuous flow of new acts, all getting the RCA 'team' attention.

"As a giant record company which is into every facet of music, but not always heavily involved in certain specific areas, RCA Records has been in R & B, but it was not until a couple of years ago that the company decided to make itself one of the significant forces in this particular field," Willis said. "When we started coming with this steady flow of product from these new acts, some people were wary, wondering how soon RCA might lose interest. Well, RCA is not losing interest. It has given us responsibility for building this interest, and people's heads are beginning to turn and they are paying attention to us.

In noting some of the new talent on the label, Willis said, "The Nitelitters, a recent acquisition through Harvey Fuqua's Fuqua III Productions, has turned into an overnight sensation. They have a hit single and album and have been voted Best New Instrumental Combo in *Record World's* R & B issue."

Other new groups on the label, such as the Shirelles, the Fawns, and Love, Peace and Happiness, in addition to powerful new albums by such artists as Percy Mayfield, Sonny Til and the New Birth, are part of RCA's successful growth impetus, and their presence makes it possible to attract even more new acts.

"The key to this whole thing is believability. RCA is now a very believable company. Our catalogue is excellent, our new distribution set up is great, our promotion people have the abil-

ity and tenacity to do the job, and the company is totally behind R & B product. This makes the job so much easier, because we have total believability and support of all our people," Willis went on.

"It's like we've built an entirely new record company within RCA. But the feeling isn't that we're that apart from the company. We're a part of RCA, drawing on its size, knowledge and expertise while using our own specialized knowledge of this field to do a job."

As for the future of R & B music at RCA, there are obviously plans and projections for that, too.

The entire R & B product center is expanding and growing.

"With the emergence of the black arts, there is a great untapped source of music awaiting us. Movies like Melvin Van Peebles' flick, and 'Shaft' open up the area of film scores. We are presently talking to a few people about film scores. One of our acts is currently writing the score for a movie. They will perform it in the film, and we will release the soundtrack.

"The re-emergence of jazz as a popular music form especially makes us happy because RCA has one of the best jazz catalogues in the business. You can be sure we'll be coming with some of that material soon.

"What we're trying to do is get into the whole spectrum of R & B. One thing which is helping us is that we're aware of the community."

"We know what the people want because our men are into the communities. They're right where the action is, and so is all of RCA," Willis concluded.

No Categorizing at Columbia/Epic

(Continued from page 21)

Starting with Epic, Alexenburg talks about the CBS signing policy on black artists and artists in general. "We're looking to establish black artists. We always look for an artist we feel will sustain. For instance, we've just bought a master by a 15-year-old singer, Rena Scott. She's sensational, and the single, 'I Just Can't Forget That Boy,' is terrific, but we don't just buy masters. We buy artists we believe in. If this single doesn't make it, we'll come with another and if that one doesn't make it, we'll come with another."

The Epic roster includes Sly and the Family Stone, of course, and Alexenburg promises that he'll have an album from that gang within the next month or so. Also on the Epic roster are Johnny and Shuggie Otis and the entire Otis Revue, Sugarcane Harris, Ivory Joe

Hunter, Rufus and the Steelers. Among the custom labels Gamble and Huff's Philadelphia International has the Ebonys, Bunny Sigler and Bobby Bennett.

Steve Tyrell's New Design label has Laurel Canyon. Steve Cropper's TMI waxery is busy signing artists. Monument's Sound Stage 7 has Ella Washington, Jackey Beaver and the Cashmeres.

"What we've done," Alexenburg said, "is sign up the people who have been successful in Rhythm and Blues. Gamble and Huff came to us because they were tired of just having hit records. They wanted album hits and we can give them that with our distribution."

CBS has also recently acquired the Douglas label, which has the Last Poets, Malcolm and Eric Dolphy.

(Continued on page 68)



On Columbia, Epic, etc., labels: at top, Granville White, Midwest R & B Regional Promotion Manager, the Steelers; Ivory Joe Hunter; Rufus; Last Poets; Johnny Otis; Jackey Beavers; Sly and Family Stone; Vivian Reed; the Cashmeres; the Ebonys; Bunny Sigler; and Billy Paul.

Labelle Goes Midtown



Labelle

By GREGG GELLER

■ NEW YORK — Remember Patti LaBelle & the Bluebells?

Their "I Sold My Heart To The Junkman" was perhaps the most inspired recording to emerge from the plethora of girl R&B vocal groups in the early 1960s. The intensity and strength of Patti's lead when contrasted with an incredible array of Bluebell back-up effects made the disc a standout then as now. Its lyrics are nothing less than surreal. So, dig into your oldies but goodies file and give this side a spin. While you're at it, check out "Down the Aisle," too. It's another classic recording by the group.

Keep all of this in mind when you start hearing about a new group named Labelle during the next few weeks. They're on tour with the Who and have just released a single, "Morning Much Better" b/w "Shades of Difference," on Warner Bros., with an album expected from the label momentarily. The group is composed of Nora Hendryx, Sarah Dash and Patti LaBelle. That's right, the self-same Patti LaBelle & the Bluebells minus original member Cindy Birdsong, who left to join the Supremes several years ago.

Patti explains that the girls have never separated, though they abandoned a grueling schedule of one-nighters during the past year to develop a more

contemporary act. For this she thanks Vicki Wickham, U.S. representative of Track Records, who, as producer of the British TVer "Ready, Steady, Go," first realized a desire to work with the group when they appeared on the show many years ago. Vicki is responsible for selecting such current material as Carole King's "You've Got a Friend" and Jagger-Richard's "Wild Horses" for Labelle to perform.

Admitted Reluctance

Patti admitted a degree of reluctance when it came to trying so earthy a song as "Morning Much Better."

"We were always known as the angelic gospel singers," she recalled. But Vicki persisted, Patti's husband consented and the group recorded. The result: a masterpiece single, dramatically unlike the Ten Wheel Drive original of the song. The forthcoming album will reveal a change in the group as profound as was the change in Aretha Franklin when she first recorded for Atlantic in 1967. Recorded at the Record Plant in New York, it was produced by Vicki Wickham with Kit Lambert, who does same for the Who.

Patti labels the group's change in approach as "not uptown or downtown, but midtown music—that is, our act is adaptable to all audiences." For instance, she explains that when Labelle returns to the Apollo Theater in Harlem, she will incorporate Nina Simone's "Four Women" as well as, perhaps, some of the group's old hits into their stage act. Before then, though, there's the four-week Who tour, to be followed by appearances on the David Frost and Flip Wilson TVers.

Labelle returned to their home town of Philadelphia recently to cut an album with Laura Nyro. The album, produced by the Gamble-Huff team, is titled "It's Gonna Take a Miracle" and will consist entirely of classic R&B material such as "Nowhere To Run" and "Will You Still Love Me Tomorrow." It is slated for September release. By then the name Labelle just may be a household word.

Rooster Tours U.S.

■ In coincidence with the recent release of their first Elektra album, "Death Walks Behind You," Britain's Atomic Rooster has begun a mammoth

(Continued on page 56)

R&B RECORD WORLD BEAT

People's Choice is a giant and making it big pop. Staple Singers has done very well, getting bigger. Jr. Walker has exploded and is now going pop. Electric Express is a solid winner, pop in Detroit. Giant East Coast; S.F. ChiLites LP is one of the biggest around. Top cut is "Have You Seen Her." Solid hit St. Louis. Detroit Emeralds continues to get bigger. Dells is selling well. Looks good. Denise LaSalle has exploded pop in Detroit. Will be big. Aretha looks like it'll go a million. Big reception to the new Wilson Pickett. Going pop. Great reaction to the Diana Ross. Nite-Liters is a giant pop in NYC. Honey Cone is very big in Phila., Charlotte pop. Persuaders is a giant in Washington. Niki Giovanni LP is a super sales giant.

● Bobby Rush continues to sell well. Brenda and Tabulations is selling well pop in some markets. Moments is selling very well. Looks like a winner. Newcome starting off big for Stax. Rare Earth is picking up ground. Big pop. Lloyd Price is a great record. Should go big. New Bunny Sigler picked up a lot of stations. Geator Davis looks good and is spreading. Free Movement is a giant in L.A. Whatnauts is doing very well in many markets. Big Phila., Balt., St. Louis. Dee Edwards big WCHB. Eddie Floyd looks solid. Raelettes picking up good action nationally. Big in NYC. New Main Ingredient looks solid. Ebonies getting good play and spread. Freddy North getting a lot of play. Big WWIN. Persuaders is getting solid attention. Valerie Simpson is getting a lot of action.

● Barbara and Uniques getting good airplay. Dells LP is huge. New Mandrill getting good attention. Clarence Carter moving up in sales. Ralfi Pagan selling well. Gi Gi selling in NYC. Top 15 sales. Action Washington; South. Sweet Records. Ponderosa getting big play. Joe Simon continues to sell well. David Ruffin getting good action. Swamp Dogg getting a lot of attention. Watts Band getting play on both sides. Big Atlanta. Barbara Lynn is getting huge in the South. Spreading. Impressions is getting big. LP is huge. WDAS-FM, Phila. broke it and breaking many R&B albums. Lucky Peterson continues to sell well. Donny Hathaway starting well in sales, Atlanta. Simtec & Wylie selling big.

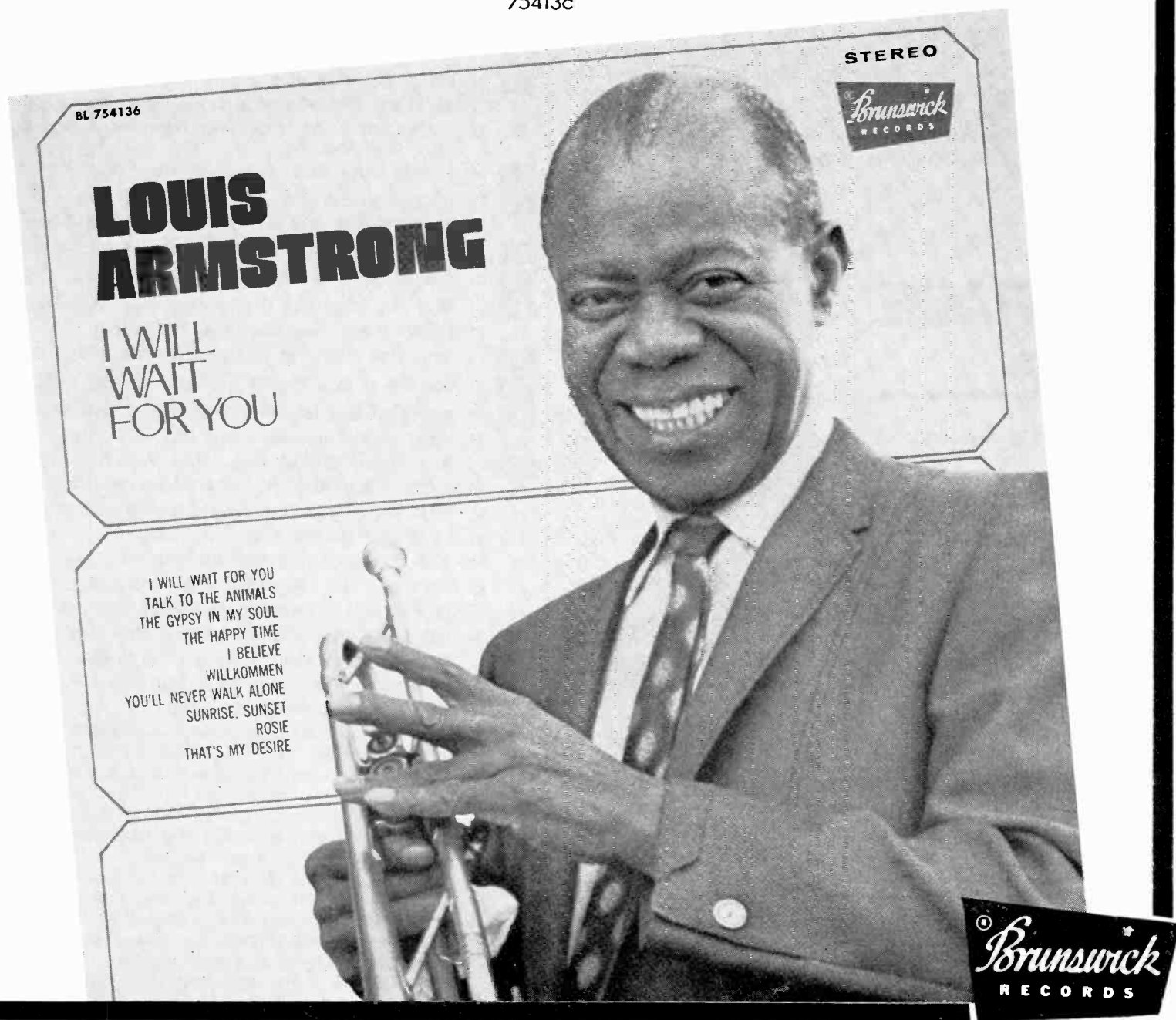
(Continued on page 56)

Hear Louis Armstrong's Unforgettable Rendition of "I BELIEVE"

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From His Hit Album "I WILL WAIT FOR YOU"

754136



R&B BEAT

(Continued from page 54)

New Joe Tex on WVON.

The Persuaders has exploded big in New York at WWRL and in Chicago. It is so big it will probably become a number one record.

Rufus Thomas has exploded in Chicago.

The Shaft LP is an incredible monster.

It may become the biggest album of the year in Chicago.

The Dells is now top five in New York.

Coast Capers

(Continued from page 18)

fornia Record Distributors to be National Promotion Man for Fantasy. Mercer is already in the Berkeley offices and will be truly missed in this area . . . Artie Butler is arranging Abbey Lincoln's upcoming album for Bob Thiele's Flying Dutchman Productions . . . David Gates of Bread does a one-hour solo telerecording for the BBC in the fall.

James Taylor at the Hollywood Bowl for a special concert Sept. 18 with supporting acts to be announced . . . Bill Medley's first album in 1½ years. is out this week produced by Herb Alpert . . . Sarah Vaughan before the mikes over at A&M for the first time in six years . . . Chicago's fall album will have not one or two but four records in it . . . Booker T. and wife Priscilla talking tour talk with Creedence in two months . . . Folksinger Bob Gibson plays the Cellar Door in Washington, D.C., with the Flying Burrito Brothers in two weeks . . . The Guess Who got a platinum disc for two million sales of their "American Woman" album . . . Leon Russell & the Shelter People will be featured on an upcoming "Fabergé Album of the Month."



■ Alan Ostroff, Eastern regional promotion man for Gregar Records, has left the company. Formerly with Colussus Records, Ostroff says he will announce new plans shortly.

Sly Stone cutting a new LP at the West Coast Record Plant.

Trofe Upped

(Continued from page 17)

London's Eastern Division District Manager, operating out of Philadelphia. In this post, he was responsible for the Eastern seaboard from Maine to the Carolinas.

Trofe began his career in the record business with Capitol Records, where he served as a branch manager for eight years commencing in 1945. Later he was associated for a number of years with Disneyland Records. With both these firms his home base was Philadelphia.

Gary Kellgren is engineer.

Gladys Shelley, whose tune "Clown Town" is getting air play via the Red Lite label, sticks to the carnival arena and has come out with "Ride the Merry-Go-Round," just recorded by Candullo and Val Blues Band.

Jaye P. Morgan is on her way to London to do a pilot talk show for U. S. syndication. She has been a successful guest on the Johnny Carson show, among others, for years. Miss Morgan's latest single is "A Song for You" on the Beverly Hills label.

Rick Perry, singer who has hit the charts in the Southwest with his single, "My Lady of the Evening," on the Como label, has just returned from a tour with the cast of "1776." Perry will be working on other records.

Rooster Tours U. S.

(Continued from page 54)

first American tour. During the three-month span of August, September and October, the group will be covering over 30 major U.S. cities with stops in Canada as well.

RECORD WORLD THE R&B SINGLES CHART

AUGUST 14, 1971

THIS WK.	LAST WK.	ARTIST	RECORD
1	1	HOT PANTS	James Brown—People 2501 (Starday/King)
2	2	MERCY MERCY ME (THE ECOLOGY)	Marvin Gaye—Tamla 54207 (Buddah)
3	9	MAYBE TOMORROW	Jackson 5—Motown 1186
4	8	I LIKES TO DO IT	People's Choice—Phil L.A. of Soul 349 (Jamie-Guyden)
5	6	WATCHA SEE IS WATCHA GET	Dramatics—Volt 4058 (Stax)
6	23	SPANISH HARLEM	Aretha Franklin—Atlantic 2817
7	10	SMILING FACES SOMETIMES	Undisputed Truth—Gordy 7180 (Motown)
8	3	LOVE THE ONE YOU'RE WITH	Isley Brothers—T-Neck 930 (Buddah)
9	18	AIN'T NO SUNSHINE	Bill Withers—Sussex 219 (Buddah)
10	11	ONE WAY TICKET	Tyrone Davis—Dakar 624 (Cotillion)
11	13	YOU'RE THE ONE FOR ME	Joe Simon—Spring 115 (Polydor)
12	12	LIKE AN OPEN DOOR	Fuzz—Calla 177 (Roulette)
13	15	IT'S SUMMER	Temptations—Gordy 7109 (Motown)
14	4	MR. BIG STUFF	Jean Knight—Stax 10088
15	19	K-JEE Nite Liters	RCA 74-0461
16	16	WE ARE NEIGHBORS	Chi-Lites—Brunswick 55455
17	20	IT'S THE REAL THING	Electric Express—Linco 1001 (Atlantic)
18	17	YOU'VE GOT TO EARN IT	Staple Singers—Stax 0093
19	29	STICKUP	Honey Cone—Hot Wax 7106 (Buddah)
20	27	1234	Lucky Peterson—Today 1503 (Perception)
21	26	GOT TO HAVE YOUR LOVIN'	King Floyd—Chimneyville 4391 (Atlantic)
22	5	YOU'VE GOT A FRIEND	Roberta Flack & Donny Hathaway—Atlantic 2808
23	25	CRAZY ABOUT THE LA LA LA	Smokey Robinson & the Miracles—Tamla 54206 (Motown)
24	28	TIRED OF BEING ALONE	Al Green—Hi 2194 (London)
25	52	THE LOVE WE HAD	Dells—Cadet 5683 (Chess/Janus)
26	7	BRING THE BOYS HOME	Freda Payne—Invictus 2092 (Capitol)
27	35	SLIPPED, TRIPPED AND FELL IN LOVE	Clarence Carter—Atlantic 2818
28	43	LOVE ME	Impressions—Curtom 1959 (Buddah)
29	34	WEAR THIS RING	Detroit Emeralds—Westbound 181 (Chess/Janus)
30	33	CHICKEN HEADS	Bobby Rush—Galaxy 778 (Fantasy)
31	48	UNTIL THEN I'LL SUFFER	Barbara Lynn—Atlantic 2812
32	45	HOW DID WE LOSE IT, BABY	Jerry Butler—Mercury 73120
33	49	GOT TO GET OVER THE HUMP	Simtec & Wylie—Mister Chand 2004 (Mercury)
34	37	FUNKY L.A.	Paul Humphrey—Lizard 1009
35	—	IF YOU REALLY LOVE ME	Stevie Wonder—Tamla 54208 (Motown)
36	38	HERE I GO AGAIN/LEAVE MY MAN ALONE	Raelettes—Tangerine 1017 (ABC)
37	41	COLOR BLIND	Frankie Beverly & Raw Soul—Gregar 71-0108 (RCA)
38	39	I LIKE WHAT YOU GIVE	Nolan—Lizard 1008
39	40	WHEN YOU FIND A FOOL BUMP HIS HEAD	Bill Coday—Galaxy 779 (Fantasy)
40	42	HOW'S YOUR LOVE LIFE, BABY	Ted Taylor—Ronn 52
41	41	I DON'T WANT TO DO WRONG	Gladys Knight & The Pips—Soul 35038 (Motown)
42	44	THIN LINE BETWEEN LOVE AND HATE	Persuaders—Atco 6826
43	—	TAKE ME GIRL, I'M READY	Jr. Walker & The All Stars—Soul 35084 (Motown)
44	46	LUCKY ME	Moments—Stang 5031 (All Platinum)
45	—	ARE YOU LONELY	Sisters Love—A&M 1259
46	47	I LOVE THE WAY YOU LOVE	Betty Wright—Alston 4594 (Atlantic)
47	50	IN THESE CHANGING TIMES	4 Tops—Motown 1185
48	51	A PART OF YOU	Brenda & the Tabulations—Top & Bottom 408 (Jamie-Guyden)
49	55	EBB TIDE	3 Degrees—Roulette 7105
50	—	WOMEN'S LOVE RIGHTS	Laura Lee—Hot Wax 7105 (Buddah)
51	58	FRIENDS BY DAY	Whatnauts—Stang 5030 (All Platinum)
52	56	MY LUCKY DAY	Frankie Newsome—GWP 515
53	—	I'VE BEEN LOVING YOU TOO LONG	Ike & Tina Turner—Blue Thumb 202
54	57	SPEND MY WHOLE LIFE	Carolyn Carl—Ampex 11025
55	60	TRAPPED BY LOVE	Denise LaSalle—Westbound 182 (Chess/Janus)
56	22	TALKING THE TEENAGE LANGUAGE	Lost Generation—Brunswick 55453
57	—	BREAKDOWN	Parliament—Invictus 9095 (Capitol)
58	—	FEEL SO BAD	Ray Charles—ABC 11308
59	—	THE BREAKDOWN	Rufus Thomas—Stax 0098
60	—	NICKEL AND A NAIL	O. V. Wright—Back Beat 622

RECORD WORLD THE R&B ALBUM CHART

AUGUST 14, 1971

THIS WK.	LAST WK.	ALBUM	ARTIST	Label
1	1	WHAT'S GOING ON	Marvin Gaye—Tamla TS 310 (Motown)	
2	2	ARETHA LIVE AT FILLMORE WEST	Aretha Franklin—Atlantic SD 7205	
3	3	THE SKY'S THE LIMIT	Temptations—Gordy GS 957 (Motown)	
4	4	IF I WERE YOUR WOMAN	Gladys Knight & the Pips—Soul SS 731 (Motown)	
5	6	CURTIS LIVE	Curtis Mayfield—CRS 80008 (Buddah)	
6	5	MAYBE TOMORROW	Jackson 5—Motown MS 735	
7	8	JUST AS I AM	Bill Withers—Sussex 7006 (Buddah)	
8	7	DONNY HATHAWAY	—Atco SD 33-360	
9	9	CONTACT	Freda Payne—Invictus SMAS 7302 (Capitol)	
10	10	WHAT YOU HEAR IS WHAT YOU GET	Ike & Tina Turner—United Artists 9953	
11	38	SURRENDER	Diana Ross—Motown MS 723	
12	12	CHAPTER TWO	Roberta Flack—Atlantic SD 1569	
13	15	OSIBISA	—Decca DL 75285 (MCA)	
14	11	SWEET REPLIES	Honey Cone—Hot Wax HA 706 (Buddah)	
15	13	WHERE I'M COMING FROM	Stevie Wonder—Tamla TS 308 (Motown)	
16	14	TOUCH	Supremes—Motown MS 737	
17	18	SECOND MOVEMENT	Eddie Harris & Les McCann—Atlantic SD 1583	
18	19	BEST OF TWO WORLDS	—Soul Children—Stax 2043	
19	21	UNDISPUTED TRUTH	—Gordy G955L (Motown)	
20	20	SWEET SWEETBACK'S BAADASS SONG	Soundtrack—Stax STS 3001	
21	16	THEM CHANGES	Buddy Miles—Mercury SR 61280	
22	23	BREAKOUT	Johnny Hammond—Kudo KU-01 (CTI)	
23	24	EXPOSED	Valerie Simpson—Tamla TS 311 (Motown)	
24	17	VOLCANIC ACTION OF MY SOUL	Ray Charles—ABC ABCS 729	
25	26	MORNING, NOON AND NITE-LITERS	—RCA LSP 4493	
26	25	ALL BY MYSELF	Eddie Kendricks—Tamla TS 308 (Motown)	
27	28	RAINBOW FUNK	Jr. Walker & the All Stars—Soul S 7326 (Motown)	
28	29	MELTING POT	Booker T & the MG's—Stax STS 2035	
29	37	GIVE MORE POWER TO THE PEOPLE	Chi-Lites—Brunswick BL 754170	
30	—	MAGGOT BRAIN	Funkadelic—Westbound 2007 (Chess/Janus)	
31	22	EARTH, WIND AND FIRE	—Warner Brothers WS 1905	
32	31	BEST OF WILSON PICKETT, VOL. 2	—Atlantic SD 33-360	
33	33	BEST OF CLARENCE CARTER	—Atlantic SD 33-360	
34	32	MANDRILL	—Polydor 24-4050	
35	—	WE CAME TO PLAY	Persuasions—Capitol ST 791	
36	27	LOVEJOY	Albert King—Stax STS 2040	
37	34	DIANA TV	Soundtrack—Diana Ross—Motown MS 719	
38	35	KING FLOYD	—Cotillion SD 9047	
39	40	ONE WORLD	Rare Earth—RS 520 (Motown)	
40	39	SPINNING AROUND	Main Ingredient—RCA Victor LSP 7650	
41	42	TO BE CONTINUED	Isaac Hayes—Enterprise ENS 1014 (Stax/Volt)	
42	41	ONE STEP BEYOND	Johnnie Taylor—Stax STS 2030	
43	46	TRUTH IS ON ITS WAY	Nikki Giovanni—Right On PR 05001	
44	36	KOOL & THE GANG LIVE AT THE SEX MACHINE	—Delite DE 2008	
45	44	B. B. KING LIVE AT COOK COUNTY JAIL	—ABC ABCS 729	
46	47	THIS IS MADNESS	Last Poets—Douglas 7Z 30538 (CBS)	
47	45	DO ME RIGHT	Detroit Emeralds—Westbound WB 2006 (Chess/Janus)	
48	49	BACK TO THE ROOTS	Ramsey Lewis—Cadet CA 6001 (Chess/Janus)	
49	48	TEMPTATION'S GREATEST HITS, VOL. 2	—Gordy FS 954 (Motown)	
50	30	BLACK CAT	Gene Ammons—Prestige PR 1006	

Atlantic: When You're Hot...

(Continued from page 21)

etha Live at the Fillmore West" as well as a gold single for her version of "Bridge Over Troubled Waters." Aretha has now received more gold records than any other female singer in the history of the record business. "Spanish Harlem," her newest single, is also on its way to gold. Wilson Pickett gained his first and second million sellers for the singles "Don't Let the Green Grass Fool You" and "Don't Knock My Love." Wilson's new single, "Call My Name, I'll Be There," also looks like a big seller.

King Curtis' career is soaring to new heights in the last year, and his latest album, "Live at the Fillmore West" is a strong seller in all areas. Clarence Carter, Tyrone Davis, Brook Benton, Les McCann & Eddie Harris, Roberta Flack and Donny Hathaway have all peaked in the last year. Roberta and Donny, teaming for the first time as a duo, have a hit single with "You've Got a Friend" and are now recording an album together.

Even while helping to guide the recording careers of mainstay artists, the Atlantic labels reserves time to acquire and groom new acts. The last year has seen newer artists like King Floyd and Jackie Moore move into the million seller circle with their singles "Groove Me" and "Precious Precious," respectively. Floyd's new single, "Got to Have Your Lovin'," is currently climbing the national charts. New act Beginning of the End leaped onto the national scene with the smash single "Funky Nassau-Pt. 1"; the Electric Express is coming on strong with "It's the Real Thing -Pt. 1"; the Persuaders' "Thin Line Between Love and Hate" is also a solid seller. Atlantic-distributed Prophesy Records' group Pollution is garnering plenty of R&B action with its single "Do You Really Have a Heart." Dee Dee Warwick's

single "Suspicious Mind" and Betty Wright's "I Love the Way You Love" are also chart records, as is Barbara Lynn's "Until Then I'll Suffer."

Other artists in the Atlantic fold who are selling with strength include Al Perkins. Sweet Inspirations, C. P. Love, Myrna Summers, Young-Holt Unlimited, Little Sisters, The Patterson Singers, Howard Tate, Peggy Scott, Jo Jo Benson, Rozetta Johnson, Garland Green, the Enticers and newly signed veteran James Carr.

Tami Lynn, whose six-year-old hit "I'm Gonna Run Away from You," has become a smash in England, is now enjoying heavy sales in the U. S. with the reissue.

Campaign for Rasputin

Rasputin's Stash, signed to the Cotillion label, could become one of the hottest new groups of the year. The Chicago-based eight-piece vocal/instrumental band's first album, "Rasputin's Stash," is set for release this month and the firm is beginning a massive merchandising campaign. The label hosted a party for the group last week in New York and flew in key field personnel as well as key deejays and press from across the country to attend and hear the group perform.

Also to be released later this month is the soundtrack to the upcoming motion picture "Soul to Soul," filmed at the festivities during the celebration of Ghana's 14th year of independence. American artists on hand for the celebration included Wilson Pickett, Roberta Flack, Les McCann, Eddie Harris, Ike & Tina Turner, Santana, Marion Williams, the Staple Singers and the Voices of East Harlem. With its artistic ammunition and executive leadership, the Atlantic family of labels could have even a better year this time around.



ATLANTIC ALL-STARS: Clarence Carter, Rasputin's Stash, Roberta Flack, Beginning of the End, King Floyd, Aretha Franklin, Donny Hathaway, Tami Lynn and Wilson Pickett.

WB Appointments Strengthen Promo

Five new appointments in the Warner/Reprise promotion department were announced by Ron Saul, National Promotion Director.

Jay Dunn, formerly regional promo rep in Atlanta, moves to Los Angeles as Southern California promo man; Dave Urso

transfers his promotion activities from Detroit to Los Angeles; Hop Johnson joins WB as East Coast promo rep in R&B; Stu Grant replaces Urso in Detroit; and Don McGregor accedes to the post vacated by Dunn in Atlanta.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALL DAY MUSIC Jerry Goldstein (Far-Out, ASCAP)	78	(Bon Ton, ASCAP)	62
AMANDA Burt Bacharach & Hal David (Screen Gems-Columbia, BMI)	95	LOVE THE ONE YOU'RE WITH, D. & R. Isley (Gold Hill, BMI)	18
BANGLA DESH George Harrison & Phil Spector (Harrisons, BMI)	33	MAGGIE Lolly Vegas & Pete Welding (Novalene/Blackwood, BMI)	65
BEGINNINGS James William Guercio (Aurelius, BMI)	9	MAGGIE MAY Rod Stewart (MRC Music, BMI)	53
BRING THE BOYS HOME Jerry Fuller (Gold Forever, BMI)	5	MARIANNE Stephen Stills & Bill Halverson (Goldhill, BMI)	83
CALIFORNIA ON MY MIND Terry Cashman, Tommy West (J.W.T., ASCAP)	89	MAYBE TOMORROW The Corporation (Jobete, BMI)	19
CANDY APPLE RED R. Dean Taylor (Jobete, BMI)	99	MERCY, MERCY ME (THE ECOLOGY) Marvin Gaye (Jobete, BMI)	6
CHIRPY CHIRPY CHEEP CHEEP Mike Dallon (Intersong U.S.A., ASCAP)	61	MIGHTY CLOUDS OF JOY Buddy Buie & Steve Tyrell (Low-Sal., BMI)	35
COLOUR MY WORLD James William Guercio (Aurelius, BMI)	9	MOON SHADOW Paul Samwell-Smith (Irving, BMI)	22
COME BACK HOME Bob Montgomery, Bobby Goldsboro (Detail, BMI)	77	MOTHER FREEDOM David Gates (Screen Gems-Columbia, BMI)	34
CRAZY ABOUT THE LA LA LA "Smookey," Henry Crochy, Terry Jackson (Jobete, BMI)	58	MR. BIG STUFF Wardell Quezergue (Maico/Carallo, BMI)	7
CRAZY LOVE Larry Marks (Warner Bros./Van Jan, ASCAP)	60	NEVER ENDING SONG OF LOVE Delaney Bramlett for Re/Ron (Metric, BMI)	14
DON'T PULL YOUR LOVE STEVE BARRI (Cents & Pence, BMI)	38	NIGHT THEY DROVE OLD DIXIE DOWN Norbert Putnam, Jack Lothrop (Canaan, BMI)	71
DOUBLE BARREL w. Riley (Interglobal, BMI)	23	ONE WAY TICKET Willie Henderson (Julio/Brian, BMI)	75
DO YOU KNOW WHAT I MEAN Lee Michaels (La Brea/Satwa, ASCAP)	73	RAIN DANCE Jack Richardson for Nimbus 9 (Cirrus/Sunspot/Walrus-Moore/Dunbar, BMI)	70
DRAGGIN' THE LINE Tommy James & Bob King (Big Seven, BMI)	2	REASON TO BELIEVE Rod Stewart (Koppelman-Rubin, BMI)	53
GO AWAY, LITTLE GIRL Rick Hall (Screen Gems-Columbia)	32	RESURRECTION SHUFFLE Ashton, Gardner & Dyke (Coletta, ASCAP)	24
GO DOWN, GAMBLIN' David Clayton-Thomas (Blackwood/Minnesingers, BMI)	47	RIDE WITH ME Richard Polodur (Duchess, BMI)	48
GONNA BE ALRIGHT NOW Dennis Lambert & Brian Potter (Trousdale/Solider, BMI)	87	RIDERS ON THE STORM Bruce Botnick & The Doors (Doors, ASCAP)	20
GOOD FROUGH TO BE YOUR WIFE Shelby S. Singleton (Belwin/Mills)	49	RINGS Chips Moman (Unart, BMI)	26
GOT TO HAVE YOUR LOVIN' E. Walker (Malco/Alotta/Romagnac, BMI)	56	SATURDAY MORNING CONFUSION Snuff Garrett (Pix Russ, ASCAP)	55
HERE COMES THAT RAINY DAY FEELING AGAIN Roger Cook and Roger Greenway (January, BMI)	43	SHE DIDN'T DO MAGIC Gerhard Fnt. (Famous/Kaiser/Big Leaf, ASCAP)	42
HE'S GONNA STEP ON YOU Gus Dudgeon (TRO-Andover, BMI)	67	SIGNS Dallas Smith for Renaissance Prod. (4 Star, BMI)	13
HE'S SO FINE Billy Sherrill (Bright Tunes, BMI)	46	SLIPPED, TRIPPED, AND FELL IN LOVE Rick Hall (Fame, BMI)	51
HILL WHERE THE LORD HIDES Chuck Mangione (Rahaba/Roosevelt, BMI)	92	SMILING FACES SOMETIMES Norman Whitfield (Jobete, BMI)	27
HOT PANTS, PART ONE James Brown Prod. (Cried, BMI)	15	SOONER OR LATER Steve Barri (Zekley/Paris, ASCAP)	17
HOW CAN I UNLOVE YOU Glenn Sutton (Lowery, BMI)	91	SPANISH HARLEM Jerry Wexler, Tom Dowd, Arif Mardin (Progressive-Trio, PMI)	10
HOW CAN YOU MEND A BROKEN HEART Bee Gees & Robert Stigwood (Casseroles/Warner-Tamerlane, BMI)	1	STICKUP Greg Perry & General Johnson (Gold Rover, BMI)	41
HYMN 43 Terry Ellis (Almo, ASCAP)	94	STORY IN YOUR EYES, THE Tony Clarke (TRO/Cheshire, BMI)	74
I AIN'T GOT TIME ANYMORE Bill Rama & Dickie Goodman (Leads, ASCAP)	63	SWEET CITY WOMAN Mel Shaw (Corral, BMI)	88
I DON'T WANT TO DO WRONG Johnny Bristol (Jobete, BMI)	54	SWEET HITCH-HIKER Creedence (Grease King, BMI)	12
I HEAR THOSE CHURCH BELLS RINGING Tokens Dave Appell (Pocket Full of Tunes/Starday, BMI)	50	TAKE ME HOME, COUNTRY ROADS M'lon Okun (Cherry Lane, ASCAP)	4
I JUST WANT TO CELEBRATE Rare Earth & Tom Baird (Jobete, BMI)	30	TAKE ME, GIPL, I'M READY Johnny Bristol (Jobete, BMI)	85
I LIKES TO DO IT Bill Perry & Rudy Wilson (Dandelion, BMI)	64	THE LAST TIME I SAW HER Al DeLory (Warner-Tamerlane, BMI)	66
I LOVE THE WAY YOU LOVE Willie Clark, Arnold Albury, Steve Alaimo (Sherlyn, BMI)	96	THEM CHANGES Robin McBride & Buddy Miles (Miles Ahead/Three Bridges, ASCAP)	81
I WOKE UP IN LOVE THIS MORNING Wes Farrell (Screen Gems-Columbia)	40	THERE AIN'T NO SUNSHINE Booker T. Jones (Interior, BMI)	39
IF NOT FOR YOU Bruce Welch & John Farar (Big Sky, ASCAP)	31	TIED OF BEING ALONE Willie Mitchell, Al Green (Jec, BMI)	59
IF YOU REALLY LOVE ME Stevie Wonder (Jobete, BMI)	69	UNCLE ALBERT/ADMIRAL HALSEY Paul & Linda McCartney (Maclen, BMI)	45
I'M A BELIEVER Jeff Barry & Ellie Greenwich (Screen Gems-Columbia, BMI)	100	WAITING AT THE BUS STOP Bobby Sherman (Wally, ASCAP)	80
I'M LEAVIN' (Presley/Oten, BMI)	36	WATCHA SEE IS WATCHA GET Tony Hester (Big Sky, ASCAP)	25
INDIAN RESERVATION Mark Lindsay (Acuff-Rose, BMI)	11	WATCHING THE RIVER FLOW Bob Dylan (Big Sky, ASCAP)	37
INDIAN SUMMER Gus Dudgeon (R&M, ASCAP)	76	WE ARE NEIGHBORS (Hog, ASCAP)	86
IT'S ABOUT TIME Richard Podolor (Hatfield, BMI)	98	WE GOT A DREAM Greg Brown (Marius, BMI)	97
IT'S SUMMER Norman Whitfield (Jobete, BMI)	28	WEDDING SONG Jim Mason & Ed Mottau (Songbirds of Paradise, BMI)	68
IT'S THE REAL THING Stack Johnson (Cotillion/Parnan, BMI)	84	WHAT THE WORLD NEEDS NOW IS LOVE/ARRAHAM, MARTIN & JOHN Tom Clay (Blue Seas/Jac, ASCAP; Roznique, ASCAP)	8
IT'S TOO LATE Lou Adler (Screen Gems-Columbia, BMI)	90	WHERE EVIL GROWS Terry Jacks (Gone Fishin', BMI)	79
K-JEE Fuqua III Prod. (Rutri, BMI)	72	WHERE YOU LEAD Richard Perry (Screen Gems-Columbia, BMI)	44
LIAR Richard Polodur (Mainstay, BMI)	16	WON'T GET FOOLED AGAIN Lambert, Stamp, Cameron (Track, BMI)	29
LIKE AN OPEN DOOR Joe Tate (Fencliff/JAMF, BMI)	57	YOU'RE THE ONE FOR ME John Richbourg & Joe Simon (Guarho/Unichappell, BMI)	52
LOVE ME Curtis Mayfield (Curtom, BMI)	93	YOU'VE GOT A FRIEND Joel Dorn & Arif Mardin (Screen Gems-Columbia, BMI)	21
LOVE MEANS Randy Woods & Wilder Bros.		YOU'VE GOT A FRIEND Peter Asher (Screen Gems-Columbia, BMI)	3
		YOU'VE GOT TO EARN IT Al Bell (Jobete, BMI)	82



101 THE SINGLES CHART 150

AUGUST 14, 1971

THIS WK.	LAST WK.	ARTIST	TITLE	PRODUCER, PUBLISHER, LICENSEE
101	101	MARE TAKE ME HOME MATTHEWS	SOUTHERN COMFORT	Decca 32845 (Duchess, BMI)
102	104	HERE I GO AGAIN/LEAVE MY MAN ALONE RAELETTES		Tangerine 1017 (ABC) (Tiger, BMI)
103	149	GOODBYE MEDIA MAN, PT. 1 TOM FOGERTY		Fantasy 661 (Woodmont, BMI)
104	150	TOP FORTY SHA NA NA		Kama Sutra 528 (Buddah) (Scottarina, BMI)
105	111	I CAN MAKE IT BETTER CASTLE CREEK		Roulette 7104 (Famous, ASCAP)
106	130	BREEZIN' GABOR SZABO		Blue Thumb 200 (Tracebob, Unart, BMI)
107	110	BRIGHT LIGHTS, BIG CITY SONNY JAMES		Capitol 3114 (Conrad, BMI)
108	108	THIN LINE BETWEEN LOVE AND HATE PERSUADERS		Atco 6828 (Cotillion/Win or Lose, BMI)
109	109	BEFORE MY TIME RIO GRANDE		RCA 74-0486 (Dunbar, BMI)
110	123	1234 LUCKY PETERSON		Today 1503 (Perception) (Catalyst, ASCAP)
111	—	A SONG FOR YOU ANDY WILLIAMS		Columbia 4-45434 (Skyhill, BMI)
112	—	THE BREAKDOWN RUFUS THOMAS		Stax 0098 (East/Memphis, BMI)
113	119	SOMETHING IN YOUR BLOOD CROW		Amaret 133 (Irod/Lorimar, BMI)
114	—	I'D RATHER BE SORRY RAY PRICE		Columbia 45425 (Buckhorn, BMI)
115	120	I LIKE WHAT YOU GIVE NOLAN		Lizard 1008 (Lizard, ASCAP)
116	117	PRAY FOR ME INTRUDERS		Gamble 4014 (World War III, BMI)
117	—	STAGGER LEE TOMMY ROE		ABC 11307 (Travis, BMI)
118	118	LOSING MY MIND AL MARTINO		Capitol 3120 (Valando, ASCAP)
119	—	MY DAYS OF LOVING YOU PERRY COMO		RCA 74-0518 (Roncom, ASCAP)
120	122	ARE YOU LONELY SISTERS LOVE		A&M 1259 (DeFrantz/Monique, ASCAP)
121	—	CHOTTO MATTE KUDASAI SANDPIPERS		A&M 1276 (Rachel, BMI)
122	124	ALWAYS ON MY MIND NEW CHRISTY MINSTRELS		Gregar 71-0109 (RCA) (Screen Gems-Columbia, BMI)
123	126	A PART OF YOU BRENDA & THE TABULATIONS		Top & Bottom 408 (One Eye Soul/McCoy, BMI)
124	103	WHEN YOU GET RIGHT DOWN TO IT RONNIE DYSON		Columbia 4-45387 (Screen Gems-Columbia, BMI)
125	—	FEEL SO BAD RAY CHARLES		ABC 11308 (Arc/Playmate, BMI)
126	133	I'VE BEEN LOVING YOU TOO LONG IKE & TINA TURNER		Blue Thumb 202 (East/Memphis-Time-Curtom, BMI)
127	127	FAITHFUL AND TRUE Z. Z. HILL		Mankind 12003 (Nashboro) (Quinivy, BMI)
128	—	WEAR THIS RING DETROIT EMERALDS		Westbound 181 (Chess/Janus) (Bridgeport, BMI)
129	132	ORLEANS DAVID CROSBY		Atlantic 2809 (Guerilla, BMI)
130	—	GOD SAVE US ELASTIC OZ BAND		Apple 1835 (Maclen, BMI)
131	137	THE CITY MARK-ALMOND		Blue Thumb 201 (Irving, BMI)
132	136	SOUTHBOUND TRAIN STEEL RIVER		Evolution 1044 (Stereo Dimension)
133	135	GOD'S CHILDREN KINKS		Reprise 1017 (Warner-Tamerlane, BMI)
134	134	CHICKEN HEADS BOBBY RUSH		Galaxy 778 (Standby, BMI)
135	141	EBB TIDE 3 DEGREES		Roulette 7105 (Robbins, ASCAP)
136	148	MORNING MUCH BETTER LABELLE		Warner Brothers 7512 (Noma/Schefrin/Zager, BMI)
137	112	REAP WHAT I'VE SOWED CLIMAX BLUES BAND		Sire 351 (Polydor)
138	114	POOR LITTLE PEARL BILLY JOE ROYAL		Columbia 4-45406 (Songpainter, BMI)
139	144	SPEND MY WHOLE LIFE CAROLYN CARL		Ampex X 11025 (Big Seven, BMI)
140	146	THE LOVE WE HAD DELLS		Cadet 5683 (Chappell/Butler, ASCAP; Las Go, BMI)
141	121	NEAR YOU BOS SCAGGS		Columbia 4-45408 (Blue Street, ASCAP)
142	125	LOVE IS LIFE EARTH, WIND & FIRE		Warner Brothers 7492 (Hummit, BMI)
143	139	HOW DO WE LOSE IT BABY JERRY BUTLER		Mercury 73210 (Butler, ASCAP)
144	—	ZOO DE ZOO ZONG TWIGGY & FRIENDS		Bell 45-115 (Marius, BMI)
145	106	AND WHEN SHE SMILES WILDWEEDS		Vanguard 35134 (Duchess, BMI)
146	—	IS THAT THE WAY TIN TIN		Atco 6821 (Casseroles, BMI)
147	—	CAREY JONI MITCHELL		Reprise 1029 (Mitchell, BMI)
148	116	JACK IN THE BOX CLODAGH ROGERS		RCA 74-0474 (Peer International, BMI)
149	—	CAN'T IT WAIT UNTIL TOMORROW VALERIE SIMPSON		Tamla 54204 (Motown) (Jobete, BMI)
150	—	IT TAKES ALL KINDS OF PEOPLE STONEY & MEATLOAF		Rare Earth 5033 (Motown) (Jobete, BMI)



101 THE ALBUM CHART 150

AUGUST 14, 1971

THIS WK.	LAST WK.	ARTIST/ALBUM
101	102	POTLATCH REDBONE/Epic E 30109
102	101	WHERE I'M COMING FROM STEVIE WONDER/Tamla TS 308 (Motown)
103	—	UNDISPUTED TRUTH/Gordy G955 (Motown)
104	—	WE CAME TO PLAY PERSUASIONS/Capitol ST 791
105	132	C'MON EVERYBODY ELVIS PRESLEY/Camden CAL 2518 (RCA)
106	117	YOU'RE MY MAN LYNN ANDERSON/Columbia C 30793
107	107	GREATEST HITS SLY & THE FAMILY STONE/Epic KE 30325
108	110	JUST AS I AM BILL WITHERS/Sussex SXBS 7006 (Buddah)
109	135	HELP ME MAKE IT THROUGH THE NIGHT JIM NABORS/Columbia C 30810
110	89	BLOODROCK III/Capitol ST 765
111	111	AERIAL PANDEMONIUM BALLET NILSSON/RCA LSP 4543
112	—	WAR! WAR! WAR! COUNTRY JOE McDONALD/Vanguard VSD 79315
113	116	MUDLARK LEO KOTTKE/Capitol ST 682
114	103	MOTEL SHOT DELANEY AND BONNIE/Atco SD 33-358
115	104	INTRODUCING LOBO/Big Tree BTS 003 (Ampex)
116	106	ELTON JOHN/Uni 93090 (MCA)
117	120	MARK-ALMOND/Blue Thumb BTS 27
118	90	DONNY HATHAWAY/Atco SD 33-360
119	109	TAP ROOT MANUSCRIPT NEIL DIAMOND/Uni 73092 (MCA)
120	80	WOODSTOCK II/Cotillion SD2-400
121	126	BOOKER T & PRISCILLA/AM SP 3504
122	123	ONE FINE MORNING LIGHTHOUSE/Evolution 3007 (Stereo Dimension)
123	—	GODSPELL ORIGINAL CAST/Bell 1102
124	113	GLEN CAMPBELL'S GREATEST HITS/Capitol SW 752
125	114	SWEET REPLIES HONEY CONE/Hot Wax HA 706 (Buddah)
126	134	HERE COMES THAT RAINY DAY FEELING AGAIN FORTUNES/Capitol ST 809
127	115	BIRD ON A WIRE TIM HARDIN/Columbia KC 30378
128	118	SINATRA & COMPANY FRANK SINATRA/Reprise FS 1033
129	119	THEM CHANGES BUDDY MILES/Mercury SR 61280
130	130	PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy 8410
131	122	IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY/Atlantic SD 7203
132	124	NEVADA FIGHTER MICHAEL NESMITH & FIRST NATIONAL BAND/RCA LSP 4497
133	128	HOMER LOUIS RANDOLPH III BOOTS RANDOLPH/Monument 230768 (CBS)
134	121	TIMES THAT TRY MEN'S SOULS KYLE/Paramount PAS 6006
135	141	RAINBOW FUNK JR. WALKER & THE ALL STARS/Soul S 732 (Motown)
136	137	STONE END BARBRA STREISAND/Columbia KC 30378
137	147	SURVIVAL OF ST. JOAN SMOKE RISE/Paramount PAS 9000
138	—	YES ALBUM/Atlantic SD 8283
139	138	HISTORIC DEAD GRATEFUL DEAD/Sunflower SFF 5004 (MGM)
140	139	CLIMAX BLUES BAND/Sire SL 4901 (Polydor)
141	144	ROCK ON HUMBLE PIE/A&M 4301
142	140	CHILD'S GARDEN OF GRASS/Elektra EKS 75012
143	143	BALLAD OF TODD RUNDGREN RUNT/Bearsville A 10116 (Ampex)
144	—	8th DAY/Invictus ST 7306 (Capitol)
145	127	LIVE AT THE SEX MACHINE KOOL AND THE GANG/Delite D 2008
146	146	BACK TO THE ROOTS JOHN MAYALL/Polydor 25-30299
147	148	COSMO'S FACTORY CREEDENCE CLEARWATER REVIVAL/Fantasy 8402
148	131	WOODSTOCK SOUNDTRACK/Cotillion SD 3-500 (Atlantic)
149	150	TO BE CONTINUED ISAAC HAYES/Enterprise ENS 1010 (Stax)
150	149	STEPPENWOLF GOLD/Dunhill DKS 50090 (ABC)

WB Inks Bonnie

Warner Bros. has signed singer-guitarist Bonnie Raitt to an exclusive long-term contract in an agreement negotiated for Miss Raitt by manager Richard Waterman. She is currently recording her first album in Minneapolis with Willie Murphy producing.

Bonnie Raitt has built up a strong following in the north-east with appearances throughout the region. Her material ranges from traditional blues to contemporary rock and folk as well as her own original songs. Her bottleneck guitar technique as well as her vocal style have been praised by a number of critics.

Ten Years Tour

Ten Years After featuring Alvin Lee, lead guitarist and vocalist, began their August tour of the United States and Canada, Friday, Aug. 6, at Gaelic Park, New York. Their first Columbia album is due in September.

Stewart LP Certified

Rod Stewart's Mercury album, "Every Picture Tells a Story," has been certified as a million-dollar seller, his first to go gold.

THE ALBUM CHART ARTISTS CROSS REFERENCE

ALICE COOPER	50	CHUCK MANGIONE	78
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HERB ALPERT	85	JOHN MAYALL	146
LYNN ANDERSON	106	CURTIS MAYFIELD	46
ATOMIC ROOSTER	100	PAUL & LINDA McCARTNEY	4
BURT BACHARACH	24	COUNTRY JOE McDONALD	112
JOHN BALDRY	86	LEE MICHAELS	39
BELLS	74	BUDDY MILES	129
BLACK SABBATH	68	JONI MITCHELL	13
BLOOD, SWEAT AND TEARS	11	MOODY BLUES	66
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BOOKER T. AND PRISCILLA	121	GRAHAM NASH	22
BYRDS	48	MICHAEL NESMITH & THE FIRST NATIONAL BAND	132
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JOHNNY CASH	80	PARTRIDGE FAMILY	32, 94
RAY CHARLES	52	FREDA PAYNE	55
CHASE	21	WILSON PICKETT	123
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CHILD'S GARDEN OF GRASS	142	PERSUASIONS	104
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PERRY COMO	76	RAY PRICE	88
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ROBERTA FLACK	89	RUNT	143
ARETHA FRANKLIN	16	ROLLING STONES	2
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MARVIN GAYE	3	SANTANA	63
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TIM HARDIN	127	SOUNDTRACKS:	
EDDIE HARRIS & LES McCANN	58	LOVE STORY	99
DONNY HATHAWAY	93, 118	WOODSTOCK	148
RICHIE HAVENS	96	WOODSTOCK TWO	120
ISAAC HAYES	149	STEPPENWOLF	150
JIMI HENDRIX	82	CAT STEVENS	19
HONEY CONE	125	ROD STEWART	8
HOT TUNA	44	BARBRA STREISAND	136
HOWLIN' WOLF	69	STEPHEN STILLS	9
HUDSON & LANDRY	72	SUPREMES	73
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LEO KOTTKE	113	THE WHO	37
KRIS KRISTOFFERSON	35	JOHNNY WINTER AND	97
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GORDON LIGHTFOOT	42	STEVIE WONDER	102
LIGHTHOUSE	122	LINK WRAY	91
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TAJ MAHAL	98		
MANDRILL	49		

Anne Baxter Gives 'Applause' New Life

■ NEW YORK—In "Applause," aspiring actress Eve Harrington studies every move made by veteran star Margo Channing. It's obvious that Anne Baxter, who recently replaced original star Lauren Bacall as Margo in the long-running Joseph Kipness-Lawrence Kasha production, has not done this. In her musical comedy debut, Baxter is giving a completely different performance from her predecessor.

And she's wonderful. I'm not surprised: she always could do just about everything.

Still, if it weren't for the bravos and standing ovations she is receiving at the Palace, I might think I was somewhat prejudiced.

I long have admired the work of this lady who, while in her teens, was signed circa 1940 by 20th Century-Fox and began giving one beautiful portrayal after another in a remarkable variety of screen roles . . . the hillbilly in "Swamp Water" . . . the aristocratic ingenue in "The Magnificent Ambersons" . . . the psychopath in "Guest in the House" . . . the Russian peasant in "The North Star" . . . the colleen in "The Luck of the Irish" . . . the houseboat dweller in "Sunday Dinner for a Soldier" . . . the Egyptian queen in "The Ten Commandments" . . . the French chambermaid in "Five Graves to Cairo" . . . the Charleston-dancer in "You're My Everything" . . . the woman lawyer in "The Walls of Jericho" . . . the tough Western heroine in "Yellow Sky" . . . the dying girl in "O. Henry's Full House" . . .

She was rewarded with a Best Supporting Actress Oscar as the alcoholic in 1946 "The Razor's Edge," and four years later won a Best Actress nomination for "All About Eve," Bette Davis' apotheosis and the backstage Broadway story from which "Applause" was taken. Only then she played Eve; now, as they sometimes like to say in ads, Anne Baxter is Margo.

And a dazzling, energetic, warmer Margo, fighting with no less leonine fury than Bacall to protect her life and loved ones from the predatory Eve (Penny Fuller), a waif she hires as secretary and who is soon boring sweetly from within. But Baxter is something Bacall never really was: an actress. The latter, an undeniably imposing

presence, seemed oblivious to some of the humanity that survived the paring for songs by adapters Betty Comden and Adolph Green. Bacall's Margo was more of a sweeping personal appearance than a true understanding of the faceted lady. Baxter, on the other hand, brings a new urgency and credibility to the situations that make Margo, who still has some brightly bitchy moments of her own, more sympathetic and vulnerable.

Stunning Segments

Baxter has two segments, in particular, that are stunning demonstrations of bravura dramatics of the sort rarely seen on stage anymore—especially the musical stage. There is the party scene when she catches the much younger girl flirting with Margo's lover (Keith Charles) and first recognizes Eve's insidiousness. Drinking heavily throughout and cracking wise ("Why, *Eve*, you said hell! Go right to your room—in Madison, Wisc."), she finally collapses in a drunken outburst that dispatches her guests. Another memorable interlude is Baxter's "Welcome to the Theater," which she renders with the riveting nuance and fist-clenched passion of a moment from classical drama, a new and effective approach to a recitative whose treatment before—like the role in general—had been more off-hand.

Although petite, Baxter's Talullah-smoky speaking voice is one of the best on local boards, and both speaking and singing she is heard probably better than anyone else in the show. While certainly no natural dancer, she throws herself into the strenuous routines with verve, looking, furthermore, the glamour requirements down to the last sequin.

Her support, though, is spotty. Original Eve Penny Fuller is not my idea of dangerous, but at least she is now more believable underhandedly becoming Margo's understudy: physically, Fuller more closely resembles Baxter than she did the rangy Bacall. Keith Charles is weak, too, as Margo's director boyfriend whom Eve fails to usurp. As a stage "gypsy," Bonnie Franklin seems to be running out of steam (at least at the performance caught) in her lively, flashy title production number; whereas Gwyda

(Continued on page 61)

Down Under Stars Go Over

■ NEW YORK — Australian-born artists who made their debut on the same television show down under opened at the Bitter End last week (4). Peter Allen, songwriter, and Helen Reddy, song singer, combined in an excellent entertainment.

Miss Reddy is most unlike the Bitter End's usual bill of fare. She neither strums strings nor plunks keys, and shakes nary a tambourine. Instead, she sings. Nothing but the best of recent pop song in its best reading since the originals. For instance, there was Tim Hardin's "Don't Make Promises" and Graham Nash's "Our House," A lovely "A Song for You," the exquisite Leon Russell song that she was the first to record. And of course, her current single, Van Morrison's "Crazy Love," and her first hit. Webber and Rice's "I Don't Know How To Love Him" from "Jesus Christ Superstar."

Helen's career has thus far been marked by exceptional selection of material and simple, straightforward styling. Should

she maintain this high level of good taste she should remain a favorite for years to come. Helen Reddy records for Capitol. Oh yes, she's as nice to look at as she is to listen to.

On the other hand, Peter Allen's vocals are merely adequate for the songs he sings. Most of which he writes. They are noteworthy for their wit, command of the English language and fine sense of melody. "Honest Queen," his first Metromedia single, was best on this occasion. The haunting "Five O'Clock in L.A." as followed by a medley of Carole King's "It's Too Late" and George Harrison's "Here Comes the Sun," provided unique insight into the breakdown of a close relationship. **Gregg Geller**

Moms Tributes Pops

■ Moms Mabley has recorded a tribute to the late Louis Armstrong, "That's Pops," written by Joe Seneca and her brother, Eddy Parton. Single is on Mercury and was produced by Barry Oslander.

DIALOGUE

(Continued from page 8)

speak of salaries on an equal basis; better jobs when you feel you deserve them; the chance to really prove what you're capable of doing; the proper expense accounts (the kind your white brother gets); and stop selling yourself cheap. Find out what the job is really worth before jumping at it. If you have the same ability, why shouldn't you get the same salary?

And one more thing, when you get the job, please try to fulfill it to the best of your ability. Don't get too big for your shoes. Put a new word into practice . . . humility. Learn to return phone calls, keep appointments you make, try to get to places on time and forget that slick "crap" you learned in the ghettos. They want to see you mess up on the job, so they can say, "I told you so." But don't give them that chance. Show them you can handle the job with dignity. When you succeed, you make room for another black man who deserves a chance.

I don't know how many black people I have spoken for and I do not expect everyone to agree with some of the things I have said, but I feel it's high time somebody said something concerning this situation. I would like to believe that the lack of black executives in the record business is merely an oversight, but at this point I know better. It seems to me that the whites in the top positions do not want to see a black man holding an important position. And if there is a white man (even less qualified) available, he gets the job before a black man is even considered.

Blacks were not fortunate enough to have fathers and grandfathers build businesses for them, where they would be presidents and vice presidents as soon as they finish high school. The blacks' forefathers were slaves during this time.

If a man is qualified for a job, why not give it to him, regardless of the color of his skin? I know everybody is getting sick and tired of hearing this preached, but until more is done about it you'll hear a lot more of it. I am not saying that every black man is qualified to be a record company executive, but I definitely feel that there are many who are capable. Why not give them the chance that you would expect to get if you were in the same position?

Chi-Lites Hot

■ NEW YORK — Due to the sudden take-off of the Chi-Lites' latest LP, "Give More Power to the People," Brunswick Records finds itself in the position of being back-ordered to the tune of 150,000. Fabricators are working around the clock to meet these heavy demands. The album was initially released in mid-July.

Hookfoot at A&M

■ Jerry Moss, President of A&M Records, has announced the signing of England's Hookfoot.

A&M thus expands a roster of some of England's most prestigious artists, including Procol Harum, Joe Cocker, Jimmy Cliff, Sandy Denny, Fairport Convention, Humble Pie, Cat Stevens, Strawbs, Supertramp and Mick Abrahams.

Hookfoot's first album for A&M is scheduled for Sept. 2 release.

King Book Out

■ A new B. B. King song book called "B. B. King — World's Greatest Living Blues Artist," has just been published by West Coast Publications as part of its Collectors Series, announces Sid Seidenberg, B. B. King's manager.

Baxter/'Applause'

(Continued from page 60)

Don Howe as the well-bred wife of Eve-smitten playwright Brandon Maggart plays with a mounting theatricality that makes her seem more of a threat to Margo than the mousy Eve. Maggart, however, has settled in with much *shtick* devised (successfully) to audience-please in a basically colorless assignment; and the unfortunately named Lee Roy Reams is pleasantly casual at his swishing as Margo's hairdresser.

The Charles Strouse-Lee Adams songs grow on one (ABC Records has the original cast album), and Ron Field's zippy direction and choreography continue to be big plusses in the show's slick, appealing Broadway sheen. But save the biggest applause for Anne Baxter, who now could have a whole new career in musical comedy. Let's hope that the next time she appears here, she will be creating her own part. Although, really, that is just what she is doing now in "Applause."

Doug McClelland



ATLANTA, MACON

By LEE BARRY

■ Capitol's Atlanta-based National Country Promotion Director Wade Pepper is excitedly extolling the virtues of the label's Freddy Hart, who played to some 17,500 Georgia fans during a recent two-day stand for the WPLO Listener Appreciation Week. Quite appropriately, Hart's single, "Easy Lovin'," was broken out of his LP by 'PLO personality Earl Richards on his nightly request show. When nightly "Easy Lovin'" requests reached the 100 to 150 mark, the label shipped the tune as a single. Atlanta is rapidly approaching the 100,000 sales mark according to Pepper. That's a dandy figure for a record that is now breaking pop on WOKY in Milwaukee and has already gone MOR on powerhouse WSB.

Speaking of the "Voice of the South," WSB, J. Lee Morris has been named Assistant General Manager of the station. In addition to his new responsibilities, Morris will retain his present position as General Sales Manager and head of the WSB-AM-FM Sales Department . . . Capricorn Records has set an Aug. 15 release date for the first album product from Mobile, Alabama's Wet Willie Band. Paragon Artists has set a 10-city Northern tour and a six-city Southern tour for mid-August and early September to expose the Wet Willie boys to the record buying public. "Coming soon" on Capricorn is a debut disc from Jonathan Edwards. Labels sessions include an Allman Brothers set in Miami Aug. 9-12 and a country-rockin' Cowboy session in Muscle Shoals Aug. 17-25.

Bobby Smith Productions has signed Birmingham native Larry Carter, a folk-balladeer-writer, to a recording pact. Current Smith sessions include work on LPs for the Cold Water Army and the Wild Goose rock 'n' rollers. Waitin' in the can is "Turnip Green," a new single for Mickey Murray . . . Freddy Weller has returned to the Big A from Nashville sessions with Billy Sherrill . . . Joe South's brother, Tommy, is putting a demo studio in the old Master Sound Brookhaven facility. The new studio will be used for Lowery Group demo sessions . . . Studio One bass man Paul Goddard is recording Sue and Patti Nunn with an assist from Buddy Buie . . . Doppler Studios now has a pop plant in full operation . . . The Modern Signs of Bluegrass have signed a recording pact with Tom Wells.

Anderson Signs



Alan Anderson, lead singer and songwriter of the Wildweeds on Vanguard Records, has signed an exclusive songwriting contract with the Vanguard Publishing subsidiary, Fennario Music. Anderson has a chart record with Matthew's Southern Comfort entitled "Mary Take Me Home" and the Wildweeds' chart single, "And When She Smiles," on Vanguard. Pictured with Anderson (right) is David Wilkes, General Professional Manager for Vanguard's publishing companies, and Eddie O'Keefe, National Promo Director.

Stigwood Halts Las Vegas 'Superstar'

■ NEW YORK — Robert Stigwood, Chairman of the Robert Stigwood Group Ltd., announces that Judge Morris Lasker of the U.S. District Court, Southern District of New York, has granted a temporary restraining order against the Hilton Hotels Corp., Hilton Hotels International and the Hilton International Hotel in Las Vegas from presenting an unauthorized production of the rock opera "Jesus Christ-Superstar," pending a hearing at a later date.

The production presented by the Canadian Rock Theater began performances at the Hilton International Hotel in Las Vegas on July 28, and was halted on July 30 following Judge Lasker's order.

Chicago NARAS Elects Officers

■ Paul Roewade was elected to a second term as President of the Chicago chapter of NARAS at the last meeting of the Board of Governors. Other officers elected were Billie Jean Brown, 1st VP; Bob Schiff, 2nd VP; Marty Feldman, Secretary; and Loren Binford, Treasurer.

Named as trustees were Robin McBride, Paul Roewade and Bob Schiff with Mal Davis, Hans Wurman and Loren Binford serving as alternate trustees. A complete Board of Governors, also elected, consists of Dick Judson, Kenny Soderblom, Richard Manners, Chuck Lishon, Steve Samler, Tom Kasten, Ken Nordine, Hans Wurman, Bonnie Herman, Warren Kime, Russ Tarana, Paul Severson, Don Shelton, Dick Boyell, Pete Wright, Dom Carone, Jerry DeClerq, Doug Brand, Smokey Robinson, Frank Panico, Des Strobel, Len Dresslar, Robert Marsh, and Fred Specter.

E, L & P Certified

■ Emerson, Lake and Palmer's first album for Cotillion Records, "Emerson, Lake and Palmer," has been certified by the RIAA for sales of over \$1,000,000.

Guitarists Set

■ NEW YORK — The Charlie Byrd Guitar Evening presented by Willis Conover at Town Hall on Aug. 14 will have the following guitarists participating: George Barnes and Bucky Pizzarelli, Chuck Wayne, John McLaughlin, Tiny Grimes and Bryd.



**SENSATIONAL
SUMMER
OF '71**

Reus Record Report
Action Record

**"MIGHTY CLOUDS
OF JOY"**

B. J. THOMAS

Many say they don't believe . . . yet . . . we've now seen it go top 10 on WMAK, WQOK, WDOL, WFOM, WFPM (#1), WVLC and probably others. Some "heavies" include WLS, CHUM, KHJ, WCFL, WKNR, WFIL. Go!!!

Artista de la Semana (Artist of the Week)



Rodolfo

By JAVIER GARCIA M.

■ Es una historia común, para una voz, estilo y cantante excepcional: **Rodolfo**.

Nadie sabe como empezó porque ya hace varios años llegó a Medellín, procedente de su tierra natal Magangué, pero ha contado **Rodolfo Aicardi** (su nombre de pila), desde pequeño le facinaba cantar y un día un amigo de la infancia le aconsejó que dejara su tierra en busca de las posibilidades de éxito que él veía por sus grandes cualidades.

Su transporte lo realizó por vía terrestre, en un pesado viaje de veinte horas, únicamente un maletín y muchos deseos de conocer la capital del disco: Medellín.

Su impresión fue muy grande pues un joven de 17 años se impresiona fácil. Una camisa sencilla, un pantalón maltratado, unas trespuntadas (sand-

alias) eran el atuendo de **Rodolfo Aicardi**, un muchacho más que llegaba a Medellín.

Se buscó la forma, con su gran don de gentes, su sonrisa, su cara infantil, de hacerse de amigos que le pudieran ayudar a vivir al me nos incómodamente.

No todo fue fácil desde ese momento, para sus deseos, su intención y su meta final, ya él veía cerca ese momento. En aquel entonces existía un programa radial llamado "El Club del Clan" y **Rodolfo** a pesar de sus pocos años presintió allí su base de lanzamiento, al menos para que lo conociesen, y fue así, un éxito para él muy grato, hoy en día todos nos hemos dado cuenta que era un aficionado más.

Allí se unió a un grupo musical de género popular, y se fue encarrilando, encontrando un estilo más definido, cuando llevo lo esperado: un viaje al exterior, no de él si no de la agrupación.

Aruba fue la tierra que vio nacer el nuevo estilo de **Rodolfo**, en donde sus impetus artísticos se revelaron y los compañeros de grupo lo señalaron como la figura importante, pues fue aclamado hasta rabiar.

Ese grupo firmó exclusividad con el acreditado sello Discos Fuentes, y lógicamente allí estaba **Rodolfo** como otro intérprete más. La estrella del conjunto para sus directores era un Señor Arturo, a quien se le

(Continued on page 63)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Tomas Fundora

■ ¡Bueno, hoy estoy triste! Hoy escribo mi columna para los que me aceptan como sentimental y tonto. Casi todos los grandes amigos que tengo son "sentimentales y tontos." Casi siempre, nuestra especie es fría ante la traición y ardiente ante el reconocimiento. Indiferente ante la mediocridad y soñadora ante la creatividad. ¡Arde y nos quemamos tontamente! . . . ¡Qué satisfacción! . . . Pero es una clase fuerte, aunque silenciosa. Lo comprendimos hace tiempo. Al mediocre, nunca de frente, pues se agrupa y no teniendo limitación que defina lo bueno y lo malo en sus conciencias, nos hace la vida muy difícil e insoportable. En estas ideas estaba hace años, cuando oí por primera vez a un puertorriqueño hablando por radio. Era el programa "Preludio Borincano." Amaba a su tierra como nadie y defendía a sus talentos hasta con los dientes. Se mantuvo en el aire a través de varias emisoras por muchos años. Fué el decano de la radio latina de Miami. El primero en su casta. Un Gran Hombre de la radio! . . . Sencillo hasta la desesperación. Sublime en su contacto. Hasta le daba pena pedir un disco de su Puerto Rico. Mantuvo a la Isla del Encanto viva



La Revolucion De Emiliano Zapata

en Miami, a pesar de que la gran población latina no era puertorriqueña. Ya nos habíamos acostumbrados a verle ir y venir. Con una sonrisa cubría su pesar. Con su mano franca, la desesperación. Luchador incansable, con todos los intereses ignorándole en ocasiones, siguió este hombre hacia adelante. ¡Soldado sin ejército! . . . el aire le devolvía la alegría de no ya tan solo los puertorriqueños que le oían, sino los cubanos, colombianos, venezolanos, todos los latinos que sintonizaban a aquel hombre tocando la música de su patria. Y presto a tocar la de cualquier otra patria. Rindió homenaje a los justos y fué justo. De pensar que estoy escribiendo esto, hoy, pocos días después de nuestra última conversación, la emoción se me petrifica en el pecho. Padre de **Pete Terrace**, gran músico puertorriqueño. Padre de la radio. Padre Puertorriqueño. ¡Descansa en paz, gran amigo **Ramón Gutiérrez!** . . . pionero de la radio latina de Miami . . . un sentimental y un tonto. ¡Por ti . . . nuestro luto!



Regina Alcover

También turba hoy la conciencia de este redactor, la desaparición de otro gran talento, el talentoso pianista **Luis Fortún** y **Luis** . . . en cuatro días ¿Qué más para deprimirme totalmente? . . . Nada más!

Tico lanzó esta semana un "Mano a Mano" entre **Bobby Cruz** y **Jimmy Sabater**, conteniendo lo mejor de ambos intérpretes en sus grabaciones con Tico. También el "álbum" "Separala También" de **Tito Rodríguez** el **Sexteto La Playa** . . . **Kubaney** sacó el larga duración **Belter** interpretado por la **Orquesta Serenata Tropical**, titulado "Hits Solamente Hits", con indiscutiblemente lo más vendedor del momento. Entre ellos "Te Quiero, Te Quiero," "Jardín de Rosas," "My Sweet Lord," "El Condor Pasa," "Candida" y "Black Magic Woman." . . . "**Patricia González** y su Guitarra" es un "álbum" lanzado por remo, que muestra a las claras que **Patricia** ha ganado su nombre a base de talento y dedicación. ¡Muy bueno! . . . Discos **Mónica** lan-



Mell Vallari

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CAYTRONICS



Leonardo Favio
"Vamos a Puerto Rico"
CYS 1267



"Un Muchacho, Una Muchacha"
Fedra y Maximiliano
CYS 1262

Caytronics Corp. 240 Madison Avenue, New York, N.Y.



LATIN AMERICAN ALBUM PRODUCT

INTERPRETA A HECTOR FLORES OSUNA JOHNNY ALBINO—Starbright STLP 170.

El gran intérprete puertorriqueño interpreta al talento della composición Hector Flores Osuna. Entre otros temas de impacto figuran "La Estatua," "Aplaudanme," "Yo Te Dejaré," "Dos Semanas," "Mientes" y "Pobre Idoló."

■ Johnny Albino performs selections by Puerto Rican composer Hector Flores Osuna. "Yo Soy tu Rey," "Dime Almohada," "Ya Estoy Muerto Para Tí," "Dos Semanas" and "Como te Ha Ido."



VETE YA

BLANCA ROSA GIL—Benson 1258.

Vuelve a provocar promoción Blanca Rosa con su interrétación de "Vete Ya" en ritmos totalmente modernos. También "También Soy Sentimental," "No Has de Verme Llorar," "Eres un Mentiroso" y "Cualquiera."

■ Blanca Rosa is great on this new album. Very modern arrangements that could put her at the top of Latin charts again. "Te Regalo Mis Sueños," "Quitate la Sortija," "Has Llegado Tarde," "Cualquiera" and "No Has de Verme Llorar."



UN MUCHACHO, UNA MUCHACHA

FEDRAY MAXIMILIANO— Cytronics CYS 1262.

Talentoso duo argentino que logra gran fuerza emotiva en sus interpretaciones. De éxitos en "Juan el Gris," "Dame Felicidad," "Camino a la Vida," "Juntos" y "Un Clavo sin Colgar Nada." Acompañan Oscar Cardozo Ocampo y su Orquesta.

■ Great duo from Argentina making it internationally. Superb repertoire! "Juan el Gris," "Dame Felicidad," "Un Muchacho, Una Muchacha," others.



LA FRESA ACIDA

RCA MKSJ 8001.

Uno de los mejores conjuntos juveniles que hemos oído ultimamente. La Fresa Acida merece la mejor promoción en "Jesucristo," "Mi Dulce Señor," "Drum, Dum," "Donde Has Ido sin Mí" y "Tocaré y Cantaré" contenidas en este album. ¡Excelente corte!

■ La Fresa Acida deserves the best in promotion. They could make it big with "Qué es la Vida?," "Serenata," "Dum, Dum," "Maria de la Mañana" and "Tocaré y Cantaré."



Radio Pioneer Ramon Gutierrez Dead

■ NEW YORK — Latin American music lost a radio pioneer when Ramon Gutierrez died of a heart attack on Aug. 2 in Miami.

Gutierrez, 73, was the first Spanish dj in New York City, having debuted over radio station WHOM in the 1920s. In recent years, he had retired to Miami where he was an active free-lance announcer over a number of Spanish language stations in the area right up to the time of his death.

Gutierrez is survived by two daughters and two sons, Ray Terrace, Latin orchestra leader and Mio International Records artist, and Pete Terrace, Vice President of the Mio company.

Bluebird at Jerden

■ SEATTLE—Bluebird, a four-piece music group, has signed an exclusive long-term recording contract with Jerden Industries, Inc., of Seattle, announces Jerry Dennon, President.

Artist of the Week

(Continued from page 62)

habia asignado la canción: "Que quiere esta música esta noche" para grabarla. Ya eran pasadas las 2.00 de la mañana, y tras de seis horas de grabación y el tema no se acoplaba a la voz del cantante. Rodolfo sentado en un rincón del estudio le pidió al director que le dejara cantar ese tema, que le gustaba mucho. A las dos tomas ya estaba terminada, estaba lista la canción todos y se fueron a dormir.

Al día siguiente Rodolfo Aicardi vino y suplicó que le dieran un corte en un acetato del tema que había grabado el día anterior para escucharlo en su casa. Muy ambalemente se atendió su solicitud, pero Rodolfo no se fue a casa como había dicho, se encaminó a una de las radiodifusoras más importantes de la capital antioqueña.

Alli llegó un muchacho tímido con un disco bajo el brazo, el cual pidió que le escucharan la canción que traía impregnada en las pastas sonoras. A todo la gente de la emisora le llamó la atención la fuerza intérpretativa de éste joven, se organizó una promoción en forma exclusiva para dicha canción y se convirtió en poco tiempo en tema favorito.

Pasaron los meses y ya era Rodolfo un cantante consentido en la capital del Disco: Medellín y Discos Fuentes empezó una promoción nacional imponiéndose en todo el territorio colombiano.

Éxitos que siguieron a "Que quiere esta música éste noche" fueron "Reconciliación", "No me dejes así", y todo lo que ha grabado a partir de esa fecha.

En diferentes ocasiones Rodolfo tiene que vestir de policía, para poder defenderse del

ímpetu de sus admiradores. La primera vez fue en 1970, el 13 de Octubre donde tuvieron que recuperarlo las fuerzas de policía y sacarlo por una escalerilla que lo llevara a un helicóptero, o si no Rodolfo hoy en día tal vez no existiese.

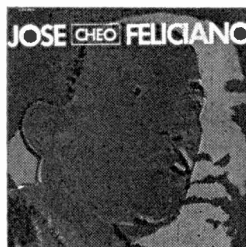
En el año 1970 le fué otorgado el "Disco De Oro" por haber sido el máximo vendedor de discos en el Ecuador, en donde sobrepasó cifras de venta a Sandro, Los Angeles Negras, y a otros artistas de gran fama en Sur América.

Discos Fuentes en reconciamiento por su tema "Sufrir" en el programa de TV "El Show de Jorge Barón" le entregó el "Disco De Oro 1971," la revista Record World, hace pocos días le asignó el premio como: "La voz juvenil revelación".

SENCILLOS DE IMPACTO IMPACT SINGLES

1. TANIA MARTI
"Te Debo Tanto"
"Otra Vez Volvio El Amor"
Monica DM 101
2. ERICK
"Paginas Sociales"
"Fue Mas Fuert Que Yo"
Peerless 9838
3. ROBERTO YANES
"Cualquiera"
"Doce Rosas"
International 582
4. JOHNNY ALBINO
"Como Te Ha Ido"
"La Estatua"
Starbright 1041
5. CONTINUADOS
"Chirpy Chirpy Cheep Cheep"
"No Me Niegues Tu Amor"
Kubaney 5427
6. PEDRO MIGUEL Y SUS MARACAIBOS
"Salsa Maracaibo"
"Gayta Y Sorongo"
Odeon 11255

TIGO TIENE SU DISCO FAVORITO...por MIGUEL ESTIVILL



"JOSE (CHEO)
FELICIANO"
SLPA-8890



"SEPARALA TAMBIEN"
La Playa Sextet
Tito Rodriguez
SLPA-8870

New York Distributors: SKYLINE DISTRIBUTORS ☆ 636 10th Avenue ☆ New York, N. Y. 10436

LATIN AMERICAN HIT PARADE

NEW YORK

By WEVD (La Grande)

1. QUIERO MAS DE TI
LOS ANGELES NEGROS—Parnaso
2. TE VOY A DAR LO QUE TU QUIERES
RAPHAEL—Hispavox
3. NOCHE DE AMANTES
SANDRO—Caytronics
4. SENORA
RICARDO RAY—Vaya
5. AQUEL VERANO
MARISOL—Parnaso
6. COMO DESEO SER TU AMOR
LOS GALOS—Musart
7. LA MUCHACHA DE LOS OJOS TRISTES
LISETTE—Borinquen
8. ORIZA
LA CONSPIRACION—Vaya
9. ARREPIENTETE
RAY BARRETO—Fania
10. SUFRIR
RODOLFO—Fuentes

SYMPHONY SID
WEVD

1. VAMONOS PALMONTE
EDDIE PALMIERI—Tico
2. TENDER LOVE
ORCH. SON—Ghetto
3. SE TRABA
RAY BARRETO—Fania
4. MAKE IT WITH YOU
RALFI PAGAN—Fania
5. ESTATE TRANQUILO
NEW EXPLOSION—Cotique
6. SOLO SEXO
TITO RODRIGUEZ—T.R.
7. ABUELITA
WILLIE COLON—Fania
8. MI NEGRITA ME ESPERA
ISMAEL RIVERA—Tico
9. ARSENIO
ORCH. HARLOW—Fania
10. DELIA
LA PROTESTA—Rico

DICK "Ricardo" SUGAR
WHBI-FM

1. MAKE IT WITH YOU
R. PAGAN—Fania
2. TENDER LOVE
ORCH. SON—Ghetto
3. DELIA
T. PABON—Rico
4. ABUELITA
W. COLON—Fania
5. VOMONOS PA'L MONTE
E. PALMIERI—Tico
6. FUEGO EN EL 23
S. PONCENA—Inca
7. ARSENIO
L. HARLOW—Fania
8. I REGRET
ORCH. CAPRI—Manana
9. PAZ
ORCH. FLAMBOYAN—Cotique
10. FOR SENTIMENTAL REASONS
E. LEBRON—Ghetto

Abbott to Mio

■ NEW YORK—Marty Wilson, President of Mio International Records, Inc. has signed indie producer Barry Abbott to develop and produce contemporary acts. Abbott has already signed his first group, the Great Wall.

Budd & Liberace

■ Julie Budd starts a one-month tour with Liberace on Aug. 9 at the Starlight Theater in Indianapolis.

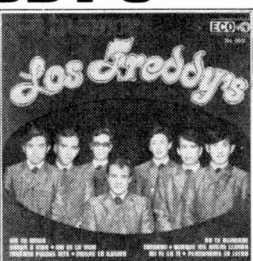
New Polka LP

■ NEW YORK — Teresa Zapolska, President of the Polka Music Corp., has completed mastering of a new album by Frank Wojnarowski at Echo Sound Studios in Levittown. Package is due on the Polka Towne label.

MEXICO PRESENTA
LA LINEA EXCLUSIVA DEL 77

LOS
FREDDY'S Peerless

trionfando
con sus
 exitos



ECO • 895

**AUNQUE ME HAGAS
LLORAR**

MEXICO

By Vilo Arias Silva

1. MARY ES MI AMOR
LEO DAN—CBS
2. PUENTE DE PIEDRA
LOS CHICANOS—RCA
3. MI CORAZON ES UN GITANO
LUPITA D' ALESSIO—Orfeon
4. AUNQUE ME HAGAS LLORAR
LOS FRED'YS—Peerless
5. LA MALAGUENA
ESTELA NUNEZ—RCA
6. VIVA ZAPATA
LOCOS—Musart
7. NADA DE TU AMOR
LOS SOLITARIOS—Peerless
8. NI SOY DE AQUI NI SOY DE ALLA
MARCO ANTONIO MUNIZ—RCA
9. VA CAYENDO UNA LAGRIMA
LOS BABY'S—Peerless
10. TIERRA DE MI TIERRA
IMELDA MILLER—RCA

MIAMI

By WQBA Radio

1. COMO DESEO SER TU AMOR
ELIO ROCA—Miami Records
2. YO TAMBIEN SOY SENTIMENTAL
NELSON NED—U.A. Latino
3. LLORANDO ESTAN LOS GUAJIROS
TOMAS DE SAN JULIAN—Kubaney
4. EL CORAZON ES UN GITANO
NADA—RCA
5. CUANDO VUELVA A AMENECER
JULIO IGLESIAS—Discos Columbia
6. VUELVO A VIVIR VUELVO A CANTAR
SABU—Exitos
7. QUIEN DA MAS?
OLGA GUILLOT—Musart
8. MOMENTOS
LOS ANGELES—Columbia
9. AQUEL VERANO
MARISOL—Parnaso
10. SI ME MIRAN A LOS OJOS
MARISA

DESDE NUESTRO

(Continued from page 62)

zó el "sencillo" de Tania Marti interpretando "Otra Vez Volvió el Amor" y "Te Debo Tanto". Augusto Monsalve produjo esta grabación, con la cual deja sentada la pauta para las producciones de Peer-Southern. Inmejorable Tania e insuprable el respaldo musical. ¡Será éxito! . . . Capitol lanzó en Mexico a Los Socios del Ritmo en "Vamos a Platicar." Tu Amor Maldito," "La Gallina" y "No Te Olvidaré". Bueno ¿y qué piensa Capitol para buscar quien lance su producción en Estados Unidos? . . . ¡Hey, Horacio Reyes en esta etiqueta merece especial tratamiento! ¡Muy Bueno!

Polydor presentó bellamente el "long playing" de La Revolución de Emiliano Zapata, ¡Felicitaciones por este logro y adelante! . . . En la etiqueta Philips merecen mención especial los Tinta Blanca en "Todo va a Cambiar," interpretado en Inglés . . . Gran expectación ante la próxima celebración del "II Festival de la Canción Latinoamericana de Nueva York" que habrá de celebrarse en Septiembre . . . CBS lanzó en Argentina en la voz de Patricia Dean, "Erase una Vez que Era" y "Me Voy Muy Lejos, Lejos." Bueno, aconsejo a la radio latina esta grabación. Los que no la tengan, haganmelo saber . . . Fermata lanzó en Argentina "Rancho de las Flores" y "Si la Gente Comprendiera" por las Trillizas de Oro. ¡Muy bueno! . . . Lanzó Polydor en México los temas "El Mundo Paró," "Dame la Mano," "Y Me Iré" y "Solo, me encuentro solo" interpretados por el cantante, catalán de nacimiento y radicado desde hace años en México, Mell Vallari . . . Impresionante el artículo publicado por Los Angeles Herald-Examiner en días pasados, y titulado "How Cubans Fare as 'Yankees,'" en el cual resalta notablemente la labor de José García en Los Angeles, a través de su G & G Records Distributors y su Música Latina. ¡Felicitades Pepe! . . . "El Triunfo no es Accidente" . . . "Vuelvo a Vivir, Vuelvo a Cantar" por Sabú, ya es éxito en Nueva York y Miami. También avanza "Negra, no te Vayas de Mi Lado" por Banana. Ambos en la nueva etiqueta Exitos . . . Jerry Massucci por España . . . Regresaron de Caracas a México los señores Ing. Heinz Klinckwort y Alejandro Zaldivar, de Peerless de México . . . Iempsa lanzó en Perú "Te Recordaré" y "Color Noche" interpretados por Regina Alcover y Joe Danova . . . De jira por Estados Unidos, Gustavo Quintero y Los Graduados de Colombia. Entre las ciudades en las cuales actuarán se cuentan: Nueva York, Chicago, Miami y Boston . . . Suplico a las empresas latinoamericanas que nos honran enviándonos muestras de su producción, lo hagan con la leyenda "Muestras Sin Valor Comercial—Samples—No Commercial Value", ye que sin ello, los derechos aduanales nos apesadumbran . . . Y ahora . . . ¡Hasta la próxima!

Kubaney

y su Exito!



Orquesta serenata tropical

ORQUESTA SERENATA

"Hits Solamente Hits"

Kubaney 427

"Te Quiero Te Quiero"
"Un Telegrama"
"Eternidad"
"Comunicando"
"La Hora"
"La Montaña"
"Rose Garden"
"My Sweet Lord"
"Chirpy Chirpy Cheep Cheep"
"El Condor Pasa"
"Candida"
"Black Magic Woman"

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Great Music At Gaslight

■ NEW YORK—In the midst of the heaviest rock weekend New York has seen in a long time (the Who, Stephen Stills, Harrison & Friends, etc.), some great music could also be heard from lesser but still talented lights at the Gaslight last Saturday (31).

First, there was Furry Lewis, another in the proliferation of original bluesmen making a comeback via the "return to the roots" mood of today's audience. Even though Lewis can barely see any more, he sang and played with feeling and effectiveness, and a good measure of humor prevented the set from ever becoming maudlin or purely nostalgic. When he exited with "When I Lay My Burden Down," the crowd showed that they knew they were in the presence of an authentic and still vital musical personality.

'Space-Jazz-Rock'

Following Furry was the Mahavishnu Orchestra, and while the astronauts were bugging around the moon, John McLaughlin & Co. provided those who stayed on the ground with some of the best progressive "space-jazz-rock" since Miles Davis stunned the Fillmore a couple of years ago. This music will probably never attain mass appeal, and it seemed too intense for most of the Gaslight fans, but the group, McLaughlin especially, continues to play music of incredible complexity and sophistication.

Rounding out the evening was the United Artists duo Spencer Davis and Peter Jameson, both respected figures in their own right. Playing an acoustic set marked by very simple songs, the act seemed the weakest of the three, but still drew a good response on several numbers. "It's Been So Long" was a fine piece which could present single possibilities for Davis and Jameson.

Mike Sigman

Sunshine Acquired

■ Just Us Productions has acquired the Ron Sunshine Management Company, announces Just Us Productions President Michael Gruber. The Sunshine Company manages London-based Wishbone Ash, Gordon Giltrap and Brian Auger.

1. **SECOND MOVEMENT**
EDDIE HARRIS & LES McCANN—Atlantic SD 1583
2. **TO BE CONTINUED**
ISAAC HAYES—Enterprise ENS 104 (Stax)
3. **CHAPTER TWO**
ROBERTA FLACK—Atlantic SD 1569
4. **THEMBI**
PHAROAH SANDERS—Impulse AS 9206 (ABC)
5. **WEATHER REPORT**
Columbia G 30661
6. **BITCHES BREW**
MILES DAVIS—Columbia GP 26
7. **BACK TO THE ROOTS**
RAMSEY LEWIS—Cadet CA 6001 (Chess/Janus)
8. **JACK JOHNSON**
MILES DAVIS—Columbia S 30455
9. **EGO**
TONY WILLIAMS LIFETIME—Polydor 24-4065
10. **SUGAR**
STANLEY TURRENTINE—CTI CTI 6007
11. **M. F. HORN**
MAYNARD FERGUSON—Columbia C 39466
12. **CURTIS LIVE**
CURTIS MAYFIELD—Curtom CRS 8008 (Buddah)
13. **SAN FRANCISCO**
BOBBY HUTCHERSON & HAROLD LAND—Blue Note BST 94362 (United Artists)
14. **HUGH MASEKELA AND UNION OF SOUTH AFRICA**
Chisa CS 808 (Motown)
15. **REVOLUCION**
EL CHICANO—Kapp KS 3640 (MCA)
16. **PASS THE PLATE**
CRUSADERS—Chisa CS 807 (Motown)
17. **GILBERTO AND TURRENTINE**
ASTRUD GILBERTO & STANLEY TURRENTINE—CTI CTI 6005
18. **LIVING BLACK**
CHARLES EARLAND—Prestige PS 1569
19. **MEMPHIS TWO STEP**
HERBIE MANN—Embryo SD 531
20. **BREAK-OUT**
JOHNNY HAMMOND—Kudu KU-01 (CTI)
21. **TJADER**
CAL TJADER—Fantasy 8406
22. **STRAIGHT LIFE**
FREDDIE HUBBARD—CTI CTI 6009
23. **ZAWINUL**
Atlantic SD 1579
24. **THE BLACK CAT**
GENE AMMONS—Prestige PR 10006
25. **THE ISAAC HAYES MOVEMENT**
Enterprise ENS 1010 (Stax)

By MICHAEL CUSCUNA

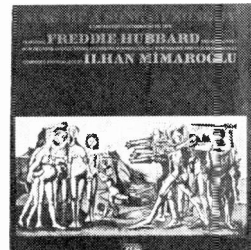
DOWN IN THE BASEMENT
MA RAINEY—Milestone MLP 2017.
This third reissue of Ma Rainey material on Milestone features a range of great blues and jazz musicians from Blind Blake to Lil Henderson. Rainey is a classic, in a league with Bessie Smith, Billie Holiday et al. This is a strong record. Carefully remastered.



ODYSSEY OF ISKA
WAYNE SHORTER—Blue Note BST 84363.
With vibist David Friedman, formerly of the Tim Buckley band, and a double rhythm section, Wayne Shorter develops five flowing impressionistic pieces. Shorter is featured on soprano and tenor saxophones. If you like Weather Report, you'll dig this. It is rich, beautiful music.



SING ME A SONG OF SONGMY
FREDDIE HUBBARD—Atlantic SD 1576.
This complex work, composed by Ilhan Mimaroglu, includes not only the Freddie Hubbard quintet, but also a synthesizer, chorus, string orchestra and reciters. It is an ambitious and successful piece of total music that requires concentrated listening.



CHARLIE PARKER MEMORIAL CONCERT
VARIOUS ARTISTS—Cadet 2CA 60002.
This two record set captures last year's annual Chicago Parker memorial. The music is inspired and often breathtaking. Aside from such established musicians as Lee Konitz, Dexter Gordon, Ray Nance and Roy Haynes, the session also features some brilliant musicians known only in Chicago such as Von Freeman, Rufus Reid and Richard Abrams. This set is an absolute must.



CALIFORNIA HERE I COME
WILLIE THE LION SMITH & MIKE LIPSKIN—Flying Dutchman FD 10140.
The versatile Mike Lipskin holds his own with the brilliant Smith. Some great solos and piano duets and a couple of quartet numbers provide a happy, beautiful album.



NICKY'S TUNE
IRA SULLIVAN—Delmark DS 422.
This wonderful Chicago session from 1958 was never released before. It features some of the best of Chicago's legendary jazzmen in a warm, informal session.



NIGHT LIFE
BILLY BUTLER—Prestige 7854.
A smooth, soulful album featuring guitarist Butler on a wide variety of tunes. The sidemen are strong, but this is essentially a cooking showcase for Butler, one of the better guitarists to come along in recent years.



ENGLAND

By RON McCREIGHT

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

SINGLE

"BACK SEAT OF MY CAR"

Paul McCartney
 Publisher: Northern Songs
 Apple Records

SLEEPER

**"EVEN THOUGH WE AIN'T GOT MONEY"
 (DANNY'S SONG)**

Saker
 Publisher: Ghossos Music
 CBS Records

ALBUM

"I THINK I'LL WRITE A SONG"

Phillip Goodhand-Tate
 DJM Records

■ LONDON—Fastest moving record of this week is **Diana Ross**’ “I’m Still Waiting,” a cut from her current Tamla album. Mainly responsible for the instant success and indeed even the issue of this particular track is Radio One dj **Tony Blackburn** who together with his producer, **Tim Blackmore**, selected this track for heavy play on Blackburn’s “Breakfast Time” program, eventually convincing EMI that this was worthy of a single release.

The remarkable career of **Les Reed** takes another step forward when he launches his new Greenwich Gramophone Co. label on Aug. 20 with albums by **Open Road** (Donovan’s ex-band), **Day of Phoenix** and **Samurai**. Ten years ago Reed was playing piano with the **John Barry Seven** and enjoying moderate success as a composer until the day **Gordon Mills** came up with lyrics for “It’s Not Unusual” for an unknown singer who had recently reverted to the name **Tom Jones**. He followed this by writing with **Barry Mason** “The Last Waltz” for **Engelbert Humperdinck** (a song that has become the penultimate standard for the ballroom set, as well as a string of hits for many big balladeers).

With so many hits in the catalogue of Reed’s Donna Music, forming his own label was a logical next step. The first releases on Chapter One did not exactly meet with instant acclaim and many thought Reed had over-stepped the mark, until **Gerry Munroe**’s arrival. With a mixture of schmaltz and nostalgia, he had three hits in his first year and has a probable fourth just released called “Little Drops of Silver.”

But until now there has been an absence of contemporary sounds. So **Tony Reeves**, ex-member of the Coliseum was brought in and already there has been good reaction to the acts on the Greenwich Gramophone Co. **John Walker**, produced by **Bill Wyman** of the **Stones**, and the **Woods Band**, a traditional Irish folk band, have also been signed to the label.

More amazing news from Philips with the announcement that the **New Seekers**, who have hit number two in the chart, are to switch labels. Polydor will issue the act’s product from the end of 1971, commencing with an album being set for October release.

Oates Appointed

■ LONDON—Terry Oates has been appointed Managing Director of Compass Music, Ltd., responsible for the company’s music publishing activities outside the United States and Canada.

Greyhound Single Here

■ Warner Bros. Records President Mo Ostin signed a deal with English group Greyhound to release their single “Black and White” in the states.

GERMANY

By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK

“ROSETTA”—Georgie Fame and Alan Price—CBS

SINGLE EXPORT TIP OF THE WEEK

“SCHAU DIR DAS MADCHEN AN” (“Look at That Girl”)—Blue Diamonds—Philips



Paul Siegel

■ BERLIN—Attention, stamp collectors! The German Post Office has just released a stamp dedicated to the coming Berlin Record & Music Festival International, indicating how our industry has grown. All foreign visitors to the Festival better make sure that they have reserved a room and shower, as none of the Berlin hotels have any more rooms. The only way to get a room in Berlin during the festival is to have me contact the Berlin Travel Office to land a room at a private home . . . The production departments of the German record companies have closed their offices until the end of August, so the only way to get a record is to “do it yourself” in your basement . . . New Electrola Director **Günter Ilgner**, a good buddy of mine for years, is calmly laying his cards for a flock of hit records this coming fall. In case you don’t know Günter, this is the man who headed Polydor for years in A&R with loads of hits, and then went to Electrola, and then to **Heinz Gietz**’s Cornet and now has signed a beautiful contract with Electrola’s top Director **Wilfried Jung**.

Heinz Schumacher, quiet, efficient head of Löwen Automaten in Western Germany, being advised by his Loewen Boxentips from **Frank**, Radio Luxembourg, **Dieter T. Heck**, Europawelle Saarbrücken, and yours truly, RIAS, Berlin. It will be a pleasure to meet Schumacher during the coming Festival . . . Thank you, EMI London’s **Harry Flower**, for rushing us the latest releases . . . **Lotar Olias**, vet composer, due for a smash one of these days with his new find, **Jonny Hill**, who sings like **Freddy** . . . **Petra Pascal** called me in the middle of the night to tell me that she missed the red color on her fingernails in the **Record World** annual ad about her, because her gown was in red. But since Petra writes all her letters in red ink against red paper, I think a pair of smoked glasses would help . . . CBS New York should reconsider pushing the German record **Andy Williams** made of “Love Story” (Schicksal Melodie), and put their power behind **Andy**’s original English hit record, as that’s the one that’s going to make it. **Andy** doesn’t sound his best in German . . . Germany heralding the coming visit and tour in fall of the **American Chicago Symphony Orchestra** under the baton of **Georg Solti**. It’s interesting to know that the Chicago Symphony orchestra was established in 1891 by German American **Theodore Thomas**, and yours truly is especially grateful to the Chicago Symphony Ork, as he remembers **Henry Weber** conducting his “Symphonic Diary” of World War II with the Chicago Symphony. That’s something one never forgets . . . **Roberto Blanco**, successful CBS artist in Germany, just received his German citizenship. **Roberto**, a Cuban born in Tunis, Africa, winds up as **Herr Blanco**, which induced CBS to give him a new long-range contract.

Stigwood Ups Ashby

■ NEW YORK—Robert Stigwood, Chairman of the Robert Stigwood Group, announces the appointment of **Richard Ashby**

as a Director of the Robert Stigwood Organisation, Ltd., London. **Ashby** will be responsible for the personal management of the company’s music division, working closely with **John Gunnell**, also a Director.

INTERNATIONAL HIT PARADE

GERMANY'S TOP 10

SHOW STAR OF THE WEEK:
MUNGO JERRY
 by SHOW Editor-in-Chief Dieter Liffers

1. BUTTERFLY
DANYEL GERARD—CBS
2. BUTTERFLY
DANYEL GERARD—CBS
3. CHIRPY CHIRPY CHEEP CHEEP
MIDDLE OF THE ROAD—RCA
4. HOT LOVE
T. REX—Ariola
5. ABRAHAM
WOLFGANG—Bellaphon
6. MEILENWEIT
MARTIN MANN—Decca
7. ROSE GARDEN
LYNN ANDERSON—CBS
8. SCHON SIND DIE MARCHEN
HEINTJE—Ariola
9. I AM . . . I SAID
NEIL DIAMOND—Philips
10. STRANGE KIND OF WOMEN
DEEP PURPLE—Columbia

(Through the courtesy of

• AUTOMATENMARKT;
 Editor, Killy Gripel

• RADIO LUXEMBOURG TIPS:

1. IT DON'T COME EASY
RINGO STARR—Apple
2. SUNSHINE OF YOUR LOVE
ELLA FITZGERALD—MPS (BASF)
3. PUT YOUR HAND IN THE HAND
OCEAN—Kama Sutra

(Through the courtesy of

RADIO LUXEMBOURG, PD Helmut Stoldt)

• DDO (DJ ORG.) TIP:
 IM JAHRE 2002
 DANIELA—BASF

(Through courtesy of KLAUS QUIRINI,
 DDO Chief)

CLUB REVIEWS

Adderleys Score at Troubadour

■ HOLLYWOOD — The Cannonball Adderley Quintet made its Troubadour bow last Tuesday (3) to an older jazz-oriented house, and it became clear that jazz has a definite acceptance at the club.

With brother Nat on cornet and a group of exemplary musicians doing the backing, Adderley opened with "Black Messiah," written by George Duke, and went on with "Country Preacher," dedicate to his reverend. The group was masterful in taking a simple melody, developing it and improvising on with electric piano, percussion, cornet and two saxophones for an often frenzied but skillful set.

Taped Album

Lou Adler found Cheech & Chong at the Troubadour on a boat night some months ago and has taped an album with them. They are two young men, one of the hippest comedy teams around. Their topics range from television car salesmen to hitchhiking to drugs. They do all of the sketches with a fine craftsmanship even if their one bit on a Top 40 dj introducing a rock concert has been done by other folks and the punch line to a routine about the Pope is extremely dated. They should also try and

ENGLAND'S TOP 10

1. GET IT ON
T. REX—Fly
2. NEVER ENDING SONG OF LOVE
NEW SEEKERS—Philips
3. CHIRPY CHIRPY CHEEP CHEEP
MIDDLE OF THE ROAD—RCA
4. DEVIL'S ANSWER
ATOMIC ROOSTER—B&C
5. CO CO
THE SWEET—RCA
6. ME AND YOU AND A DOG NAMED BOO
LOBO—Philips
7. TOM TOM TURN AROUND
NEW WORLD—Rak
8. I'M STILL WAITING
DIANA ROSS—Tamla/Motown
9. MONKEY SPANNER
DAVE AND ANSWELL COLLINS—
Technique
10. WON'T GET FOOLED AGAIN
THE WHO—Track

Where Buoys Are

■ The Buoys are on a national tour. Scepter has just released the group's first album, "The Buoys," which includes their current single. "Give Up Your Guns."

refrain from laughing at themselves. If the audiences don't find them funny (which they should have and did), their self-deprecation is purely negligible. Tony Lawrence

Duo at Gaslight II

■ NEW YORK — Two new singer-songwriter-guitarists appeared at the Gaslight II last week (4) and showed that there is still something to be said for the folk soloist.

Jim Palana, who went on first, is a 21-year-old with an obviously promising future in the music world. This was apparently one of Jim's first live engagements, and at times he showed signs of nervousness and uncertainty. But on his stronger numbers, such as "Kentucky Mash," a rocking ragtime song, and "Wheels," the opening tune of the set, Palana was more at home and drew a sympathetic response from the audience.

David Buskin was also on the Gaslight bill as a soloist, although he has been seen recently as Mary Travers' backup guitarist at her Central Park concert. After a couple of nice.

(Continued on page 68)

CANADA

By LARRY LeBLANC



Larry LeBlanc

■ TORONTO—Ampex group Young has a new single titled "The Rain Came Down" b/s "We Got Time," produced by John Dee Driscoll . . . Randy Bachman was in Toronto's RCA studios, last week, to produce Noah and Spriggs & Bringlntey. The new Sun Band single, also produced by Bachman for Warner Bros., is "Mr. Stevens" . . . Frank Zappa's Mothers taped four insane hours of interviews and songs at CKGM-FM (Montreal) . . . Revolver group Chimo single "In the Sea" b/s "Cross-Country Man" is to be released by U.S. Epic . . . Greg Hambleton is producing an album with his singer-composer brother Fergus . . . Ocean in Bay Studios recording Aug. 9-19. Group is set to appear at the Venice Song Festival Sept. 15-16-17 . . . Everyday People have signed with Paramount Records for U.S. release. An album and a single are to be released in early September . . . Much Records has scheduled the release of a new single "Loving You Ain't So Easy" b/s "She Walks Light" by Michel Pagliaro for Aug. 20 . . . Polydor Records of Canada has concluded an agreement with N.Y.'s Wes Farrell Organization, giving the company Canadian distribution rights to product by Major Hoople's Boarding House. A single, "Lady Song"/"She's Got All of My Body," produced by Ted Cooper, has been released . . . "Lay Me Down"/"Let It Shine" single has been released from Aarons & Ackley's Capitol LP . . . Brave Belt's "Rock and Roll Band" single on Warner Bros. is starting to appear on national charts . . . New Record Librarian at CKWX (Vancouver) is Dave Roughan (formerly CHQB-Powell River) . . . CBC Radio carried Finals of the Canadian Open Championship Fiddle Contest from Shelburne, Ont.

HOLLAND

By ROB OUT

■ AMSTERDAM—"Song of the Marching Children" is the title of the forthcoming album of Earth and Fire . . . American "Swampsinger" Tony Joe White is coming to Holland for a live concert . . . Guitarist Leo van de Ketterij left Shocking Blue. He joined the group one year ago . . . The Dizzy Man's Band is going to tour South America for six weeks, starting on Nov. 1. John Mayall, Larry Taylor and a couple of other musicians are due the end of September in Holland for a few gigs . . . The world-wide tour of the Cats has been cancelled. The group is too busy with their next album . . . "Blossom Lady" is the new single by Shocking Blue . . . The Beach Boys are coming to Holland with George Harrison and Keith Moon . . . Jack Bruce, once with Cream, soon in for a live open-air TV-recording . . . Cuby and the Blizzards are rehearsing for their new album . . . Slade, the popular English group, has planned a mid-August tour in this country . . . Ringo Starr on Dutch TV? . . . Creedence Clearwater Revival due here on TV. They will jam with the Cannonball Adderley Sextet. It's their only TV show during their European tour.

Scepter Inks Steve

■ Scepter Records has signed Steve Reinhardt to a recording contract.

Reinhardt is in the off-Broad-

way production "Godspell" and is heard in the cast album on Bell singing "On the Willows." Deal was made by Steve Metz and David Lipton of Victrix Productions, Inc.

New Terrain Rather Than Old Landmarks



Brenda Payton, the People's Choice, Geater Davis.

By LARRY COHEN

National Sales & Promotion
Jamie/Guyden
Distributing Corp.

■ With R&B being an integral part of our operation here at Jamie/Guyden, we are constantly seeking newer methods of exploitation via promotion, sales, merchandising and outside production deals for all our product.

(a) Accurate sales information to our distributor promotion men and the trades;

(b) An actual sales breakdown of *who* is buying our product in the retail stores;

(c) A flow of sales information from our distributors via the key one stops as to the acceleration of a particular R&B hit is dissected and dispersed to our promotion men at the distributor level and to key programmers throughout the country depending upon the importance of that particular product. Timing is of the essence.

The terrain has changed. Geographically, the cities are still there . . . but methodically, programming concepts involving crossover records from R&B to Pop has reached new programming dimensions at the pop level. Due to our increasing commitment in the R&M area, we are trying many new approaches to maintain an equilibrium with these new dimensions.

Current Roster

The current roster of R&B labels distributed by our company is now reflected on the national charts with Brenda & the Tabulations (Top & Bottom Records). "A Part of You," and the People's Choice (Phil-L.A. of Soul Records), "I Likes To Do It."

Incidentally, the latter is a perfect example of timing of a "crossover" record. Our distributors have reported a demographic break-down of pop male and female adults as new buyers as opposed to the early

sales picture which was primarily in the R&B black market. The overall accuracy of communicating this kind of information from the breaking points of Atlanta, Pittsburgh and Jacksonville, Fla., has been most instrumental in the acquisition (as of this date) of new key pop stations such as WKNR, WFIL, KIMN, WQAM, WAYS, WSAI and WCAR.

Other Phil-L.A. of Soul artists include John Ellison (former lead of the Soul Brothers Six). Alfreda Brockington and the dynamic Ernie Andrews, whose first Phil-L.A. of Soul LP, "Ernie Andrews Sings," has just been shipped to distributors throughout the U.S.

Two new additional labels have been added to our distributor set-up. These include the House of Orange label featuring Geater Davis. His previous record was number one in four markets in the South and his latest, "Your Precious Love," is already over 90,000 units in the South. With national distribution, Geater may become the most important artist to come out of the South since the late Otis Redding and Bobby Blue Bland.

Silver Rollar Records has the Nu-Sound Express, Ltd., whose first record, "Ain't It Good Enough," tasted regional success and a dynamite female group, the Devotions. Their first Jamie/Guyden release on Silver Dollar, "The Saga of Willie Jones," is now getting ready to ship nationally.

As the geographical landmarks of the U.S. remain stationary, the terrains of distribution, merchandising, promotion and programming take new looks. We here at Jamie/Guyden hope to be able to meet these competitive changes and salute the many Rhythm and Blues stations throughout our country who are the true catalysts in this intangible chemistry.

'70s Greatest Decade Yet For R&B: Roulette, Calla



Morris Levy

■ Roulette Records under President Morris Levy has played a major role on the R&B scene.

Going back to the '50s, it was Roulette that first brought to fame such all-time greats as Frankie Lymon & the Teenagers, the Heartbeats, the Chantels, the Flamingos, the Essex, Joe Jones, Dinah Washington, Sarah Vaughan and so on. These artists were innovators in establishing an R&B sound which today has evolved into the total music scene.

R&B and pop sounds are merging. R&B and pop artists are identifying musically more and more with each other. A prime example of this merging can be seen in the label's smash group the Three Degrees whose recordings have been represented on both soul and pop charts.

Equally impressive is Calla's star trio the Fuzz whose "I Love You for All Seasons" was a hit across-the-board. Their current single, "Like an Open Door," is headed in the same direction.

"R&B records are more accepted today at pop-top 40 stations," comments Calla President Nate McCalla. "However, this acceptance is no accident. It has taken determination and



Nate McCalla

labored efforts on the part of those record people who realize that a great record appeals to everyone and consequently should not be categorized."

Wider Acceptance In Pop Area

Rocky G, National Promotion Director for Roulette and Calla, is enthusiastically looking forward to the '70s. "With wider acceptance in the pop area and now that we have two and three stations in an area beaming black where before we had only one, this has got to be the greatest decade ever for black music," said Rocky.

In the area of new product, Roulette has completed sessions on several new artists. From Jamaica West Indies, Nate McCalla has signed the Next Morning, a group that combines the Caribbean beat with R&B and rock. Their album is slated for release on Calla this month.

Bird Rollins and the New Jersey Burners' record called "Here He Comes Drunk Again" was released last week. Early response for these Calla artists has been strong.

Which is not to forget Latin-soul artists like Joe Cuba with "Bang-Bang" and Ray Baretto with "El Watusi." All contribute strongly to the hot Roulette/Calla R&B scene.

Duo at Gaslight II

(Continued from page 67)

folky songs, the treat of the evening came as Miss Travers came onstage to sing one of Buskin's tenderest tunes, "When I Need You Most of All." After this, David went on to perform his most impressive songs, highlighted by some fancy guitar work and a few very interesting chord changes. After "Long, Long Time," Buskin was greeted by a rousing ovation, and returned for a much-deserved encore. **Mike Sigman**

Columbia/Epic

(Continued from page 53)

"We believe that the future of black artists," Alexenburg concluded, "is brilliant. We're certainly expanding in that area, and about to put a man on nationally to cover the field. I've always loved Rhythm and Blues myself, and it's a thrill for me to be working with Rhythm and Blues artists."



RECORD WORLD COUNTRY



COUNTRY SINGLE PRODUCT

NAT STUCKEY—RCA 48-1010

I'M GONNA ACT RIGHT (Cedarwood, BMI)

CHAINED (Hall-Clement, BMI)

Fantastically commercial Mel Tillis song. Fine vocal performance and super-salable Jerry Bradley production. It's a must playlist addition. "B" side is good for uptempo refresher.

TEX RITTER—Capitol 3154

FALL AWAY (Acuff-Rose Publ., BMI)

LOOKING BACK (Vidor Publ., BMI)

Boudleaux and Felice Bryant wrote the "growing old" song that Tex sings better than anything we've heard since "High Noon." Perfect song for the Texan produced by George Richey.

CLAY DANIELS—Souncot 1121

WHEN I LOVED HER (Buckhorn, BMI)

IT'S STILL THERE (Stallion, BMI)

Glenn Turner's Florida-based label has one of the best cuts available on Kristofferson's very commercial penning. Clay sings great and Bobby Lee Trammell's production holds up well.

MIKE EATON—Chart 5137

DON'T PULL YOUR LOVE (Cents & Pence, BMI)

HURTIN' (Monorco Music, BMI)

It's been Top 10 pop on everybody's charts. Producer Cliff Williamson took Connie Eaton's brother into the studio, added steel to the pop arrangement and released it as a country cover. Catchy.

BILL RICE—Capitol 3156

HONKY-TONK STARDUST COWBOY (Jack & Bill Music, ASCAP)

T.G.I.F. (Jack & Bill Music, ASCAP)

Writer-Singer Rice sounds better with each outing. The story this Darryl Statler song tells is forever happening in the realm of country music. It'll tear your heart out.

JEANNE PRUETT—Decca 32857

HOLD TO MY UNCHANGING LOVE (Moss-Rose Publ., BMI)

HE'S CALLIN' ME BABY AGAIN (Contention, SESAC)

Good Walt Haynes production that feels like an old time gospel song. Jeannie's singing and songwriting are falling into a more commercial vein. Stick with it on the playlist.

JEAN SHEPARD—Capitol 3153

JUST AS SOON AS I GET OVER LOVING YOU (AJ Gallico, BMI)

MY NAME IS WOMAN (Algee Music, BMI)

Another heavy Larry Butler production. The song was written by Ben Peters and George Richey and is handled well by Jean. Good record.



NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell "Four recording companies are already interested in buying," says Chuck. Mary is no Mary-come-lately to the disc field. Years ago she sang on an album with Percy Faith and his orchestra. "Her treatment of songs compares with that of the Carpenters. She's that type of singer," says Glaser.

Richard E. (Dicky) Arnold, 22-year-old son of singer Eddy Arnold and his Sally, is in the Lloyd Nolan Hospital at Fairfield (suburb of Birmingham), Ala., undergoing treatment for serious head and body injuries suffered in auto collision Aug. 1 near Bessemer, Ala. A spokesman for the hospital says, "It's touch-and-go at this time!" . . . RCA artist Dottie West checks into the hospital Thursday, Sept. 9, for removal of what MDs describe as a non-malignant tumor. Dottie's physician advises that a convalescence period of about eight weeks will be necessary. . . . Capitol artist Susan Raye and drummer Jack Wiggins of the Buckaroos band have announced they plan to wed in late November. Ceremony is scheduled for Bakersfield, Calif. Buck Owens will serve as best man.

Dolly Vinton, wife of Bobby Vinton, who underwent a gall bladder operation a month or so ago, must undergo another surgery session. This time the trouble is intestinal blockage. . . . Singer-writer Mickey Newbury's number is listed in the Nashville telephone directory. That's news because great percentage of the local music set has unlisted numbers. "I had mine listed," says the pixie-like Mickey, "because I figured that was the last place anybody would look to find my phone number." Newbury says "You'd be surprised how many people don't believe me when I tell them I don't have an unlisted number."

Birthdaying: Merle Kilgore, Jimmy Dean, Jimmy Martin, Joanie Maphis, Buck Owens, Porter Wagoner, Connie Smith and Rose Maddox. (Would you believe Porter and Buck were the same age? That's what their biogs reveal) . . . Merle Haggard and wife Bonnie Owens plan to move into their super-house the latter part of this month. It has 14 rooms and eight baths. On the second floor there is a train room complete with a roundhouse and tracks for a scale model choo-choo that runs throughout the house. The patio area will include a bandstand and dance pavilion and also on the land (24 acres) their is a fishing pond self-stocked with bass, bream, crappie and trout. . . . Henry Mancini was at RCA's bass bream, crappie and trout.

COUNTRY PICKS OF THE WEEK

SINGLE



LYNN ANDERSON, "HOW CAN I UNLOVE YOU" (Lowery Music, BMI). Here's the one we've been waiting for — another pairing of Lynn and Joe South. They clicked for a million sales on "Rose Garden." The country shuffle and heavy strings keep the Glenn Sutton production close to the former hit formula. Columbia 4-45429.

SLEEPER



WEBB PIERCE, "SOMEONE STEPPED IN" (Brandywine Music, ASCAP). Webb is back on a hard country kick with a strong self-penned song, twin fiddles and wailing steel. Who in the world is that singing tenor? Nobody can sing above Webb. Decca 32855.

ALBUM

HANK WILLIAMS, JR., "I'VE GOT A RIGHT TO CRY/THEY ALL USED TO BELONG TO ME." Junior's following is getting heavier and heavier; his contribution to country music, as a writer, is beginning to make the inroads his father did. Three of the tunes included are Hank's. Whatever happened to those info filled liner notes? MGM SE-4774.

"I've Got A Right To Cry" "They All Used To Belong To Me"





COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST

WBAP, Fort Worth (Art Davis)	KBOX, Dallas (Art Keller)
WIL, St. Louis (David-Lee)	WINN, Louisville (Jim Miller)
WUBE, Cincinnati (Doug Dillon)	KFDI, Wichita (Don Powell)
WMNI, Columbus (Ott R. Moore)	WYDE, Birmingham (Johnny Gray)
WRFD, Columbus ("Hoot" Allen)	KFRD, Houston (Tom Miller)
KRAK, Sacramento (Jay Hoffer)	KOOO, Omaha (Len Sollars)
WOKO, Albany (Tom Rambler)	WCMS, Norfolk (Earle Faulk)
WMGS, Toledo (Jeff Rice)	WSLR, Akron (Craig Scott)
KHOS, Tuscon (Mike Mitchell)	WVOJ, Jacksonville (Bob Hudson)
WEXL, Detroit (Dave Carr)	WENO, Nashville (Johnny K.)
	KWJJ, Portland (Sammy Taylor)

Top Sound Around: Freddie Hart's "Easy Lovin'". Already #1 at KBOX, WUBE, KFRD, WVOJ; superstrong at WENO, WBAP, KFDI, WYDE, KOOO, WSLR, KWJJ.

Lynn Anderson repeating her winning ways with "How Can I Unlove You"—pick at WBAP, WIL, WINN, WSLR, KHOS: heavy at WVOJ, KBOX.

Her chart entry, "He Even Woke Me Up," moving at WOKO, KFRD.

Johnny Carver's Epic debut "If You Think That It's All Right" sweeping playlists at KFRD, WYDE, WINN, WMGS, WEXL, WVOJ; pick at KBOX.

Self-penned Porter Wagoner entry getting a lot of initial Picks: This week at WBAP, WUBE, WMGS, WEXL, WENO; listed at WIL.

Al Bain's "Down Comes the Rain" on Prize pick at KFRD.

KRAK announces the addition of Tony LaMonica as Assistant News Director.

Lots of split reaction to Ray Price's double-Kristofferson offering: "I'd Rather Be Sorry" strong at KOOO, KRAK, WBAP, KBOX, WMGS; "When I Loved Her" heavy at KFDI, WYDE; both playing at WUBE, WENO.

Bobby Wright making fantastic gains at WOKO, WIL, KBOX, KHOS.

Dave Dudley's "Fly Away Again" starting to become "airborne" at KBOX, WIL, WUBE, WYDE, WVOJ.

Add one more to the growing ranks of country radio stations—last week WELW became Cleveland's only 24-hour country outlet. Records may be sent to General Manager Ken Otstot, WELW, 14781 Sperry Road, Newbury, Ohio 44065.

Interesting Title Dept.: "Honky-Tonk Stardust Cowboy." Bill Rice's newest Capitol offering getting strong play at WBAP, WEXL.

Tommy Overstreet looking for the top of the charts again with "I Don't Know You." Heavy action at WRFD, WVOJ, WYDE, WBAP, WMGS, KHOS.

WRFD moving with "One Night of Love,"

Johnny Duncan; "Mahogany Pulpit," Dickey Lee; and their pick: "The Whistle Song" by the Sunshine Whistle Band on Prize.

Tex Ritter picking up spins on "Fall Away" at WBAP, KBOX, KFDI.

Strong moves for Bobby Lewis "If I Had You" at WOKO, WMNI, WUBE, WSLR, WMGS.

The "Hot Pants" Movement, led by Leona Williams, gaining loads of followers at WOKO, WUBE, WMNI, KOOO.



COUNTRY SINGLES PUBLISHERS LIST

BACK THEN Larry Butler (Duchess, BMI)....	48	LOVE TAKES A LOT OF MY TIME Ronny Light (Crestmoor, BMI).....	54
BRAND NEW MISTER ME Jim Vienneau (Sawgrass Music, BMI).....	41	LOVIN' HER WAS EASIER Jerry Fuller (Combine, BMI).....	64
BRIGHT LIGHTS, BIG CITY George Richey (Conrad, BMI).....	5	MOUNTAIN OF LOVE Johnny Howard, Bobby Dyson & Dick Hearl (Wren, BMI).....	47
CEDARTOWN, GEORGIA Danny Davis & Chet Atkins (Tree, BMI).....	60	MR. & MRS. UNTRUE Jerry Bradley (Pocketful of Tunes, BMI).....	65
CONGRATULATIONS Frank Jones (Cross Keys, ASCAP).....	53	MY BLUE TEARS Bob Ferguson (Owepar, BMI).....	77
COUNTRY GIRL WITH HOT PANTS ON Don Gant (Milene, ASCAP).....	57	NASHVILLE Billy Sherrill (Tree, BMI).....	8
COUNTRY PRIDE Ron Chancey (Popere/Blabb, BMI).....	74	ONE NIGHT OF LOVE Bob Montgomery & Bob Goldsboro (Pi-Gem, BMI).....	56
DON'T BACK A MAN UP IN THE CORNER Owen Bradley (Wilderness, BMI).....	68	PENCIL MARKS ON THE WALL Jim Malloy (Free Verse, ASCAP).....	51
DON'T LET HIM MAKE A MEMORY Jim Vienneau (Hill & Range/SPR, BMI).....	39	PHILADELPHIA FILLIES Scott Turner (Milene, ASCAP).....	16
DREAM LOVER Ron Chancey (Hudson Bay Music, Hill & Range/Screen Gems-Columbia, BMI).....	3	PITTY PITTY PATTEN Earl Ball (Blue Book, BMI).....	21
EASY LOVIN' George Richey (Blue Book, BMI).....	9	PLEASE DON'T TELL ME HOW THE STORY ENDS Jerry Kennedy (Combine, BMI).....	22
FADED LOVE Tompall Glaser & Leon McAuliffe (Hill & Range, BMI).....	59	PLEDGING Owen Bradley (Lion/Wemar, BMI).....	34
FIRE HYDRANT #79 Jack Blanchard (Hall-Clement-Birdwalk, BMI).....	46	QUITS Owen Bradley (Stallion, BMI).....	18
GOOD ENOUGH TO BE YOUR WIFE Shelby S. Singleton, Jr. (Belwin/Mills, ASCAP).....	15	RIGHT WON'T TOUCH A HAND Pappy Day (Glad, BMI).....	11
GOOD LOVIN' Billy Sherrill (Algee, BMI).....	6	SATURDAY MORNING CONFUSION Snuff Garrett (Pix-Rus, ASCAP).....	37
HE EVFN WOKE ME UP Cliff Williamson (Acuff-Rose, BMI).....	45	SHE CRIFD Joe Allison (Tree, BMI).....	67
HE'S SO FINE Billy Sherrill (Bright-Tunes, BMI).....	4	SHE DON'T MAKE ME CRY Peter Drake (Tomake, ASCAP).....	25
HERE I GO AGAIN Owen Bradley (Contention, SESAC).....	20	SINGIN' IN VIFTNAM TALKIN' BLUES Johnny Cash (House of Cash, BMI).....	36
HIGH COST OF LOVING Owen Bradley (Tex Ritter, ASCAP).....	62	SOMEDAY WE'LL LOOK BACK Ken Nelson (Blue Book, BMI).....	1
I CAN'T GO ON LOVING YOU Jerry Kennedy (Moss-Rose, BMI).....	38	SOMEONE STEPPED IN Owen Bradley (Rrandvwine, ASCAP).....	71
I DON'T KNOW YOU (ANY MORE) Ricci Mareno (Shenandoah/Terrace, ASCAP).....	66	TAKE ME HOME, COUNTRY ROADS Milton Okun (Cherry Lane, ASCAP).....	35
I GOT A WOMAN Glenn Sutton (Hill & Range, BMI).....	50	TAKE MY HAND Jim Vienneau (Sawgrass, BMI).....	19
I WONDER WHAT SHE'LL THINK ABOUT MY LEAVING Owen Bradley (Blue Book, BMI).....	7	THE CHAIR Marty Robbins (Mariposa, BMI).....	26
I WON'T BE RESPONSIBLE Kelso Herston (Golden Arrow, BMI).....	70	THE CUTE LITTLE WAITRESS Earl Ball (Central Songs, BMI).....	72
I'D RATHER BE SORRY Don Law Prod. (Buck Horn, BMI).....	49	THE CHOKIN' KIND Buddy Killen (Wilderness, BMI).....	58
I'D RATHER BE SORRY Jerry Kennedy (Buckhorn, BMI).....	61	THE LAST TIME I SAW HER Al DeLory (Warner-Tamerlane, BMI).....	33
IF I HAD YOU Scott Turner (Passkev, BMI).....	55	THE MAHOGANY PULPIT Lee Rice & Hall for Rivertown Prod. (Rannock, BMI).....	43
IF THIS IS OUR LAST TIME Owen Bradley (Blue Crest, BMI).....	52	THE MARK OF THE H'EL Joe Allison (Central Songs, BMI).....	40
IF YOU THINK THAT IT'S ALL RIGHT Glenn Sutton (Green Grass, BMI).....	73	THERE MUST BE MORE TO LIFE Jack Blanchard (Hall-Clement-Birdwalk, BMI).....	46
I'M GONNA WRITE A SONG Glenn Sutton (Flagship, BMI).....	27	THE RIGHT COMBRINATION Bob Ferguson (Owepar, BMI).....	12
INDIAN LAKE Billy Sherrill (Pocket Full of Tunes, BMI).....	10	THE YEAR THAT CLAYTON DFLANEY DIED Jerry Kennedy (Newkeys, BMI).....	13
IT'S A SIN TO TELL A LIE Bill Collie (Bregman, Vocco & Conn, ASCAP).....	75	TRFAT HIM RIGHT Billy Sherrill (Don Mays, BMI).....	14
JOY TO THE WORLD Glenn Sutton (Lady Jane, BMI).....	30	WAIT A LITTLE LONGER Ray Giff & Dick Herd (Blue Echo, BMI).....	69
JUST ONE TIME Rob Ferguson (Acuff-Rose, BMI).....	24	WELCOME TO MY WORLD Jim Malloy for Cabin Hill Prod. (Tuckahoe/Neilrae, BMI).....	31
LEAVIN' AND SAYIN' GOODBYE Jerry Kennedy (Tree, BMI).....	32	WHEN YOU'RE HOT, YOU'RE HOT Chet Atkins (Vector, BMI).....	29
LOSER'S COCKTAIL George Richey (Champion, BMI).....	44	WHEN HE WALKS ON YOU Jerry Kennedy (Blue Crest/Hill & Range, BMI).....	28
LOVE'S OLD SONG Jerry Crutchfield (Duchess, BMI).....	63	YOU'RE LOOKING AT COUNTRY Owen Bradley (Sure-Fire, BMI).....	23
		YOU WERE ON MY MIND Johnny Howard & Bobby Dyson (M. Witmark & Son, ASCAP).....	42

McCormick Exits

■ NASHVILLE — George W. McCormick, longtime front man for the Wagonmasters, Porter Wagoner's television and road-

show band, has submitted his resignation effective immediately. Bass player Ronnie Blackwell will assume McCormick's role.

Carter Family's "A Song for Mama" beginning at WBAP, WCMS, WVOJ.

Faron Young is a big mover at WBAP, WMNI, WYDE, KOOO, WCMS, WVOJ, WENO.

WYDE Pick: "Just As Soon As I Stop Lovin' You,"

Jean Shepard.

Statler Bros. "Picture"—taking at KBOX,

WYDE, WEXL, WENO.

Tom T. Hall headed Top 10 at WCMS, WYDE,

WINN, WOKO, WIL.

"Rangers Waltz" by the Moms & Dads

hottest seller in Portland, Ore., area.

Slim Whitman charting at KBOX, WIL, KFRD, KWJJ.

Brenda Lee is a favorite at KBOX, WENO, WCMS,

WVOJ.



THE COUNTRY ALBUM CHART

AUGUST 14, 1971

THIS WK. LAST WK.

WKS. ON CHART

1	2	I WON'T MENTION IT AGAIN RAY PRICE—Columbia 30510	10
2	3	I'M JUST ME CHARLEY PRIDE—RCA LSP 4560	4
3	1	MAN IN BLACK JOHNNY CASH—Columbia 30550	8
4	4	WHEN YOU'RE HOT, YOU'RE HOT JERRY REED—RCA LSP 4506	17
5	5	HAG MERLE HAGGARD—Capitol 735	19
6	8	I WANNA BE FREE LORETTA LYNN—Decca 75282	13
7	12	POEMS, PRAYERS & PROMISES JOHN DENVER—RCA LSP 4499	5
8	7	WE SURE CAN LOVE EACH OTHER TAMMY WYNETTE—Epic 30658	13
9	18	YOU'RE MY MAN LYNN ANDERSON—Columbia 30793	3
10	11	TOUCHING HOME JERRY LEE LEWIS—Mercury 61343	8
11	6	HOW MUCH MORE CAN SHE STAND CONWAY TWITTY—Decca DL 5276	16
12	9	ROSE GARDEN LYNN ANDERSON—Columbia 30411	34
13	25	THE SENSATIONAL SONNY JAMES—Capitol 804	2
14	10	SOMETHING SPECIAL JIM REEVES—RCA LSP 4528	9
15	15	RUBY BUCK OWENS & THE BUCKAROOS—Capitol ST795	6
16	17	LOVE LETTERS FROM ELVIS—RCA LSP 4530	5
17	21	THE INCREDIBLE ROY CLARK—Dot 25990	4
18	23	BEST OF PORTER WAGONER & DOLLY PARTON—RCA LSP 4556	3
19	13	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000	41
20	14	DID YOU THINK TO PRAY CHARLEY PRIDE—RCA LSP 4513	17
21	16	JUST ONE TIME CONNIE SMITH—RCA LSP 4534	7
22	24	JEANNIE C. RILEY'S GREATEST HITS—Plantation PLP 13	6
23	26	NEXT TIME I FALL IN LOVE HANK THOMPSON—Dot 25991	6
24	28	GWEN (CONGRATULATIONS) TOMMY OVERSTREET—Dot 25992	4
25	19	KNOCK THREE TIMES BILLY "CRASH" CRADDOCK—Cartwheel 193	14
26	22	JERRY CLOWER FROM YAZOO CITY (Mississippi Talkin')—Decca DL 75286	12
27	20	MARTY ROBBINS GREATEST HITS, VOL. III—Columbia 30571	14
28	34	WELCOME TO MY WORLD EDDY ARNOLD—RCA LSP 4570	3
29	48	THE LAST TIME I SAW HER GLEN CAMPBELL—Capitol 733	2
30	27	GLEN CAMPBELL'S GREATEST HITS—Capitol SW 752	18
31	29	WILLY JONES SUSAN RAYE—Capitol ST 736	20
32	32	THIS, THAT AND THE OTHER WENDY BAGWELL—Canaan CAS 9679	25
33	33	LYNN ANDERSON WITH STRINGS—Chart 1043	11
34	30	ANGEL'S SUNDAY JIM ED BROWN—RCA LSP 4460	12
35	42	LEAVIN' AND SAYIN' GOODBYE FARON YOUNG—Mercury 61354	2
36	36	FOR THE GOOD TIMES RAY PRICE—Columbia CS 39106	49
37	40	PATTI PAGE—Mercury SR 61344	3
38	32	A WOMAN ALWAYS KNOWS DAVID HOUSTON—Epic 30657	13
39	35	ALWAYS REMEMBER BILL ANDERSON—Decca DL 75272	15
40	37	SIMPLE AS I AM PORTER WAGONER—RCA LSP 4508	16
41	38	WE ONLY MAKE BELIEVE CONWAY TWITTY & LORETTA LYNN—Decca 75271	26
42	—	LONESOME SAMMI SMITH—Mega M31-1007	1
43	43	HOME COOKED JIMMY DEMPSEY—Plantation PLP 14	5
44	50	HONKY TONKIN' MERLE HAGGARD'S STRANGERS—Capitol 796	3
45	44	BEST OF ROY CLARK—Dot 25986	22
46	39	FROM ME TO YOU CHARLEY PRIDE—RCA LSP 4391	29
47	—	I'VE GOT A RIGHT TO CRY HANK WILLIAMS, JR.—MGM SE4774	1
48	46	EMPTY ARMS SONNY JAMES—Capitol 734	18
49	47	ANNE MURRAY—Capitol ST 667	20
50	41	THERE'S A WHOLE LOT ABOUT A WOMAN JACK GREENE—Decca 75283	12
51	58	THERE'S SOMETHING ABOUT A LADY JOHNNY DUNCAN—Columbia 30618	2
52	49	THE PROMISED LAND FREDDY WELLER—Columbia 30638	14
53	45	LESTER N' MAC—RCA LSP 157	6
54	51	MAN FROM DUCK RUN ROY ROGERS—Capitol 785	6
55	54	HANK WILLIAM'S AS SUNG BY DON GIBSON—Hickory LSP 157	10
56	55	BED OF ROSES STATLER BROTHERS—Mercury SR 61317	31
57	53	COAL MINER'S DAUGHTER LORETTA LYNN—Decca 75253	30
58	—	BABY, YOU'VE GOT WHAT IT TAKES MELBA MONTGOMERY & CHARLIE LOUVIN—Capitol 808	1
59	52	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME ROY DRUSKY—Mercury 61336	14
60	56	JOSHUA DOLLY PARTON—RCA LSP 4507	16
61	59	TWO OF A KIND PORTER WAGONER & DOLLY PARTON—RCA LSP 4490	26
62	62	STEP ASIDE FARON YOUNG—Mercury SR 61337	20
63	57	CASH COUNTRY TOMMY CASH—Epic 30556	12
64	60	WEBB PIERCE ROAD SHOW—Decca DL 75280	9
65	—	PARTS OF LOVE JUDY LYNN—Amaret 5011	1
66	63	GEORGIA SUNSHINE JERRY REED—RCA LSP 4391	47
67	61	CHARLEY PRIDE'S 10TH ALBUM—RCA LSP 4367	56
68	66	FIFTEEN YEARS AGO CONWAY TWITTY—Decca DL 75248	37
69	64	SHERIFF OF BOONE COUNTY KENNY PRICE—RCA LSP 4511	10
70	68	EVERYBODY KNOWS JIMMY DEAN—RCA LSP 4511	10
71	65	ONE MORE TIME FERLIN HUSKY—Capitol ST 768	13
72	67	MORNING JIM ED BROWN—RCA LSP 4461	29
73	69	ELVIS COUNTRY ELVIS PRESLEY—RCA LSP 4460	39
74	73	HELLO DARLIN' CONWAY TWITTY—Decca DL 75209	58
75	71	THE TAKER/TULSA WAYLON JENNINGS—RCA LSP 4487	25

Campbell Plays Music City Pro-Celeb Golf Tourney

Glen Campbell has accepted an invitation to play in the Music City U.S.A. Pro-Celebrity Golf Tournament, according to Frank Rogers, Tournament Director.

"Glen's acceptance of the invitation to play gives us one of the biggest attractions in show business to head our list of celebrities," Rogers stated.

Rogers added, "We're delighted to have him in our tournament field because of his tremendous appeal nationally and particularly his popularity in Music City." Glen's wife, Billie, also is an avid golfer and will probably accompany him to Nashville.

Campbell, who has played

since the inception of this popular fall event, is the first celebrity to claim his place in the tournament field. Lee Trevino, who heads the PGA money winning list with totals that include victories in the U. S., Canadian and British Opens, is the first professional who has accepted an invitation to play in the 36 hole fun tournament.

The tournament will be held on Oct. 9 and 10 at the Harpeth Hills Golf Course. Members of the Golf Board anticipate that the field will fill rapidly within the next few weeks. The tournament is co-sponsored by the Country Music Association, the Junior Chamber of Commerce and the Nashville Tennessean.

Music Row Gets 'Deliteria'

NASHVILLE — Eli Jacobs, President of Zagers Delicatessen chain, announced the opening of a Music Row Restaurant.

The new outlet is the first eating establishment to be located within the section of this city where recording studios,

publishers, record companies and other music industry offices are clustered. The "deliteria" will open in one week at the former site of Henrich, Spencer & Butler on 17th Avenue South.

The Compton Brothers

Hit single

"May Old Acquaintance Be Forgot (Before I Lose My Mind)"

DOT RECORDS

DOA 17391



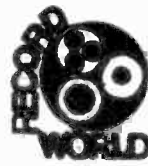
CLAYTON DELANEY LIVES
 in Tom T. Hall's new hit single
"The Year That Clayton Delaney Died"
 (75221)

Tom's boyhood hero, guitar-pickin' Clayton Delaney, is the subject of another chapter in Tom T. Hall's life in Olive Hill, Kentucky.

Second side: "Second Handed Flowers".

Both sides written by Tom T. Hall.
 Published by Newkeys Music, Inc.
 Exclusive representation:
 Key Talent, Inc.
 1531 Demonbreum St.
 Nashville, Tennessee 37203

Tom T. Hall recording exclusively
 on Mercury Records.



THE COUNTRY SINGLES CHART

AUGUST 14, 1971

THIS LAST
 WK. WK.

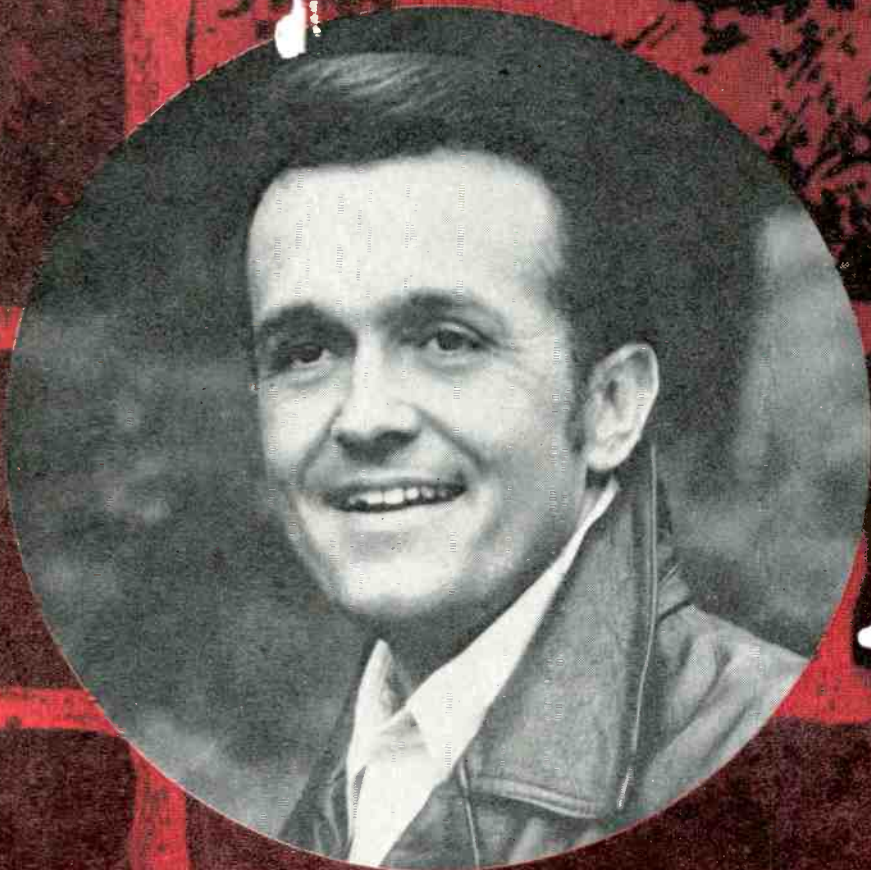
WKS. ON
 CHART

6	6	SOMEDAY WE'LL LOOK BACK MERLE HAGGARD— Capitol 3112	7
2	1	I'M JUST ME CHARLEY PRIDE—RCA 47-9996	8
3	5	DREAM LOVER BILLY "CRASH" CRADDOCK—Cartwheel 196	9
4	4	HE'S SO FINE JODY MILLER—Epic 5-10734	10
5	2	BRIGHT LIGHTS, BIG CITY SONNY JAMES—Capitol 3114	9
6	13	GOOD LOVIN' TAMMY WYNETTE—Epic 10759	6
7	12	I WONDER WHAT SHE'LL THINK ABOUT MY LEAVING CONWAY TWITTY—Decca 32842	6
8	8	NASHVILLE DAVID HOUSTON—Epic 5-10748	9
9	14	EASY LOVIN' FREDDIE HART—Capitol 3115	8
10	3	INDIAN LAKE FREDDY WELLER—Columbia 4-45388	10
11	7	RIGHT WON'T TOUCH A HAND 9 GEORGE JONES—Musicor 1440	
12	15	THE RIGHT COMBINATION 8 PORTER WAGONER & DOLLY PARTON—RCA 45-261	
13	18	THE YEAR CLAYTON DELANEY DIED 6 TOM T. HALL—Mercury 73221	
14	16	TREAT HIM RIGHT 7 BARBARA MANDRELL— Columbia 4-45391	
15	17	GOOD ENOUGH 7 TO BE YOUR WIFE JEANNIE C. RILEY— Plantation PL-75	
16	20	PHILADELPHIA FILLIES 6 DEL REEVES— United Artists 50802	
17	22	MY BLUE TEARS 5 DOLLY PARTON—RCA 47-9999	
18	23	QUITS 4 BILL ANDERSON—Decca 32850	
19	9	TAKE MY HAND 11 MEL TILLIS & SHERRY BRYCE—MGM 14255	
20	28	HERE I GO AGAIN 6 BOBBY WRIGHT—Decca 32839	
21	29	PITTY PITTY PATTY 5 SUSAN RAYE—Capitol 3129	
22	10	PLEASE DON'T TELL ME HOW THE STORY ENDS 14 BOBBY BARE—Mercury 73203	
23	30	YOU'RE LOOKING AT COUNTRY 3 LORETTA LYNN—Decca 32851	
24	11	JUST ONE TIME 14 CONNIE SMITH—RCA 47-9981	
25	19	SHE DON'T MAKE ME CRY 11 DAVID ROGERS— Columbia 4-45383	
26	21	THE CHAIR 12 MARTY ROBBINS— Columbia 4-45377	
27	32	I'M GONNA WRITE A SONG 6 TOMMY CASH—Epic 5-10756	
28	44	WHEN HE WALKS ON YOU 4 JERRY LEE LEWIS— Mercury 73227	
29	24	WHEN YOU'RE HOT, YOU'RE HOT 15 JERRY REED—RCA 47-9976	
30	25	JOY TO THE WORLD 11 MURRY KELLUM—Epic 5-10741	
31	31	WELCOME TO MY WORLD 7 EDDY ARNOLD—RCA 47-9993	
32	51	LEAVIN' AND SAYIN' GOODBYE 2 FARON YOUNG—Mercury 73220	
33	34	THE LAST TIME I SAW HER 6 GLEN CAMPBELL—Capitol 3123	
34	39	PLEDGING MY LOVE 6 KITTY WELLS—Decca 32840	
35	41	TAKE ME HOME, COUNTRY ROADS 10 JOHN DENVER—RCA 74-0445	
36	27	SINGIN' IN VIETNAM 8 TALKIN' BLUES JOHNNY CASH—Columbia 4-45393	
37	43	SATURDAY MORNING CONFUSION 7 BOBBY RUSSELL— United Artists 50788	
38	38	I CAN'T GO ON LOVING YOU 7 ROY DRUSKY—Mercury 73212	
39	46	DON'T LET HIM MAKE A MEMORY 3 BILLY WALKER—MGM K15268	
40	45	THE MARK OF A HEEL 5 HANK THOMPSON—Dot 17385	
41	50	BRAND NEW MISTER ME 3 MEL TILLIS—MGM K14275	
42	42	YOU WERE ON MY MIND 9 BOBBY PENN—50 States 1	
43	37	THE MAHOGANY PULPIT 9 DICK CURLESS—Capitol 3105	
44	48	LOSER'S COCKTAIL 5 DICKEY LEE—RCA 47-9988	
45	52	HE EVEN WOKE ME UP TO SAY GOODBYE 4 LYNN ANDERSON—Chart 5136	
46	53	THERE MUST BE MORE TO LIFE/FIRE HYDRANT #79 3 JACK BLANCHARD & MISTY MORGAN—Mega 615-0031 3	
47	33	MOUNTAIN OF LOVE 13 BOBBY G. RICE— Royal American 32	
48	55	BACK THEN 2 WANDA JACKSON—Capitol 3143	
49	68	I'D RATHER BE SORRY 2 RAY PRICE—Columbia 4-45425	
50	56	I GOT A WOMAN 5 BOB LUMAN—Epic 5-10755	
51	58	PENCIL MARKS ON THE WALL 5 HENSON CARGILL— Mega 615-0030	
52	63	IF THIS IS OUR LAST TIME 2 BRENDA LEE—Decca 32848	
53	67	CONGRATULATIONS 2 ARLENE HARDEN— Columbia 4-45420	
54	54	LOVE TAKES A LOT OF MY TIME 6 SKEETER DAVIS—RCA 47-9997	
55	59	IF I HAD YOU 4 BOBBY LEWIS— United Artists 50791	
56	60	ONE NIGHT OF LOVE 3 JOHNNY DUNCAN— Columbia 4-45418	
57	64	COUNTRY GIRL WITH HOT PANTS ON 2 LEONA WILLIAMS— Hickory 45K1606	
58	61	THE CHOKIN' KIND 3 DIANA TRASK—Dot 17384	
59	26	FADED LOVE 11 TOMPALL & THE GLASER BROTHERS—MGM 14249	
60	69	CEDARTOWN, GEORGIA 2 WAYLON JENNINGS— RCA 48-1003	
61	62	I'D RATHER BE SORRY 3 PATTI PAGE—Mercury 73222	
62	65	HIGH COST OF LIVING 4 JOHNNY WRIGHT—Decca 32832	
63	70	LOVE'S OLD SONG 2 BARBARA FAIRCHILD— Columbia 4-45422	
64	—	LOVIN' HER WAS EASIER 1 ROGER MILLER—Mercury 73230	
65	72	MR. & MRS. UNTRUE 2 JOHNNY RUSSELL—RCA 48-1000	
66	—	I DON'T KNOW YOU (ANY MORE) 1 TOMMY OVERSTREET—Dot 17387	
67	—	SHE CRIED 1 ROY CLARK—Dot 17386	
68	73	DON'T BACK A MAN UP IN THE CORNER 2 ERNEST TUBB—Decca 32849	
69	74	WAIT A LITTLE LONGER 2 RAY GRIFF—Royal American 38	
70	75	I WON'T BE RESPONSIBLE 2 ALICE CREECH—Target 00135	
71	—	SOMEONE STEPPED IN 1 WEBB PIERCE—Decca 32855	
72	—	THE CUTE LITTLE WAITRESS 1 STONEY EDWARDS—Capitol 3131	
73	—	IF YOU THINK THAT IT'S ALL RIGHT 1 JOHNNY CARVER—Epic 5-10760	
74	—	COUNTRY PRIDE 1 DAVID FRIZZELL—Cartwheel 197	
75	—	IT'S A SIN TO TELL A LIE 1 SLIM WHITMAN— United Artists 50806	

QUITS

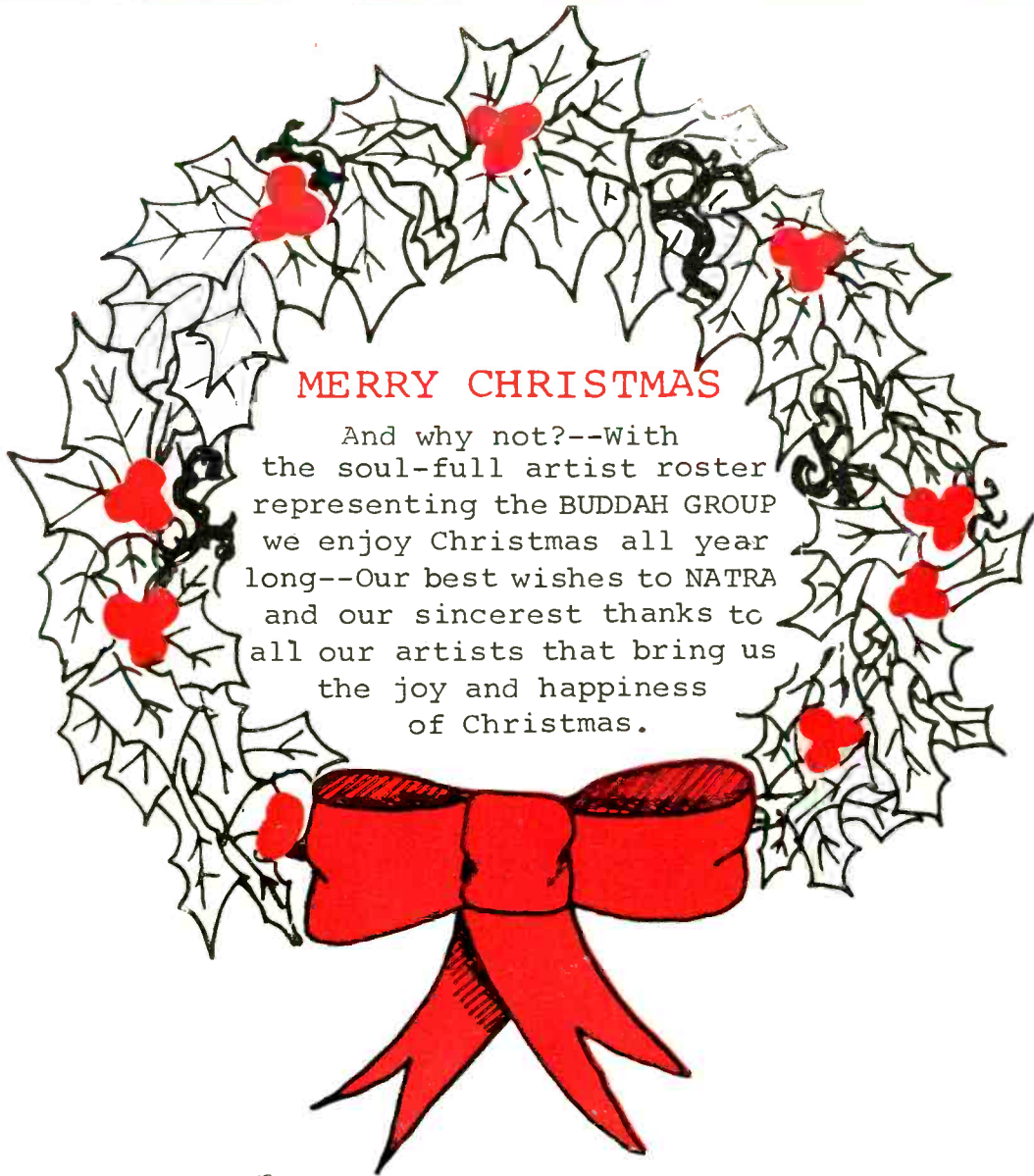
DECCA 32850

it's a hit!



**Bill
Anderson**

the writing's on the wall!



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