

RECORD WORLD

WHO IN THE WORLD

At Right, Grammy, Who Celebrated Her 13th Birthday Last Week with Record Industry Awards Dinners in Hollywood, New York, Chicago, Atlanta and Nashville—and the First Telecast of the Annual Ceremonies. Complete Coverage (Including All Winners) in This Issue.



MARCH 27, 1971
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 RICHARD D WOZNIAK
 YOUNG AT HEART RECORD
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PICKS OF THE WEEK

SINGLES

THE JACKSON 5, "NEVER CAN SAY GOODBYE" (Jobete, BMI). There's no stopping these brothers! No question that they'll get right back to the top again with this melodic new one—just another addition to their list of greatest hits. B/w "She's Good" (Jobete, BMI). Motown 1179.



SLEEPERS

JOE TEX, "I KNEW HIM" (Tree, BMI). Joe Tex is back and better than ever. His new one represents a bit of a departure; it's a gospel-toned inspirational number that has the feel of a runaway once it gets started. Fits most any together format. Dial 1001 (Mercury).



ALBUMS

GLEN CAMPBELL, "GLEN CAMPBELL'S GREATEST HITS." This potential blockbuster contains "Gentle on My Mind," "Wichita Lineman," "By the Time I Get to Phoenix," "Galveston," "Where's the Playground Susie," "Try a Little Kindness," others. Capitol SW 752.



THE DOORS, "LOVE HER MADLY" (Doors, ASCAP). Something new and long-awaited from the group that is excitement personified. Terrific new rocker is bound to generate heavy sales wherever it gets played—sounds like it will rank among their best single songs. B/w "(You Need Meat) Don't Go No Further" (Arc, BMI). Elektra 45276.



STAMPEDERS, "CARRY ME" (Corral, BMI). The label is getting red hot and this proven Canadian hit should add some highly combustible fuel to the fire. Country rock sound with a prairie flavor should do good business here in short order. B/w "I Didn't Love You Anyhow" (Corral, BMI). Polydor 2-14060.



THE PARTRIDGE FAMILY, "UP TO DATE." The popular tv "family," featuring Shirley Jones and David Cassidy, sing their "Doesn't Somebody Want to Be Wanted" along with other songs by Tony Romeo, Gerry Goffin and producer Wes Farrell. Bell 6059.



REDEYE, "RED EYE BLUES" (Screen Gems-Columbia/Dimension, BMI). The surprising "Games" group is back with a follow that's going to establish them firmly in the public's mind. This one is a bit more down home but those great harmonies remain. B/w "The Making of a Hero" (Screen Gems-Columbia/Dimension, BMI). Pentagram 206 (MCA).



ADAM ROGERS AND THE ELEVENTH VERSION, "JESUS MADE ME HIGHER" (Grob, ASCAP). Jesus is literally taking the place of drugs as subject matter in quite a number of new songs and most graphically in this one. Big choral treatment should drive the message home. B/w "Put Your Hand in the Hand" (Beechwood, BMI). Crewe 602 (Bell).



CAROLE KING, "TAPESTRY." Carole King, the songwriter, is turning out to be Carole King, the performer. She is the best interpreter of her songs, many of them written with Gerry Goffin a few years ago. Songs and album will be around a while. Ode 70 SP 77009 (A&M).



CANDI STATON, "MR. AND MRS. UNTRUE" (Pocket Full of Tunes/Jillbern, BMI). What's this? Mrs. Clarence Carter singing a Tony Wine-Irwin Levine song sounds just right! She's proven she has the knack with a string of winners and this one should hit fast. B/w "Too Hurt to Cry" (Fame, BMI). Fame 1478 (Capitol).



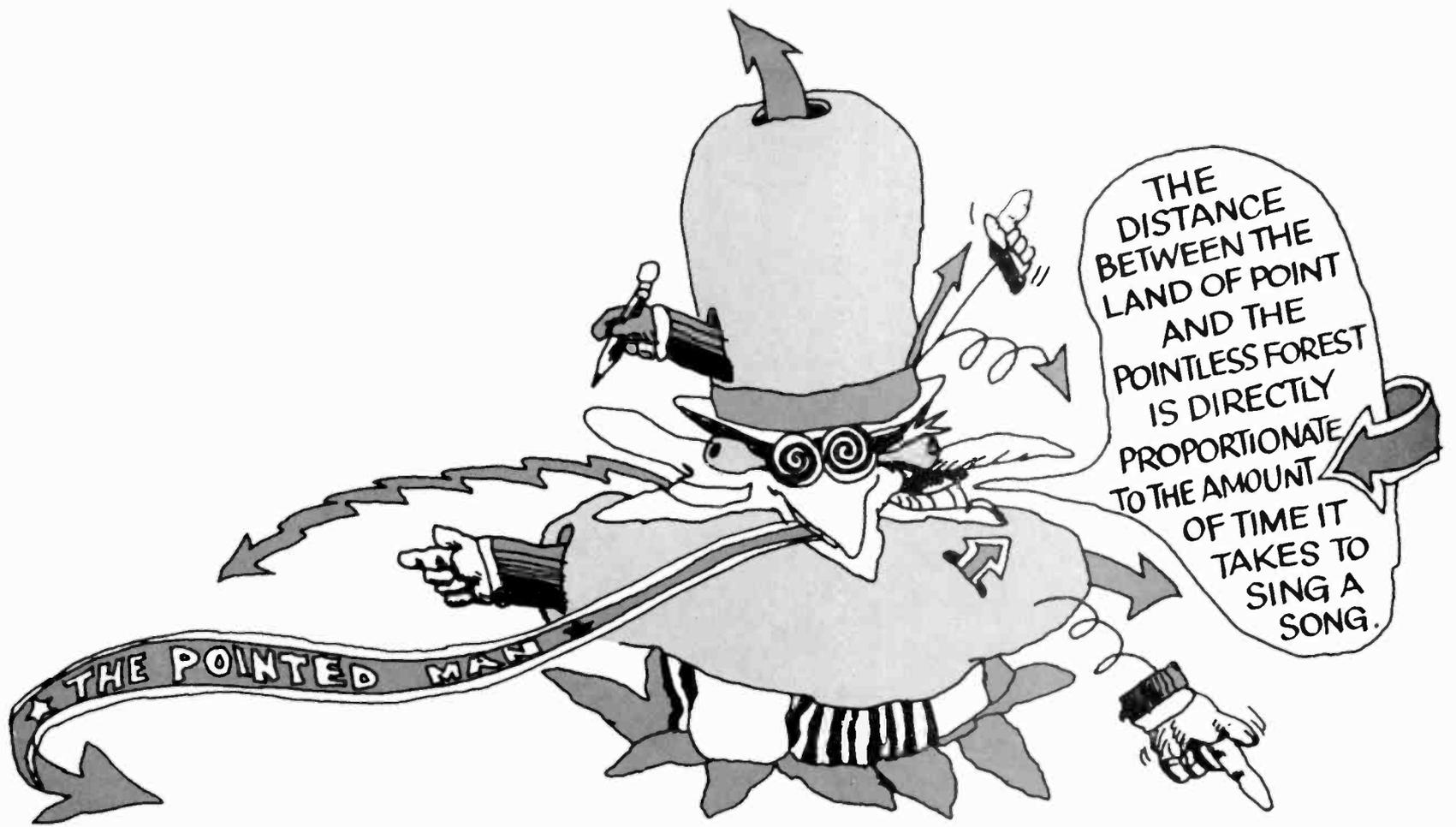
BOBBY VINTON, "I'LL MAKE YOU MY BABY" (Screen Gems-Columbia, BMI). Some rewording is done on Barbara Lewis' classic "Make Me Your Baby" to good advantage for Bobby. The soft sound that seems to be selling is right up his alley. Fine Billy Sherrill production, too. Epic 5-10711.



THE STAPLE SINGERS, "THE STAPLE SINGERS." The Staple Singers march to the tune of a very funky drummer on this package which has a freedom and love theme underlying it. Includes "Heavy Makes You Happy (Sha-Na-Boom Boom)." Stax STS 2034.



Is Unauthorized Tape Duplicating Illegal?  New Trend in Concerts  Distribution Set for Kinney Labels in France  BMI Presents R & B Awards  Wherehouse Hosts Trade  RIAA Cultural Award to Nancy Hanks  U.K. Picks of the Week for U.S.



“Me and My Arrow”

74-0443

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.



LSPX-1003; P8S-1623; PK-1623

RCA Records and Tapes

Concerts Take on New Visual Light

■ NEW YORK — The James Taylor concert at Madison Square Garden recently was notable for more than the artistry of the Warner Bros. performer.

It was also notable for the closed circuit television coverage provided by Joshua Television, which is presided over by Joshua White, who, until just about a year ago, headed the Joshua Light Show.

Perhaps the most interesting facet of the Joshua Television coverage (the Taylor concert was the eighth White has shot

in about as many months) is the re-shaping of the traditional concert it has the potential to achieve.

For in televising the concert on a screen above the stage (which is what White does), White is offering the patron a choice of two shows to watch—the live show or the televised one. And in choosing camera angles to show on the screen, White is interpreting the concert for the viewer, choosing a way to “see” the performer in concert.

In trying to make the intimate performer more accessible to audiences in large halls, (which seems inevitably a trend in itself now that the emphasis is swinging toward the solo performer and the solo performer is finding it attractive to perform where the gross is as large as possible), White might find himself contributing more than the missing intimacy. He might find himself in the position of creating a new art form.

To discuss his work, which

he calls “video magnification,” and its real and possible effects, White came to Record World last week. “I’m glad that James Taylor decided to use our video magnification,” he began, “because when an artist of his importance does something, other people tend to follow him. What I’m doing is amplifying an artist visually just as the sound system amplifies him aurally.”

“I’m experimenting in television,” he went on, “and there

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Miss Hanks RIAA Cultural Award Winner

■ Nancy Hanks, Chairman of the National Endowment for the Arts and the National Council on the Arts, will be the recipient of the Recording Industry Association of America’s Third Annual Cultural Award.

The presentation will take place at the RIAA’s Cultural Award Dinner at the Washington Hilton Hotel the evening of March 25. More than 100 members of the House and Senate will be in attendance along with scores of other Washington dignitaries and leaders of the recording industry.

The RIAA Cultural Award is a piece of carved Steuben glassware shaped as an obelisk and reminiscent of the Washington Monument. It is presented annually to a person in the Federal government who, in the

(Continued on page 42)

Allbritten Dead at 54

■ NASHVILLE—Dub Allbritten, President of Allbritten Talent Associates and personal manager of Brenda Lee, died here March 19 after a lingering illness. He was 54.

A native of Paducah, Ky., Allbritten was a 40-year veteran of the entertainment industry. During his early career, he was instrumental in developing and guiding Pee Wee King, Sunset Carson, the Poppy Family, Ernest Tubbs and

(Continued on page 58)

N. Y. Lieberson Evening Just Another Night with NARAS

By DAVE FINKLE

■ NEW YORK—Well, you can say one thing about this year’s local NARAS event, which was held at the Americana’s Empire Ballroom and in adjoining rooms: it was better than last year’s.

Of course, that’s not saying much; but, in fairness, it did seem that the NARAS board had some heavy problems to solve when it was learned that the New York fete would not be telecast.

Suddenly it seemed that New York NARAS would have to compensate for a mass case of rejectionitis on the part of the local gentry.

A special event, “Half an Evening with Goddard Lieberson and his Friends,” was concocted as the attraction to get people away from their home television sets and out to a get-together. (It could be argued that if nothing special had been planned, local members would have preferred to stay home.)

Lieberson Tribute Looked Like Ruse

The tribute to Lieberson, however, was ill-conceived, and looked as if it were really no more than a ruse to get the venerable and innovative record executive to emcee the occasion and thereby supply it with the elegance so frustratingly elusive year after year after year after . . .

Things didn’t work out as planned and from the evening’s introduction—slides with an accompanying resumé of the Lieberson career read by NARAS Vice President Father Norman O’Connor (and did my ears deceive me or did the hip Father O’Connor consistently pronounce Lieberson as Lieberdson?)—the obeisance to the CBS exec lacked the elegance of the man.

(Lieberson’s grace was the one saving grace, since he continued what turned out to be his chores with an appealing jaundiced attitude and a self-effacing humor.)

(Continued on page 53)

Columbia Sweeps 13th Grammy Awards Show

■ LOS ANGELES—The 13th annual NARAS Awards Dinner was held televised to the nation on ABC from here last week.

Other dinners were held in New York, Atlanta, Nashville and Chicago.

Columbia Records walked off

with 20 awards, including one for its Bessie Smith series, produced by John Hammond, and six for Simon and Garfunkel’s “Bridge Over Troubled Water” album, single and song (by Simon).

Seventeen of the winners

(Continued on page 53)

Wherehouse Hosts Trade, Financiers

■ NEW YORK — The Wherehouse Record Shops, a new group of retail record and tape stores in Southern California, hosted a party for the trade and the investment people who were instrumental in making possible the public issue of Integrity Entertainment Corp., of which Wherehouse is a division.

The public issue became effective on Friday, Feb. 26, 1971.

The party was held at the Harmonie Club in New York. Principals of Integrity are Lee Hartstone, President; Ben Bartel, Vice-President; and Lou Fogelman, Treasurer. All were present at the affair.

(Pictures on page 20)

Scepter Challenges Settlement Story

■ In a heated challenge to a story which appeared in last week’s Billboard (March 20) which purported to describe a settlement between Scepter Records and Blue Jac, Scepter spokesmen claimed “a deliberate omission of facts and that such omission can only be construed as an attack on Scepter’s business practices and image.”

They said, however, that they wanted it absolutely clear that Scepter takes issue only with Blue Jac’s attorney (Eastman and Eastman) and not with Blue Jac’s principals. Upon learning of the publication of

(Continued on page 53)

Kinney-Filipacchi Distributing Kinney Labels in France

■ Nesuhi Ertegun, President of Kinney Music International, and Daniel Filipacchi, prominent French magazine publisher, have announced that agreement has been reached for establishment of Kinney-Filipacchi Music, S.A., to act as licensee and distributor of the Kinney record labels in France, commencing July 1, 1971.

The Kinney record labels include Atlantic, Atco, Cotillion, Warner Bros., Reprise and Elektra.

Ertegun said that Kinney "was indeed fortunate to have attracted Mr. Filipacchi to participate in and serve as President-Director-General of our new French record operation. We are confident that, with Mr. Filipacchi at its head, the Kinney-Filipacchi company will be

able to develop a strong French repertoire."

Filipacchi, who will continue his activities in his publishing business, which includes among its 12 publications Lui and Salut les Copains, has had previous connections with the music business. He has served in various capacities with a number of other large record companies and was for several years a leading radio personality in broadcast music.

"I am delighted," Filipacchi said, "at the association with Kinney. I have long admired the vitality of their labels and that is why I have agreed to return to the music business. I am confident that we will be producing the music that France will want to hear."

Kaffel to Join Fantasy As Executive VP

■ BERKELEY, CALIF.—Ralph Kaffel, President of California Record Distributors in Los Angeles and Vice President of National Tape Distributors, Inc., will join Fantasy Records as Executive Vice President shortly, announces Saul Zaentz, President of Fantasy.

Under the direction of Kaffel, California Record Distributors has sold more than 1 million Creedence Clearwater Revival albums in the past 2½ years and has been awarded a platinum record by Fantasy for that achievement.

A youthful veteran of the record business, Kaffel also formed United Tape Corp. in

1965 becoming the first all-tape distributor in Southern California. In 1961, he and Jack Lewerke formed Merit Distributing to handle Atlantic product in Southern California. They also formed Hitsville, Inc., for the sole purpose of distributing Motown Records product in 1963.

In June, 1969, the various companies merged with National Tape Distributors, Inc., and shortly thereafter NTD purchased Music Merchandisers of America, Inc., and Record Departments, Inc., both of Los Angeles, and Kaffel became President of the new
(Continued on page 28)

Jubilee Seeks Piracy Action Against Tape-Tronics

■ NEW YORK—An action is pending in the Supreme Court of the state of New York, County of New York, filed by Jay-Gee Record Co., Inc. (also known as the Jubilee Group), against Tape-Tronics, a Michigan corporation.

Through the action, Jay-Gee Record Co., Inc., is seeking recovery of money damages, an accounting and a permanent injunction against Tape-Tronics, a tape duplicator, charging that Tape-Tronics has without authority or Jay-Gee consent duplicated Jay-Gee product, specifically that product appearing on the Raw label by artist Wild Man Steve.

The suit charges that Tape-Tronics illegally duplicated two 8-track Wild Man Steve tapes, has sold and is selling them to distributors who are not affiliated with Jay-Gee Record Co., Inc., and is flooding the market with product.

By the suit, Jay-Gee Record Co., Inc., seeks monetary damages in excess of \$500,000.

Steve Blaine, President of Jay-Gee Record Co., Inc., pointed out that the company's comedy catalog which the label itself duplicates in all tape configurations "has enjoyed astronomical success over the

(Continued on page 56)

Maher RCA Ad. Mgr.



Jack Maher

■ NEW YORK — Jack Maher has been appointed Advertising Manager for RCA Records, as announced by Bill Lucas, Director of Creative Services.

Maher, a 15-year veteran of the record industry, has been with RCA over a year and has held down important posts in advertising and in A & R. He most recently was Manager, Rock Music, East Coast.

His move to Advertising Manager was prompted by a wide background in the areas of advertising and publicity and completes the restructuring and expansion of the Creative Services Department, which now encompasses advertising (with a full creative staff), sales promotion and album graphics.

Prior to coming to RCA in December, 1969, Maher held the
(Continued on page 56)

Gosewich Cap Canada Prez

■ HOLLYWOOD—Stanley M. Gortikov, President, Capitol Industries, Inc., announces that Arnold Gosewich has been elected President of Capitol Records Canada, Ltd. Gosewich has since April, 1970, served as Executive Vice President and General Manager of Capitol Canada, based in Malton, Ontario.

Gortikov said, "It gives me great pleasure to announce Arnold Gosewich's election as President of Capitol's Canadian subsidiary. His demonstrated executive ability has enabled Capitol to retain its position in the forefront of the Canadian recording industry. His varied management experience in all phases of the record business eminently qualifies him to direct the company's recording.
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THE GLASS HARP EPIDEMIC

The Glass Harp epidemic began about two weeks ago in Ohio and has been spreading so rapidly it has already affected some 36,000 in Cleveland alone. There is conclusive evidence to suggest that a new rock group "Glass Harp" is responsible for this epidemic. The release of their L P coincides almost exactly with the outbreak of this phenomenon.

Contact your MCA Distributor today and become a carrier of the Glass Harp epidemic.

Decca Records, A Division of MCA Inc. 
"Glass Harp" produced by Lewis Merenstein



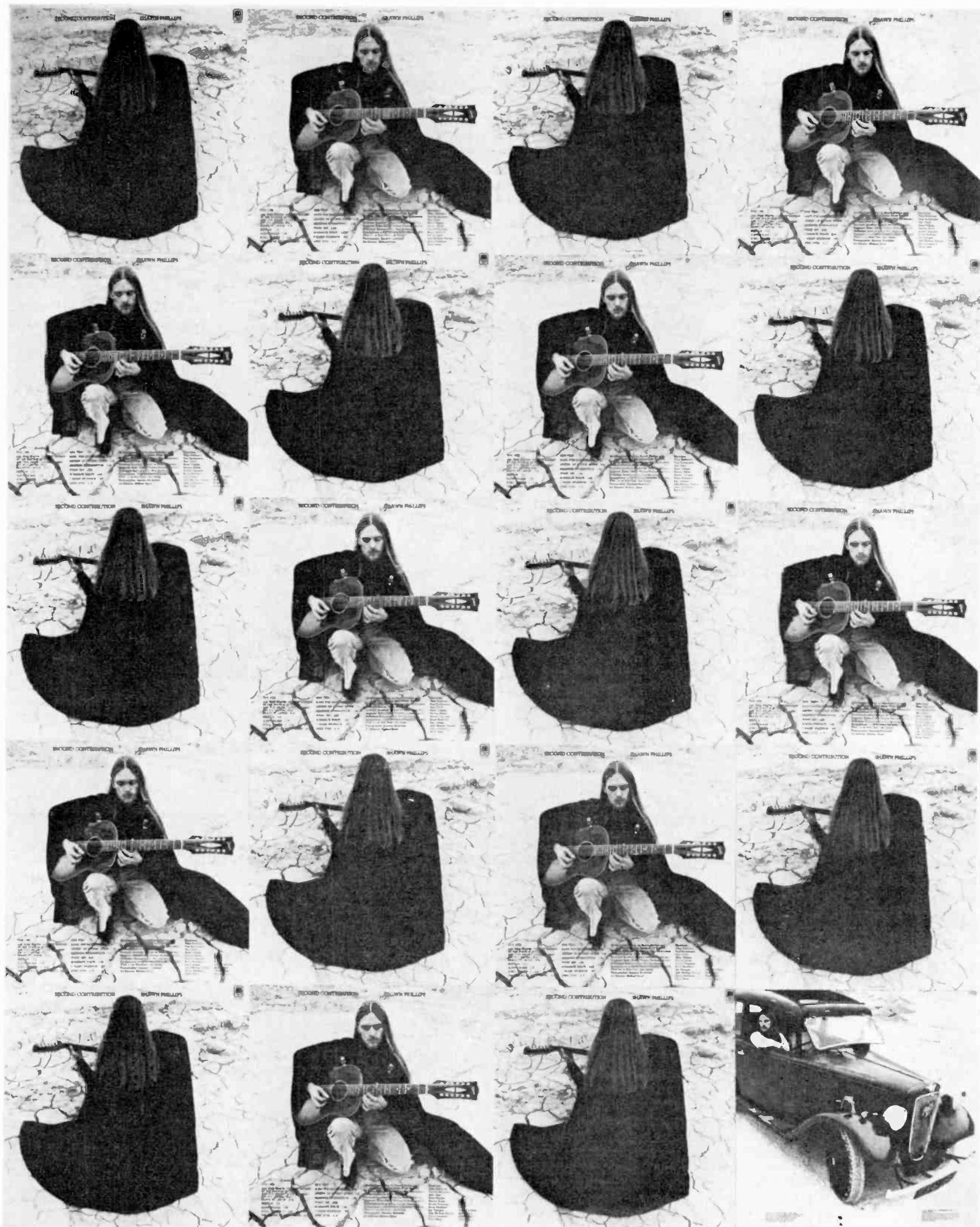
"Glass Harp" DL 75261
Another member of the MCA Sound Conspiracy

Celebrities Tribute Goddard Lieberson At Grammy Awards, New York



Above, some of the celebrities gathered at the Grammy Awards presentation in the Americana Hotel, New York, last week: Goddard Lieberson, Father Norman O'Connor; Mrs. John Hammond, Mrs. Lieberson (Vera Zorina), John Hammond; Larry Uttal, Theodora Zavin; Mr. and Mrs. D. N. Judelson. Bill Gallagher; Stan Catron, Mr. and Mrs. George Gabriel, Mr. and Mrs. Ed Cramer; Carl Stokes. Johnny Mercer; Betty Comden, Adolph Green, Stokes; Stan Snyder, Tony Martell; Bob Thiele, George Simon; Artie Shaw, Chris Albertson; Mr. and Mrs. Rick Willard,

Mr. and Mrs. Bob Kornheiser, Mr. and Mrs. Johnny Bienstock; Alice Coltrane, Herbie Mann; Larry Uttal, Stan Watson; Fred Plant, Peter Yarrow; Clive Davis, Jay Morgenstern; Jack Loetz, Tony Martell; Jerry Schoenbaum; Chris Hamilton, Roberta Flack, Ronald Dunbar; Joanna Simon, John McClure; Aaron Copland, Tom Shepard; Myrna Summers, Leon Thomas; Jeff Moss, Joe Raposo; and Phyllis Newman. Affair featured "Half an Evening with Goddard Lieberson and His Friends." Fetes also were held in Los Angeles, Nashville, Atlanta and Chicago.



Shawn Phillips/Second Contribution. He comes from Texas, plays the guitar and makes spellbinding music on A&M Records and Tapes. Produced by Jonathan Weston for Philjo Music Inc. SP 4282



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

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

Is Unauthorized Tape Duplicating Illegal?

■ HENDERSONVILLE, TENN. — The following is a Record World exclusive interview with tape duplicator Autry Inman. Inman is currently under temporary injunction issued by the Chancery Court at Hendersonville, Tenn., which prevents Inman from further duplication of CBS product on Epic and Columbia. At the time of this interview, legislation had been introduced in the Tennessee State Legislature which would make operations such as Inman's a felony punishable by fines up to \$500 and/or imprisonment of up to three years.

The CBS injunction and the pending legislation were both spearheaded by Columbia Records Custom Recording Division Nashville Chief Cecil Scaife, who is Chairman of the Legal Committee of the Nashville Chapter of NARAS.

Record World: Autry, there's been a lot of trade press space given to the tape piracy and bootlegging practices and it's all been the record companies stating their position and what they think. We'd like to hear the other side of it. What can you tell us about your operation and what you plan to do in the future? What is the current court action that's going on?

Inman: Well, let's take it like you said it—piracy and bootlegging. First of all, I don't know anything about either one of those things, nothing whatsoever. I assume that when they talk about piracy and bootlegging that they're referring to counterfeiting, I guess, because they certainly can't be referring to what I'm doing. It's neither piracy nor bootlegging; what I do is as legal as what they do, otherwise I wouldn't be here, right?

Record World: Do you consider your operation under the realm of counterfeiting rather than piracy?

Inman: I don't, I don't. I definitely don't consider it under the realm of counterfeiting at all. I say when they refer to piracy or bootlegging, they evidently are thinking in terms of counterfeiting because what I'm doing is neither piracy or bootlegging, and naturally it's not counterfeiting either, even though I realize I've been accused of all three. But what I'm saying is that what I'm doing is neither of those things and the people who call it that are, well, let's just say they can't have possession of the facts of the law. If they did check the law, they would know what to call it.

Record World: How do you explain your operation?

Inman: How do I explain my operation? Well, let me get a little clearer understanding of the question. You mean how do I explain how I can operate?

Record World: No, for the people that may be reading this and are not familiar with what you're doing, how you're doing it and what the immediate court action is. Could you get into that?

Inman: Now, what I do is simply to buy bulk tape and cartridge parts and manufacture them from there. I start with just raw tape and cartridge and I do everything here. In regard to the question about what problems are presented by the courts, there are no problems presented by the courts. I've been ready to go to court on this CBS thing since the day the injunction was served but haven't been able to get there yet, but I know what they're waiting for; it's very evident what they're waiting for. They're waiting for the state legislature to do their work for them, which I understand they've made arrangements for. But in answer to your question about problems presented by the courts, there are no problems because nobody's breaking any laws.

Record World: What is the basis of CBS' injunction?

Inman: Well, they haven't been very specific on what the basis of their injunction is. My attorneys are pretty well stumped as to how the thing really was issued in the first place. But, of course, that's not for my attorneys to say, nor for me or anyone else. The judge or chancellor who signed it had his thoughts on

it and whatever they were, I don't know. But anyway, you say what is the basis; I don't really have the answer to that because they were far from specific and far from being clear on why they were requesting the injunction to begin with. About the only allegation they made was that the operation was illegal, unlawful; they did use those terms. Then again, somebody didn't do their homework in respect to the law, to find out what is illegal and unlawful. Therefore, the allegations in the original bill are simply false and erroneous.

Record World: What phase of your operation does CBS consider unlawful and illegal?

Inman: They haven't said as yet. Well, I guess they did say, too. I suppose that what they were saying is the act of duplicating from one tape to another is illegal but there again, it's their mistake. It's not illegal.

Record World: You said your business today is manufacturing tape cartridge parts?

Inman: No, I said we take the cartridge part and we take the raw tape and we build the entire finished product from scratch.

Record World: Now, where does the creative product come from? Do you actually create product here at your operation?

Inman: Do we create what? Are you asking do we do recording here? No, we do no recording here, this is not a recording studio. We have reproduction facilities only.

Record World: Where do your studio productions come from?

Inman: Just wherever a particular thing is made. You're leading me on here, but I'll tell you just exactly what it is. It doesn't have to be in the form of a roundabout type question. I go to a record shop and I buy what I want to reproduce, and go from there. I don't need a sound studio. So ask your question straight out.

Record World: Now that we've established what you do here and established a way to approach the subject we must note that the industry is angry about the duplicating of record company product without permission of record companies. Now your operation is based on this, and there are no laws on the books in the State of Tennessee that keep you from doing this today.

Inman: Today. Tomorrow, a different story.

Record World: Do you see any need or any reason why federal copyright laws should be changed in any shape, form or fashion? Or should they remain the same so that an operation such as your own is not illegal?

Inman: That's the only way it can be made illegal, I'll say that. It can't be made illegal by some state passing a law against it, even though this is in the process of being done in Tennessee and just has been done in Arkansas. I've got a copy of the bill here on my desk right now. The governor of our neighboring state signed a law which was sent on an emergency basis through the legislature just a few days ago and the governor has signed it already. It's a situation whereby somebody who has no jurisdiction is trying to take on themselves power they cannot assume. They've passed a law and it can be repealed because it's an illegal law and any law that's passed in this state will be likewise an illegal law.

Record World: You've been a songwriter, right?

Inman: Right. A poor songwriter.

Record World: And you've been an artist so you can look at it from a songwriter's standpoint. Are our copyright laws adequate and is there anything to tape piracy bootlegging that we hear so much about? You can look at it from the creator's point of view as well as from the manufacturer's.

Inman: Yes, I certainly can and do every minute of every day.

Record World: As a writer, how do you look at duplicating tape and payments of royalties?

(Continued on page 54)

hitchin' another hit ride....



VANITY FARE

their newest single

"WHERE DID ALL THE GOOD TIMES GO"

Produced by Roger Easterby & Des Champ

DJM #70,024



DJM RECORDS

Exclusively distributed by

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

The Twelve Inch Salesman

By FRANK DANIEL
Art Director,
Pickwick International



Frank Daniel

■ The world is changing and information, manners, mores and morals are in a constant state of flux. The record buyer of today is not the same person as of a decade ago. He has been bombarded with every stimulus and image via films, television and print. The psychedelia of the turned-on generation lives uneasily with the backward look of nostalgia now inching back—and it now

feeds into the 12" area of today's record cover. The record buyer is influenced by these images and triggered into an impulse sale if your design works.

Creative producers have proven that the only musical trend is no trend at all—every type of recording is a potential hit if it's done properly. At Pickwick, our business is dependent on grabbing the attention of an impulse shopper and motivating him into a purchase, often with only the cover to act as salesman. We're under more duress to produce covers that work than even the full-price labels with their expensive point of purchase displays, heavy use of sales aids and over-staffed art departments.

No Stereotypes

Our approach has been to make our graphics fit the sound, and we let no stereotypes or "safe" formulas get in our way. We recently released an economy-priced version of "Jesus Christ—Superstar" which will probably be one of the biggest selling Pickwick/33 albums ever released. We felt that the purity of the subject required simple elegance and held to two

colors—blue and metallic gold. For "Love Story," which is essentially a tear-jerker, we stayed with three process colors—red, blue and black. We pulled the process yellow plate to get the purple duotone which is a contemporary color and at the same time conveys mourning—creating a dramatic visual effect among the fruit salad colors of the surrounding competition. I'd like to see a lot more experimentation in color and inks—substitution of fluorescents or metallics to get out of the full color trap that reduces every brilliant cover to a whisper.

Bored with Clichés

Last year we released an album titled "Ebb Tide" by Frank Chacksfield. I felt the public was bored with all the obvious clichés of girls at sunset, etc., plus the nation was having a rebirth of interest in ecology and the rediscovery of earth. Our cover for this release featured an extreme close-up of wet pebbles against swirling waters (photographed by myself in the dead of winter in frozen Shelter Island). This record is selling very well for

us and won an award at the New York Art Directors show. For our Rod McKuen album, we matched in sensitive line drawings what McKuen was saying in his poetry. That took an award at the Society of Illustrators show for the artist, James Spanfeller—and is a great seller for us.

Excellent Feedbacks

Another area in which we are fortunate is that we have IBM survey systems through our rack jobbing accounts that give us an excellent and rapid feedback that we've learned how to interpret in light of the effectiveness of our covers. We learn from our mistakes just as we do from our winners.

At Pickwick, I've been most fortunate in that Ira Moss, President of Pickwick International USA, has given me a free hand with graphics and "Bugs" Bower, who directs our A&R, is extremely creative in his choice of material for our releases. For Pickwick, creativity has made that 12" salesman our hardest and most successful worker.

London Sets Special Ronnie Aldrich Promotion

■ London Records has blueprinted a major merchandising drive to tie in with a projected whirlwind fortnight visit to the U. S. by the British pianist Ronnie Aldrich. Aldrich records for London's phase 4 stereo line, which is to issue a new two-LP package, by the artist coincidentally with the start of the tour in New York on April 19.

The artist, who features a

twin-piano styling in his recordings, already has 16 albums in his phase 4 stereo catalog. The newest set, the first dual-album package he has had released, will carry a special suggested list price, according to Herb Goldfarb, London's Sales and Marketing Vice President.

The tour will include saturation promotional visits to New York, Los Angeles, Chicago and

Atlanta. In each of these cities, special receptions are planned for press, and radio and TV people, during which Aldrich will stage 25-minute demonstrations of the distinctive recording technique under which he performs on record as a twin pianist. Also in several of the areas, Aldrich will do guest television appearances, on both regional and national shows.

The full-scale merchandising

program mapped out by London includes stickers, streamers, mini cover glossies, press kits and sample albums and special salesman's order pads. Also, there'll be a heavy distribution of LP samples to middle of the road stations. The promotion is nationally geared and brings into play the entire coast-to-coast London staff of regional promo men and district sales representatives.

Buddah Backs Up Product With 'Eye Specialist' Pack

■ NEW YORK—Special point-of-purchase materials are being used by Buddah Records as a "street follow-up" to the label's current album product.

Eight artists posters, six product streamers and four browser dividers have been sent to the label's distributors and promotion men for utilization

by dealers, retailers and radio. The artist posters, measuring 17" x 22" are black and white mezzotint designed for point of sale value. Artists featured are Melanie, Brewer & Shipley, Stairsteps, Isley Brothers, Impressions, Biff Rose, Albino Gorilla and Curtis Mayfield.

Product streamers, easily ap-

plicable to dealer or store windows, measure 10" x 20" and feature Captain Beefheart, Lovin' Spoonful, Melanie, Buzzy Linhart, Brewer & Shipley and Biff Rose.

The quartet of 12" x 15" browser dividers for retail display feature Biff Rose, Melanie, Brewer & Shipley, Curtis May-

field and the Impressions. In addition, half-tone repros of all product are available.

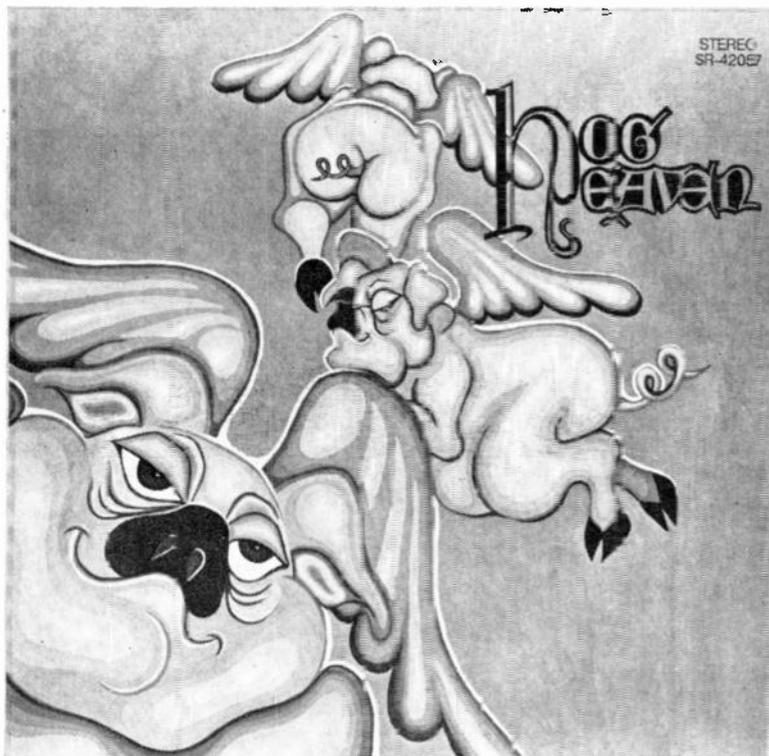
"The product itself takes care of the ear. The artists and producers are the ear specialists. The point-of-purchase materials are the eye specialists," said Milton Sincoff, Director of Creative Merchandising and Packaging.

HAPPY

R-7101

by

ROG HEAVEN



Arranged & Produced by Micheal Vales & Peter Lucia

**Forced Out of
the LP and
Already Busting
in Milwaukee
Chicago
Cleveland
New York**



17 WEST 60th STREET, NEW YORK, N.Y. 10023

EMITT RHODES—Dunhill 4274

LIVE TILL YOU DIE (Thirty Four, ASCAP)
PROMISES I'VE MADE (Thirty Four, ASCAP)
 "Fresh as a Daisy" did well and this cut from the amazing Emitt Rhodes album will do even better. Some will dig it more than "Another Day."

THE ARCHIES—Kirshner 63-5011 (RCA)

THIS IS LOVE (Don Kirshner-ATV, BMI)
THROW A LITTLE LOVE MY WAY (Don Kirshner-ATV, BMI)
 The all-time Saturday morning favorites are now produced by Ritchie Adams and Ron Dante. They have come up with a cute, breezy winner here.

BILL DEAL & THE RHONDELS—Polydor 2-14061

19 YEARS (EVERYTHING I DO IS WRONG) (Famous, ASCAP)
SEA OF LIFE (Uan, ASCAP)
 This represents a real departure for Deal. Very polished number with excellent harmonies and a Chicagoesque arrangement is a far cry from "May I?"

STEEL RIVER—Evolution 1037

(Stereo Dimension)
WALK BY THE RIVER (Belsize Park, BMI)
IF YOU LET HER KNOW (Belsize Park, BMI)
 The Canadian group that did well with "Ten Pound Note" have a new one vaguely reminiscent of "Let It Be" with a sparse arrangement. Possibility.

BO DIDDLEY—Checker 1238 (Chess)

THE SHAPE I'M IN (Canaan, ASCAP)
POLLUTION (Bo-Kay/Heavy, BMI)
 Levon Helm sounds a bit like Bo, so Bo certainly sounds like him on this Band song. Where is that old Bo Diddley beat?

THE MAIN INGREDIENT—RCA SPS 45-253

SPINNING AROUND (I MUST BE FALLING IN LOVE) (L.T.D., BMI)
 Track from the group's "Tasteful Soul" album is a heavy request item. Soft soul sound goes beyond R&B with MOR and pop potential destined to be realized.

HENRY MANCINI—RCA SPS 45-252

WHISTLING IN THE DARK (Holmby/Famous, ASCAP)
 Mancini follows his "Love Story" success with another movie theme. This one is from "Darling Lili" and is an Academy Award nominee.

DOROTHY MORRISON—Buddah 220

(IT'S SO BEAUTIFUL) ON TOP OF THE MOUNTAIN (East/Memphis, BMI)
PEACE BROTHER PEACE (Screen Gems-Columbia, BMI)
 Rhythmically, this has much in common with "I Hear It Through the Grapevine." Hypnotic soul sound to happen.

WILLIE MITCHELL—Hi 2190 (London)

TOO SWEET (Jec, BMI)
REST (Jec, BMI)
 Tasty new groove from Mitchell who can always be counted on for the best in instrumentals. Fills in those play-list holes.

LOWELL FULSOM—Jewel 818

MY BABY (Su Ma/Little M, BMI)
BLUESWAY (Pollyday, BMI)
 Here's one of the most consistent blues artists around. This one finds him in a mellow groove. Flip is a terrific instrumental.

THE BOX TOPS—Bell 981

KING'S HIGHWAY (Rosebridge, BMI)
SINCE I BEEN GONE (Press, BMI)
 It's been a long time since these guys hit but that could change right now. New one written by Wayne "The Letter" Thompson is fresh pop stuff to hit.

JO MAMA—Atlantic 2789

SAILIN' (Portofino-Sho' Nuff Walden, ASCAP)
 The band that is part of James Taylor's musical family has a breezy rolling sound that is a refreshing change of pace from the pretentious "heavy" stuff most groups are putting out. Try it.

TOMMY ROE—ABC 11293

PISTOL LEGGED MAMA (Low-Twi, BMI)
 Roe is bound to get hot again and this should do it for him. Heavier than his usual fare, he's moving with the times and will get action as a result.

HOG HEAVEN—Roulette 7101

HAPPY (Big Seven, BMI)
PRAYER (Big Seven, BMI)
 Most requested cut from the group's hot new album. Group has a kind of cosmic country sound with rough hewn vocal work. Progressive music that Top 40's dig.

THE TYMES FEATURING GEORGE WILLIAMS—

Columbia 4-45336
SHE'S GONE (Twin Girl, ASCAP)
SOMEONE TO WATCH OVER ME (New World, ASCAP)
 The group that immortalized "So In Love" is back, sounding stronger than ever. Dramatic performance could put them in the spotlight again.

LOU JOHNSON—Volt 4055 (Stax)

FRISCO HERE I COME (Marsaint, BMI)
WHO AM I (Marsaint, BMI)
 Nice slice of progressive R&B that's dynamic in many ways. Terrific production by the Toussaint-Sehorn team. Allen Toussaint wrote it, too.

BROOKS O'DELL—Mankind 12000 (Nashboro)

PREDICAMENT #2 (Jerry Williams, BMI)
TURN MY WORLD AROUND (Jerry Williams/Excellorc, BMI)
 First single from the Jerry Williams-Nashboro deal is a mellow debut. The "predicament" is the classical wife and girl friends dichotomy.

ROGER MILLER—Mercury 73190

TOMORROW NIGHT IN BALTIMORE (Tree, BMI)
A MILLION YEARS OR SO (Tree, BMI)
 Look for C&W/pop crossover on Miller's new one penned by Kenny Price. Story of a burlesque dancer is unique to say the least.

JIMMY DRUIETT—Vanguard 35132

JESUS MADE ME HIGHER (Grob, ASCAP)
 That song again; this is really going to be a horseshoe. This guy sings the anti-drug pro diety song with remarkable clarity.

JUSTUS TARMAR—Abnak 152

JESUS MADE ME HIGHER (Grob, ASCAP)
MAY THE CIRCLE BE UNBROKEN (P.D.)
 Looks like this song is going to be a hot publishers' property. This version is a very polished production that stands a good chance.

ANNE MURRAY—Capitol 3082

PUT YOUR HAND IN THE HAND (Beechwood, BMI)
IT TAKES TIME (Beechwood, BMI)
 Too bad that this wasn't pulled from the album sooner, but there are just too many versions around. Anne's was recorded first—and it's probably the best. Better late than never and there's still a chance.

COLD BLOOD—San Francisco 66 (Atlantic)

UNDERSTANDING (Grossboy, ASCAP)
 Another power-packed performance from Lydia and the guys. Terrific Memphis sound from San Francisco.

ROD STEWART—Mercury 73196

COUNTRY COMFORT (Dick James, BMI)
 Just about every track has been pulled from "Gasoline Alley" for single service. Elton John-Bernie Taupin song is just about the strongest, thanks to instant recognition.

SAM DEES—Chess 2109

CAN YOU BE A ONE MAN WOMAN (Coyote/Moonsong, BMI)
PUT YOU BACK IN YOUR PLACE (Coyote/Moonsong, BMI)
 Check out this excellent new ballad featuring the smoothest of approaches and productions. Soul that can go pop.

JUDY LYNN—Amaret 131

MARRIED TO A MEMORY (United Artists, ASCAP)
 Judy will do well with this gentle Alex Harvey song. Easy listening country-tinged type of thing that could do tremendous business if the brakes are right.

LLOYD PRICE—Scepter 12310

HOOKED ON A FEELING (Press, BMI)
IF YOU REALLY LOVE HIM (Muscle Shoals/Cotillion, BMI)
 Lloyd returns via Muscle Shoals with the great song that was a winner for B.J. Sounds like he's onto a winner; welcome back.

FIVE FLIGHTS UP—T.A. 212 (Bell)

LIKE MONDAY FOLLOWS SUNDAY (Cents & Pence, BMI)
 Soft rock deluxe. This group has come close in the past and keeps coming up with good stuff like this. Perhaps, perhaps.

JEF JAISUN—Cantbustem (Studio 10)

FRIENDLY NEIGHBORHOOD NARCO AGENT (Steamboat-Gothic, ASCAP)
IT'S RAGTIME/SIERRA SATURDAY (Steamboat-Gothic, ASCAP)
 Far-out commentary on the workings of the undercover guys is an underground classic in the S.F. area. Could be the basis of an "Alice's Restaurant" type cult.

JOE WILSON—Dynamo 147 (Musicor)

SWEETNESS (Malaco-Alotta, BMI)
WHEN A MAN CRIES (Malaco-Alotta, BMI)
 Here's some of that funky soul from Jackson, Miss., produced by the people who produce King Floyd. Very tasty indeed.

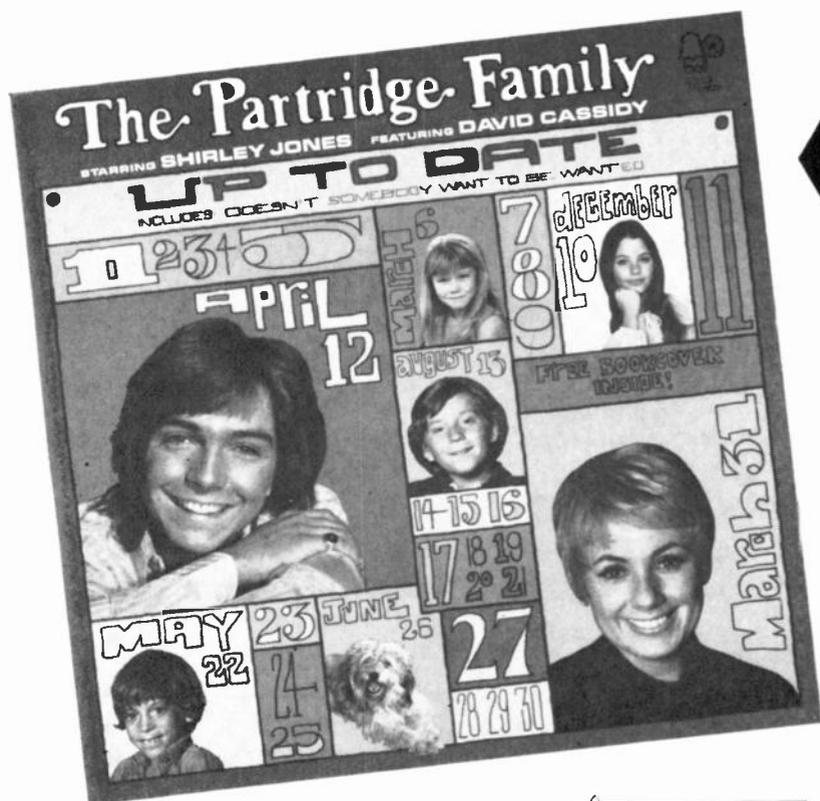
THE INTRIGUES—Yew 1012 (Golden)

THE LANGUAGE OF LOVE (Van McCoy, BMI)
I GOT LOVE (Term, BMI)
 Guys have a good group sound that is just about the sweetest soul around. Van McCoy-Joe Cobb production.

(Continued on page 14)



our album line -
the shortest distance between hits



From the Screen Gems TV Series on ABC-TV



THE PARTRIDGE FAMILY

starring SHIRLEY JONES featuring DAVID CASSIDY

"UP TO DATE"

Includes: Doesn't Somebody Want To Be Wanted

PRODUCED BY WES FARRELL

Bell Album #6059

THE 5TH DIMENSION

"LOVE'S LINES, ANGLES & RHYMES"

PRODUCTION AND SOUND
BY BONES HOWE

Bell Album #6060

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

Steinmetz Buddah Exec Assistant



Eric Steinmetz
To New Post

■ NEW YORK—Art Kass and Neil Bogart, co-Presidents of the Buddah/Kama Sutra Group, announce the appointment of Eric Steinmetz as their executive assistant, effective immediately.

A 20-year veteran of the music industry, Steinmetz will work directly with Kass and

Bogart in all the administrative operations of the company. He will also be directly responsible for all international operations on a day-to-day basis.

Steinmetz began his music industry career at Decca Records, where he was Orders and Service Manager, 1952-59. From 1959-65 he was with Kapp Records as Production Manager, Eastern Division Sales Manager, Assistant to the Sales Manager and Vice President of International Sales. He joined MGM Records in 1965 as Director of International Sales, forming a wholly-owned English label for the company and negotiating for the musical soundtrack rights to the film, "Born Free." In 1969 Steinmetz became executive assistant to David Pierz of Viewlex, Inc., parent company of Buddah/Kama Sutra, and has been assigned to the Buddah operation since January, 1970.

Wayne WB Music Prof. Mgr.



Artie Wayne, Mel Bly, Tony Byrne

■ HOLLYWOOD—Ed Silvers, President of Warner Bros. Music announces the appointment of Artie Wayne as Professional Manager and Director of Creative Services for the firm.

Wayne most recently was part of Viva Music's professional staff, before Viva's assimilation into the Warner Bros. fold two months ago. Prior to relocating to the Coast, he was a principle in

New York-based Alouette Productions and has had a successful career as a writer and indie producer.

Working with Wayne in Hollywood is Tony Byrne, formerly a writer with Viva, now an integral part of the professional staff. Under Wayne's direction in New York are publishing vet Henry Marks, concentrating on the firm's vast MOR catalog, and Joel Diamond, who's exploiting the firm's contemporary material. "But," indicated Wayne, "the lines of specialization are only for reference, and all the staffers are involved in all areas of the operation." Silvers adds, "We are attempting to have the professional staff acting individually and as a team to establish total lines of communication. We hope to have the same effect as the promotional department of a record com-

(Continued on page 57)



SINGLE PRODUCT

(Continued from page 12)

TENNESSEE ERNIE FORD—Capitol 3079
HAPPY SONGS OF LOVE (E. H. Morris, ASCAP)
DON'T LET THE GOOD LIFE PASS YOU BY
(Belton, ASCAP)

The "Old Pea-Picker" is picking red roses rather than peas in this one. His mellow tone always is welcome in easy listening circles.

●
BARBARA LEWIS—Enterprise 9029 (Stax)
THAT'S THE WAY I LIKE IT (I LIKE IT THAT WAY)
(Artie Fields/McLaughlin, BMI)
Barbara sounds more like a MOR artist than anything else these days. Good quality soft sound with a hint of funk.

●
THE BUCK BROTHERS—Map City 309
LIFE IS ALL AROUND ME
(State Cent/Sweet Magnolia, BMI)
TEXAS (State Cent/Sweet Mgnoli, BMI)
This is an attempt at an inspirational ode type of thing but it just falls flat. Too inert to move.

●
RHYTHM 'N BLUES CLASSICAL FUNK BAND—
Mankind 12001 (Nashboro)
MONSTER WALK PT. 1 (Jerry Williams/Sybil, BMI)
MONSTER WALK PT. 2 (Jerry Williams/Sybil, BMI)
Cooking instrumental featuring a nifty organ-piano combination is certainly classical funk.

●
O'JAYS—SARU 1220
LA DE DA (MEANS I'M OUT TO GET YOU)
(Real Deal Chuck Brown, BMI)
SHATTERED MAN (Real Deal Chuck Brown, BMI)
You can always count on these guys for the best in ballads wherever they show up. Check out some of the changes here.

●
THE PHILADELPHIA ORCHESTRA—RCA 74-0455
THEME FROM LOVE STORY (Famous, ASCAP)
LOVE THEME FROM ROMEO AND JULIET
(Famous, ASCAP)
Orchestral treatment of the Francis Lai movie theme is going to get played, no doubt about it.

IRISH COFFEE—Parrot 356 (London)
THE SHOW (Arvee, BMI)
MASTERPIECE (Arvee, BMI)
One of those "get it on" rhythm things (with wah-wah) that is more commercial than most. Check it out top 40s!

●
BERT KAEMPFERT AND HIS ORCHESTRA—
Decca 32809
IN APPLE BLOSSOM TIME
(Broadway-Jerry Vogel, ASCAP)
MY LOVE (Screen Gems-Columbia, BMI)
Kaempfert revives a classic just in time for the season. Easiest of listening.

●
DAVID BATISTE & THE GLADIATORS—
Instant 3308
FUNKY SOUL PT. 1 (Soul Sound & Pamzy, BMI)
FUNKY SOUL PT. 2 (Soul Sound & Pamzy, BMI)
The title is a good description of what goes down here. Instrumental just right for dancing.

●
POZO SECO SINGERS—Certron 10033
HE'S A FRIEND OF MINE (Aldrich, BMI)
BRINGING IT DOWN TO YOU (Certron, ASCAP)
Gentle paced outing is not very distinctive but the soft sound certainly is in vogue today.

●
EDDY ARNOLD—RCA 47-9968
A PART OF AMERICA DIED (Lair, BMI)
CALL ME (Lair, BMI)
Narration piece concerns the killing of policemen. Nobody likes a cop killer and Arnold feels moved enough by the situation to recite his thoughts.

●
BRIGADUNE—Verve 10655
I'LL CRY OUT FROM MY GRAVE
(Hastings & Harris, BMI)
MISTY MORNIN' (Hastings & Harris, BMI)
Interesting folk style ballad treats the subject of suicide in a most melodic way. This is a good conception which grows on you.

MICHAELANGELO—Columbia 4-45328
300 WATT MUSIC BOX (Tempi, ASCAP)
HALF A TAP (Tempi, ASCAP)
This may be the instrumental of the year. Very resonant electric piece featuring a lead autoharp is the kind that sneaks in there and knocks listeners dead.

●
CPW—Capitol 3078
CHILD OF MINE (Screen Gems-Columbia, BMI)
ACROSS THE UNIVERSE (Maclen, BMI)
Soft rock from the guys who keep changing their group name. Goffin-King song plus Wes Farrell's production should generate interest.

●
THE EMOTIONS—Volt 4054 (Stax)
YOU MAKE ME WANT TO LOVE YOU
(East/Memphis, BMI)
WHAT YOU SEE IS WHAT YOU GET (East/Memphis, BMI)
These girls sound vaguely like another girl group but their own identity does come out. Production by David Porter and Ronnie Williams.

●
THE FANTASTICS—Bell 977
SOMETHING OLD, SOMETHING NEW (Maribus, BMI)
HIGH AND DRY (Macaulay, BMI)
Very predictable swingy stuff from the Macaulay-Greenaway-Cooke team. A fresh approach is needed.

●
SAMMY DAVIS, JR.—Ecology (Motown)
IN MY OWN LIFETIME (Appletree, BMI)
I'LL BEGIN AGAIN (Stage & Screen, BMI)
Sammy has come up with another one of those personal ballads. Hope is for peace, freedom, etc., within his lifetime.

●
B. E. WILSON CONSPIRACY—Real Thing 102
TRY A LITTLE LOVE (Leeds, ASCAP)
Love message song features a big gospel-type choir backing Wilson. Could be more energetic.

BROWNSVILLE #3075 A SINGLE FROM THE



JOY OF COOKING ALBUM



Capitol
A Capitol Industries Company

ST-661

FOR THE GOOD TIMES

JIM NABORS—Columbia C 30449.

Jim sings "For the Good Times," "Until It's Time for You to Go," "With Pen in Hand," "Louisiana Lady," "With These Hands," "I'll Begin Again," "Anytime," "Release Me," "Detroit City," "Something," "I Love Paris." Those who like his voice will like.



ON MY SIDE

THE COWSILLS—London PS 587.

Now affiliated with London, the Cowsills have cut an album that has a lot in common with the Bee Gees sound. Strange, harmonious top 40 songs. Bob and Barry Cowsill produced and each of the family takes a turn at singing lead. Almost any of the cuts could step out.



TAX FREE

Polydor 24-4053.

Quartet rarely raises their voice above a whisper. The music is melodic, soft and lovely. This certainly is one of contemporary music's prettiest debut packages. The group will need plenty of exposure, which it will probably get, and plenty of love, which it will probably also get.



EL CHICANO REVOLUCION

EL CHICANO—Kapp KS 3640.

It was only a matter of time before Latin-rock caught on. First Santana popularized the sound and now El Chicano are doing the same. The group (there are six of them pictured on the jacket with Pancho Villa and Zapata) gets enough juices flowing to keep the buyers happy.



RING OF HANDS

ARGENT—Epic E 30128.

Argent collected a following with their first album, and that crowd ought to be more than contented with this follow-up package, which is done well, if not spectacularly. The fellows keep the beat going at a nicely modulated pace. All new material.



BOBBY GOSH

Polydor 24-4061.

Bobby Gosh sings in a gutsy voice that's like a wind scraping over a lonely road. He also writes (with Paul Anka, Rudyard Kipling and others) with a certain contemporary flair. The overall impression is that the guy has things going for him.



MOVIN' TOWARD HAPPINESS

MASON PROFFIT—Happy Tiger HT 1019.

There are so many of these country-rock albums around that it's difficult to see how they can all make their mark. Well, Mason Proffit have already made somewhat of a name for themselves with their first album; so this second will have people waiting for it.



CHEROKEE

ABC ABCS 719.

Four pleasant guys—three of them brothers—making highly acceptable country-rock. The first cut on this disc is "Rosianna," a song that's been around awhile and will be a hit when somebody wises up. This could be the version and could kick the fellows off.



THE FLOATING OPERA

Embryo SD 730.

Poetry and hard rock mixed with success. Although some of the thoughts are abstruse, if not obtuse, the lyrics seem to fit the music well. Disc has already impressed many progressive stations and therefore is already reaching the ears of the young buyers. The beat does roll on.



SUPERSHRINK

ALEN ROBIN—Janus JNS 7001.

An amusing twist on an old idea. Using tape quotes from political figures. Robin prefaces them with incongruous questions a psychiatrist might ask. The record might appeal to a large crowd, but the satire has little to do with anything real.



NEWBURY PARK

Cream CR 9003.

If the world is looking for successors to the Mamas and the Papas (and nobody has come along to fill those prematurely discarded shoes), here is the group. There are two guys and two girls and good taste in songs and arrangements just as the Ms and the Ps had.



PICKETTYWITCH

Janus JLS 3015.

With the right kind of handling this album will break out because it's full of top 40-type singles. "That Same Old Feeling" and "(It's Like a) Sad Old Kinda Movie" have already been heard. Lead gal sounds uncannily like Dionne Warwick. Very, very polished.



RAT ON!

SWAMP DOGG—Elektra EKS 74089.

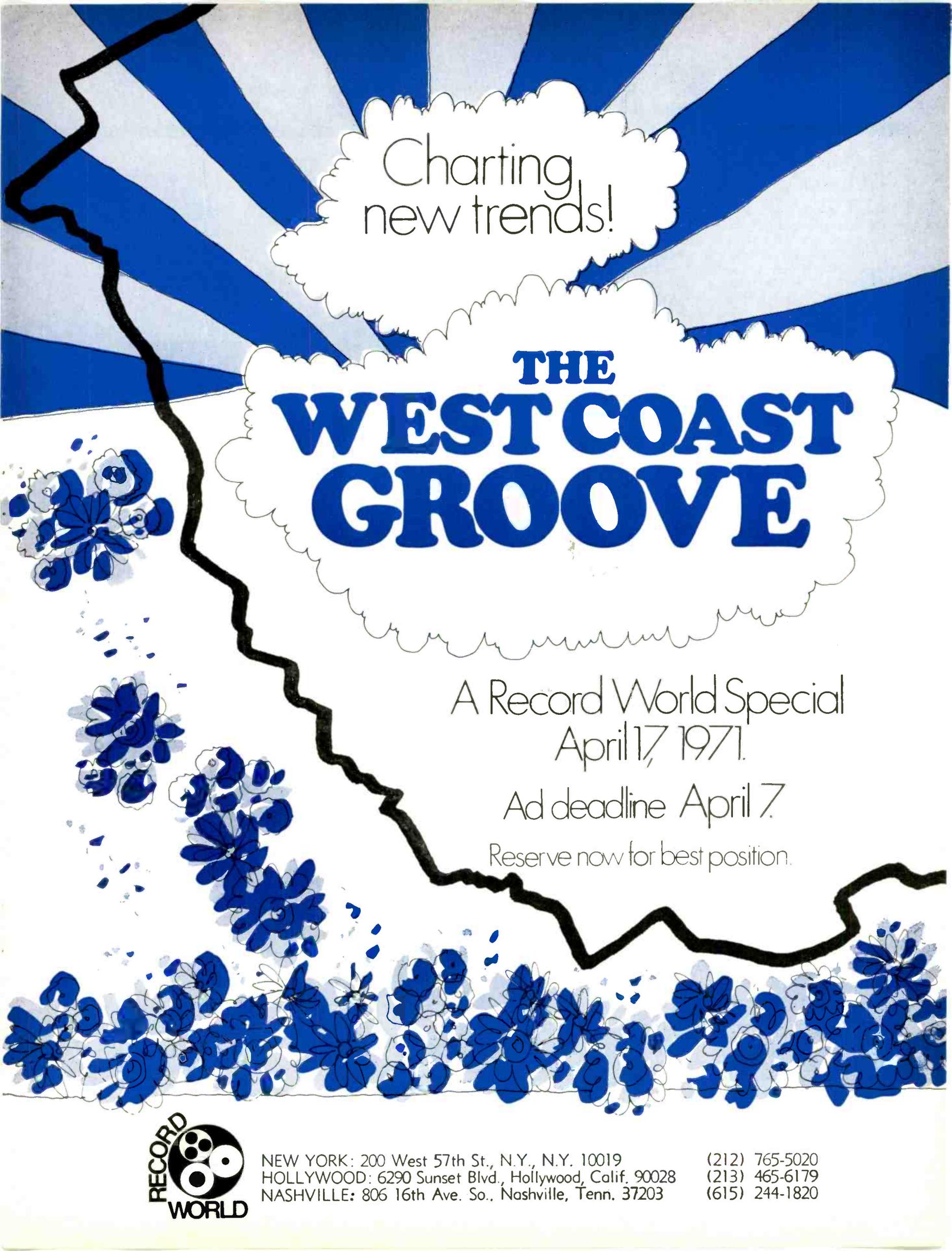
Liner notes read "produced, arranged, piano, vocal background, and anything else of any importance JERRY WILLIAMS, JR." Yes, you guessed it. Jerry is the redoubtable Swamp Dogg, and he wails it a little like Percy Sledge. The aura is thick and successful.



TOE FAT TWO

TOE FAT—Rare Earth RS 525.

Although the guys seem to be out to impress with their grossness (check name and jacket cover), their music has a subtle grit that fans will want to get further into. This is their second album and it reverberates with rhythm and bluesy melody. Should do well enough. (Continued on page 18)



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(Continued from page 16)

DOUG KERSHAW

Warner Bros. WS 1906.

Dough Kershaw is a known product to the market these days. That Louisiana sound is very thick throughout and so is the philosophy. Whether or not there is enough action in the grooves to generate tremendous public response is another question. Most of the material is new.



A NEW ERA

WADE MARCUS—Cotillion SD 9043.

Instrumental version of "Thank You Falletin Me Me Mice Elf Agin," "Lush Life," "Spinning Wheel," "Feelin' Alright." Marcus has a feel for a classy and contemporary arrangement and that's what he provides for. Will be programmed on all sorts of stations.

REMEMBER ME

LENNY DEE—Decca DL 75255.

Lenny Dee at the electric organ with 11 recent hits like "Remember Me," "One Less Bell to Answer," "Snowbird," "For the Good Times," "Watching Scotty Grow," "It's Impossible," "Rose Garden," "Help Me Make It Through the Night." Sounds right for MOR and easily listening programming.



ELEGY

THE NICE—Mercury SR 61324.

Rock meets jazz and a good time is had by all on this package. There are only three musicians—Keith Emerson, Lee Jackson, Brian Davison — and four pieces — "Hang on to a Dream," "My Back Pages," "3rd Movement, Pathétique Symphony" (Tchaikovsky), the Sondheim-Bernstein "America."

HALF WOMAN HALF CHILD

RISA POTTERS—National General NC 2004.

Risa Potter sounds just a little like Melanie, but her songs are very much her own. She writes about herself and fellows named Michael, Ned and Harvey. No one is spared her shrewd eye. In her songs, the lyrics, by the way, count for more than the melodies.



POSSUM

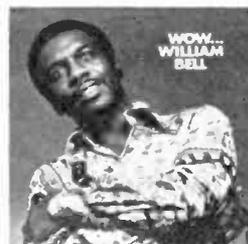
Capitol ST 648.

Though very country, Possum deal is the kind of harmonies that are reminiscent, of all things, of college singing groups of the '50s and early '60s. The fellows are full of tricks to keep each song surprising. Watch "Regulation Navy Blues," "I Can't Last," "Night Comes Quickly."

WOW . . . WILLIAM BELL

Stax STS 20037.

Powerful R/B singing by William Bell. Nobody will be able to complain about the contents, even if the songs are not all that unconventional. They certainly fill the bill, and a few should be able to make their mark on the R/B singles charts.



CELEBRATION

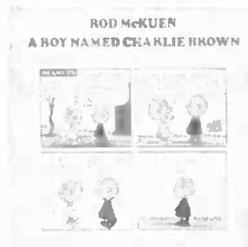
VARIOUS ARTISTS—Ode 70 SPX 77008.

Joan Baez, the Beach Boys, Merry Clayton, Kris Kristofferson, Country Joe McDonald appear on this festival album, the proceed of which will go to the Institute for the Study of Non-Violence. The names concerned should give this catchall some market power.

A BOY NAMED CHARLIE BROWN

ROD MCKUEN—Stanyan SR 5010.

Sentimental (soppy?) songs that Rod McKuen wrote for "A Boy Named Charlie Brown," "Joanna," "The Price of Miss Joan Brodie," "Me, Natalie." He does a great deal of bedroom whispering on the two sides and buyers could like it that way. They have in the past.



PLEASE WORLD

ABEL—Fantasy 8404.

The music Abel makes is hard, for the most part, but that doesn't mean that its impact is certain. Perhaps they'll find their audience, but the dearth of truly outstanding melodies—the likely hit—could hold them back. All of the material is original.

WHERE DO IT GO

RICHARD WILLIAMS—Quad QUS 5003.

Guy sings a kind of pop-R/B that should attract attention in a few markets certainly. Most of the material is new and not all of it that much above average. Richard Williams, however, has an easy, appealing style. Includes "Till Love Touches Your Life," "Where Do I Go."



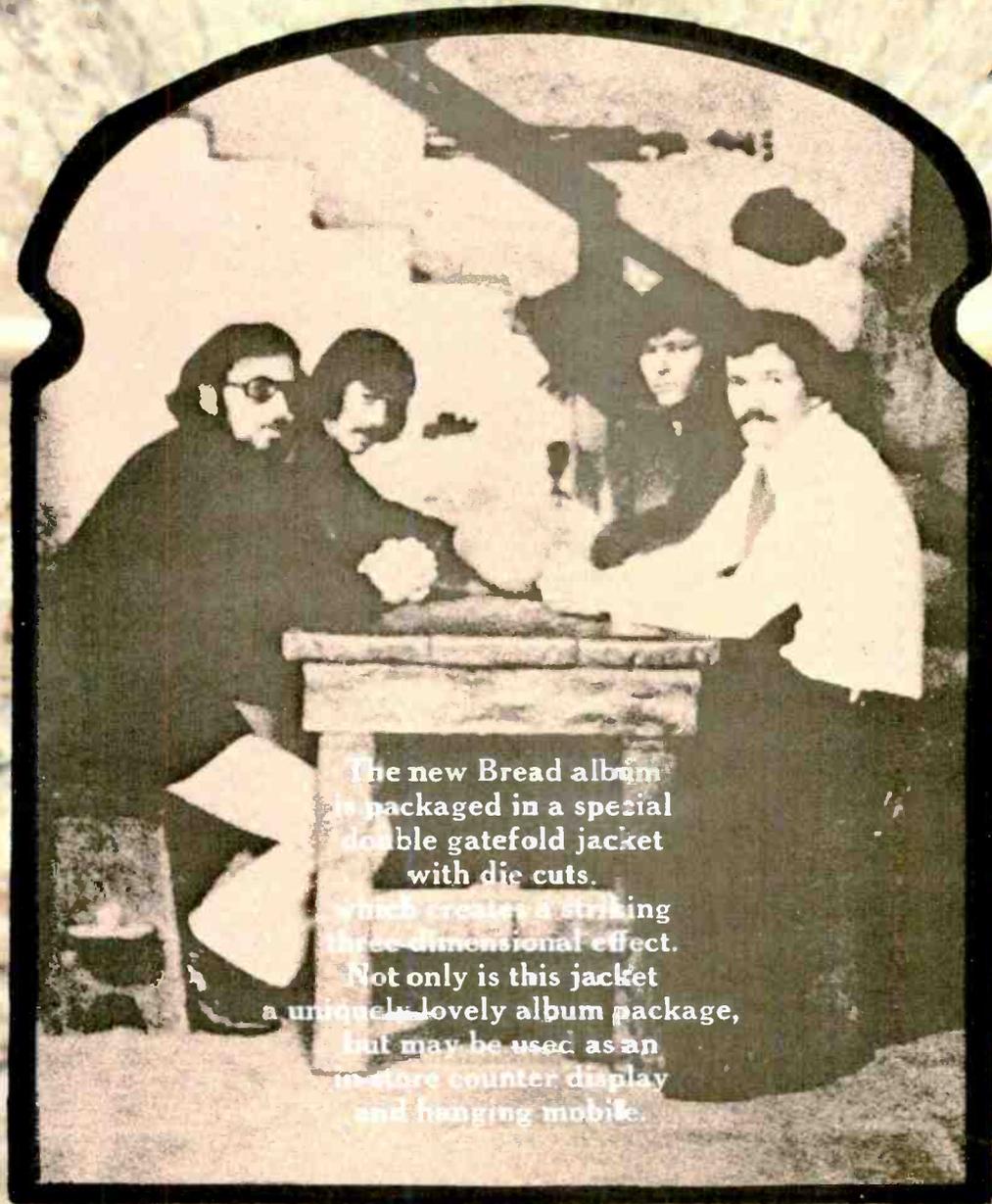
OSCAR BRAND X

Roulette SR 42060.

Oscar Brand is back with some more of his bawdy songs and backroom ballads. Seems like a natural these days with a freer license on what gets recorded (if not played on the air). There's something risqué about every cut. Some will find album scandalous and some innocent.

bread

Manna



The new Bread album is packaged in a special double gatefold jacket with die cuts, which creates a striking three-dimensional effect. Not only is this jacket a uniquely lovely album package, but may be used as an in-store counter display and hanging mobile.

Bread's third Elektra album "Manna" EKS-74086
Produced by David Gates, together with James Griffin and Robb Royer
Also available on Elektra 8-track and cassette.



Includes the hit "Let Your Love Go"
and Bread's new smash single, "If" EKM-45720

Chess Gets It Together

■ NEW YORK—The newly-reorganized Chess Records staff held its first meeting on March 15 to plan promotional, merchandising and publicity campaigns on current and forthcoming product by Muddy Waters, Ramsey Lewis, Bo Diddley and other Chess artists.

Attending were Esmond Edwards, Vice President of A & R; Worthy Patterson, Singles Sales Manager; Chuck Fly, National Promotion Director; Howard Silvers, Album Sales Manager and Advertising and Publicity Counsel for Chess.

Focal points for activity include the April release of "Another Dimension" by Bo Diddley and "Back to the Roots" by Ramsey Lewis. Radio spots on both LPs will be aired in major markets and a schedule of trade and consumer print ads will be placed.

An engagement by Muddy Waters at the Gaslight in New York from March 24 to 29 will coincide with a major publicity push on the bluesman. Television and radio guest shots and interviews with many national publications are scheduled. Muddy's current album, "They Call Me Muddy Waters," is selling well across the country and special effort will be made in the New York area during the last week in March.

As part of "The Year of the Ram," commemorating the 15-year association between Ramsey Lewis and Chess Records, a new album, "Back to the Roots," will be released during the astrological sign of the Ram, March 21 to April 20. A specially prepared press kit will accompany the album to all national press outlets, as well as to the major college publications, Point of purchase displays, television appearances and promotions coinciding with personal appearances by Lewis are being scheduled.

The Bo Diddley album, "Another Dimension," features the singer/guitarist performing songs by the generation of musicians that he originally influenced. Bo applies his unique style to tunes by Elton John, Creedence Clearwater, Al Kooper and the Band. A major promotion and publicity campaign is already underway prior to the release of the album. A single, "The Shape I'm In" b/w "Pollution," has just been released.

The Chess archives remain a rich source of material. Four albums in the Jazz Vintage Series have just been released. "Great Female Soul Vocalists"

and "Etta James' Big Ones" are being compiled for release soon and performances by the legendary vocal groups of the '50s and '60s are now being edited.

Howlin' Wolf's new Chess album is due out in April.

Among Execs Remaining With GRT-Chess Labels

■ In last week's story on the consolidation of the GRT-Chess labels under new President Mary Schlachter, the following executives' names were inadvertently omitted from those who are remaining with the company: Esmond Edwards, VP, A&R; Worthy Patterson, Singles Sales Manager; and Chuck Fly, National Promotion Director.

Radio Committee Meets March 20-21

■ First meeting of the 1971-72 advisory committee of the Annual Radio Program Conference has been scheduled for March 20-21 in Dallas by Bill Gavin, founder-director of the non-profit event.

Davis Kroffts VP

■ LOS ANGELES—Promotion of Pat Davis to Vice President-Live Shows of Sid & Marty Krofft Productions, Inc., has been announced by the diversified entertainment organization.

Waxie Maxie Record Sales, Profits

■ WASHINGTON, D.C.—"Record" sales and profits for Waxie Maxie Quality Music Co. were announced last week for the six-month period ended Jan. 31, 1971. Sales for the period were up 30% over the same period in 1970. Net income before taxes increased over 50% for this six-month period. The 1971 half-year figure represents earnings of \$0.13 per share, on a total of 250,386 shares currently outstanding.

Waxie Maxie's now operates seven retail stores in the metropolitan Washington area, with leases signed on four additional shops planned to be opened by Dec. 31, 1971. Max Silverman, President of Waxie Maxie's, stated that the trends in the growth of sales and earnings should continue through the addition of more stores and increased operating efficiencies.

At Warehouse Party



Shown above are some of the revelers at the March 15 party at New York's Harmonic Club given by the Warehouse, a division of Integrity Entertainment Corp., to thank record manufacturers and the financial community for making possible the public issue of Integrity Entertainment Corp. At top, from left: Lee Hartstone, Irv Trencher, Marcia Hartstone, Sid Love; Mr. and Mrs. Bob Austin, Pete Puzo, Mr. and Mrs. Stanley Weinstein; Hartstone, Sid Parnes, Barry Silverman, Stanley Fingerhut, Larry Uttal, Austin; Jac Holzman, Parnes, Hartstone; Lou Sebok, Herb Goldfarb, Ben Bartel, Hartstone, Puzo; Mary Schlachter, Parnes; Vito Blando, Bill Walsh; Lou Fogelman, Bartel; Bob Kornheiser; Mel Posner; Bob Borshadt, Herb Linsky, Bill Graham, Ira Moss; Dick Haggerty, Hartstone, Stan Snyder; Tom DeVito, George Mendelsohn and Hartstone.

Miles Mercury March Highlight

■ CHICAGO—The release of the Buddy Miles Band's latest LP, "A Message to the People," is a highlight of Mercury Records' five-LP release for March.

In conjunction with the release of the Miles album, the label has designated March 22-29 as Buddy Miles Week.

Other albums being released are "Elegy" by the Nice, the final album to come from the British trio of Keith Emerson, Lee Jackson and Brian Davison; "A Little Taste of Southern Fried" by Southern Fried, a Los Angeles-based country-soul act; "Might Be Hope" by Billy Mitchel; Greenwich and "Step Aside" by Faron Young.

The Miles, Nice, and Young sets also will be released in Musicassette and 8-track form.

According to Lou Simon, Senior VP Director of Marketing, and Jules Abrahamson, National Sales Manager, Buddy Miles Week will feature an extensive promotional drive on behalf of the new album as well as a major radio and print advertising campaign.

During the Week, Mercury's national promo staff—John Antoon, Singles, Denny Rosenkrantz, LPs, and Logan Westbrook, R&B—will be on the

road promoting the new product. Also, a poster of the Abdul Mati-designed cover and a three-inch Buddy Miles button are being mailed to radio stations, press and key accounts.

Buddah Inks Evie

■ Evie Sands has been signed to a three-year contract with Buddah Records, with release of a single scheduled for April 1.

The session will be produced by Val Gary of Just Us Productions.

Buddah co-President Neil Bogart, who headquarters in New York, flew to Hollywood to conclude negotiations with Miss Sands, represented by her personal manager, Mel Shayne.

Newbury on Elektra

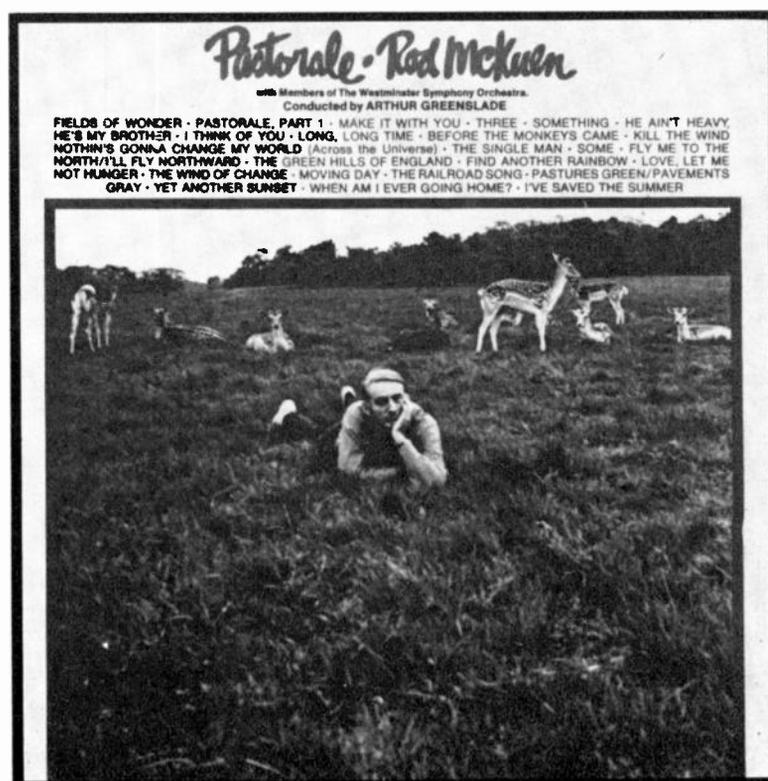
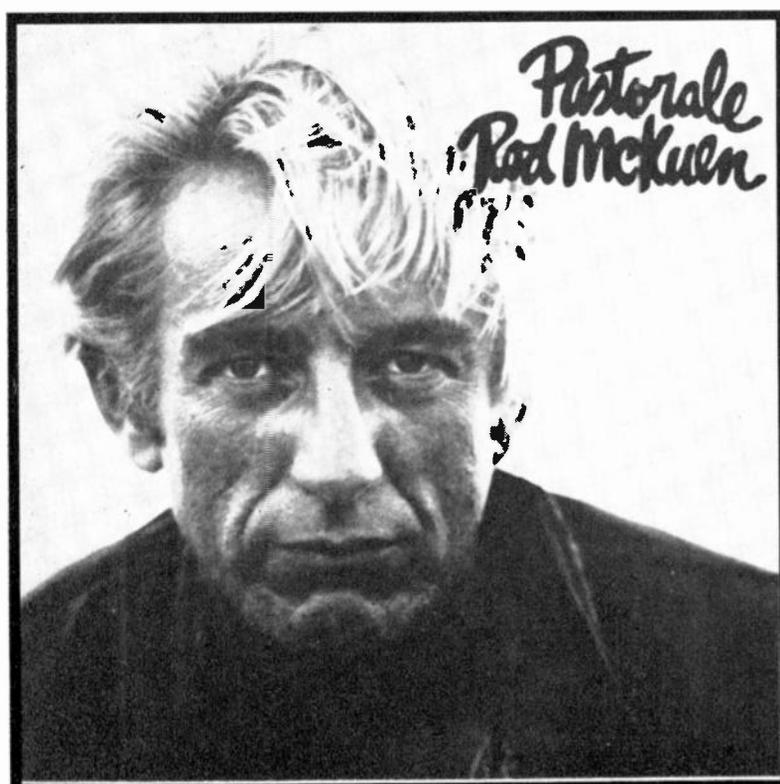
■ HOLLYWOOD—Mickey Newbury has signed a long-term recording contract with Elektra Records, announces VP and Director of West Coast Operations Russ Miller. Newbury is currently preparing his first LP release for the label in Nashville.

Oh Woman
Oh Why?
is on the other
side of
ANOTHER DAY.



Paul + Linda

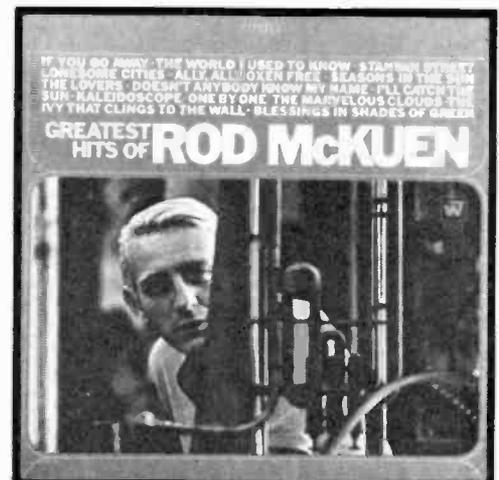
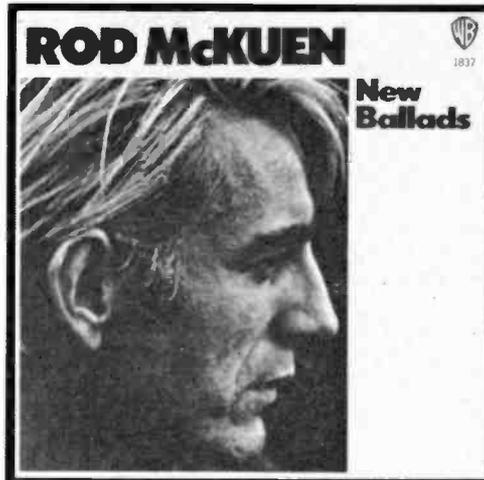
Last week Rod McKuen sold 17,931 books.* This week he'll sell three times that many albums—most of them will be on Warner Bros. and most of them will be his latest two record set "Pastorale."



**Consumer ads · Special radio spots · A Random House book of PASTORALE with an initial printing of 100,000
A major Rod McKuen college concert tour
A special "Short Cuts Album" designed especially for radio play sent to every radio station, major and minor, in the United States · All to help make this the biggest selling Rod McKuen album ever.**

*Actual figures from Random House

ROD McKUEN'S standard catalog of Warner Bros. Records



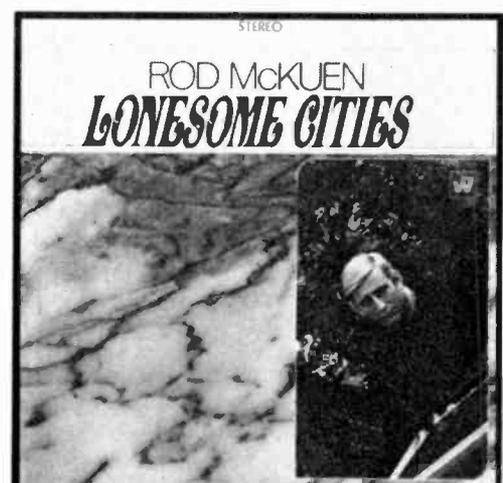
Million Seller



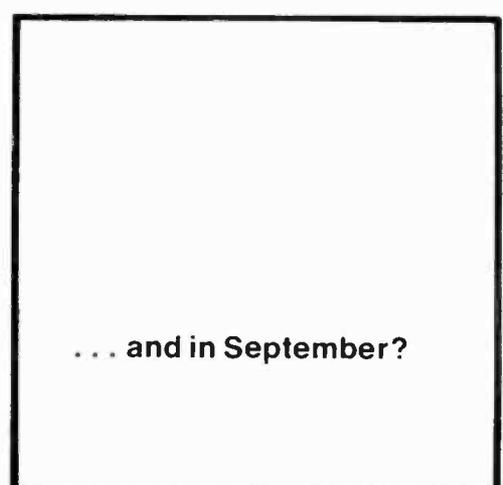
Million Seller



Academy Award Nominee



Grammy Award Winner



Warner Bros. is the home of Rod McKuen, James Taylor, Joni Mitchell, Randy Newman, Jimmy Webb and all of today's most important singer-songwriters.

Grammy Show Proves A Peach in Atlanta

■ ATLANTA — Much like the flowering spring weather outside, Atlanta's Second Annual Grammy Awards Banquet and Show saw the recording industry in this Southern city blossom past the conception stage into a full-grown NARAS Chapter capable of staging a production with the poise and polish of a seasoned veteran.

With attendance in the Castle Ballroom of the Royal Coach Motor Hotel up some 45% from the previous year, an impressive guest list of business, financial, political and recording luminaries seemed quite pleased with the almost flawless execution of their highlight of the music industry year. Atlanta Mayor Sam Massell even stepped to the podium to express the support of his city's Administration in providing assistance to the rapidly mushrooming Atlanta music community.

Luscious Meal, Too

A luscious meal proclaimed by many as "The best ever at an affair of this nature" was followed by the viewing of the Record Academy's first live TV special on wide screen sets provided by the RCA Distributing Corp. Guests choosing not to watch the television special listened to the audio portion of the program over a sound system installed by Master Sound Recording Studios and took advantage of the opportunity to renew old friendships and make new acquaintances.

Welcomes and introductions given by Pierce LeFevre and Wade Pepper were followed by brief remarks from Atlanta NARAS Chapter President Bill Lowery. The Grammy Award in the Best Spoken Word Category was then presented to Ben Perry of WAOK Radio who ac-

cepted on behalf of the late Dr. Martin Luther King's widow, Mrs. Coretta King. Dr. King won the Grammy for his "Why I Oppose the War in Vietnam" recording.

Cheers for Stevens And Lynn Anderson

While hometown nominees in four other categories did not fare quite as well, cheers went up when former Atlantan Ray Stevens won the coveted Grammy with his "Everything is Beautiful." Columbia Records artists Lynn Anderson had the Atlanta TV audience shouting with glee on her victory in the Best Country Female Vocal Performance category with her rendition of the Joe South-penned "Rose Garden."

Wallace Presented With Governors Award

Phonograph records were indeed king in Atlanta, especially for "Mr. Atlanta Record" Sam Wallace who was presented with the Board of Governors Award from the Atlanta Chapter. A somewhat amazed and surprised Sam Wallace was also presented congratulatory wires from friends Perry Como, Henry Mancini, Chet Atkins, Eddy Arnold and many others.

The Atlanta gala concluded with a two-hour showcase spotlighting the talents of Roy Rogers, B. J. Thomas, Billy Joe Royal, Willie Hightower and Grammy nominees Wendy Bagwell and Mississippi Fred McDowell. Archie Campbell served as Master of Ceremonies. The Atlanta showcase was backed by the 35-member "Atlanta Grammy Awards Orchestra" under the direction of Ted Stovall.



At Atlanta's NARAS dinner: Zenas Sears, Sam Wallace, Archie Campbell, Bill Lowery; Ray Harris, Seymour Heller, Bill Lowery; B. J. Thomas; Roy Rogers; Billy Joe Royal; Wendy Bagwell and the Sunliters; and Ben Perry and Lowery.

RECORD WORLD MONEY MUSIC

By KAL RUDMAN

Station Check List

WABC/New York	WKIX/Raleigh	KNUZ/Houston
WCFL/Chicago	KGB/San Diego	WRNO/New Orleans
KIMN/Denver	WFUN/Miami	KHJ/Los Angeles
WRIT/Milwaukee	WQAM/Miami	KILT/Houston
WAPE/Jacksonville	KXOK/St. Louis	WIXY/Cleveland
WBBQ/Augusta	WQXI/Atlanta	WIXZ/Pittsburgh
WKNR/Detroit	WSAI/Cincinnati	KLIF/Dallas
CKLW/Detroit	WHBQ/Memphis	WIBG/Philadelphia
WEAM/Washington	KYNO/Fresno	WFIL/Philadelphia
WTIX/New Orleans	WOR-FM/New York	WRKO/Boston
WLS/Chicago	KAKC/Tulsa	KQV/Pittsburgh
WYSL/Buffalo	KFRC/San Francisco	KJR/Seattle
WKBW/Buffalo	KYA/San Francisco	KRLA/Los Angeles
WOKY/Milwaukee		WDGY/Minneapolis



Kal Rudman

Carly Simon on Elektra will be the smash new female artist of the year. Her album is already a giant underground, and the single will be a smash.

The new Jackson 5 is already over 1,000,000.

Derek & the Dominos is our top tip of the week. Exploded #15-5 WIXY,

and it is a smash at WCFL, Chicago.

The Fuzz has exploded for Calla as we had been predicting for the last month. #10 KFRC, #9 KYA. Debut: WHBQ. Added: KHJ, KRLA, WTIX, WIXY, KQV, WRKO, WIXZ.

The new Doors: "Love Her Madly". This is a short shot instant smash. It went right on KHJ, KRLA and KYA.

The Donny Osmond is a bigger telephone request smash this week than it was last week. #16 KJRB, and #3 on phones; big phones at KJR. #1 requests at WRIT. Big telephone requests WPDQ. Added: WOKY, WIXY, WAYS.

Sleeper of the week is Nilsson. It exploded #25-2 at KJRB and it is a giant at KJR and WIFE.

The new Miracles is #10- WAPE, #5 WPDQ, #17 WAYS, #19 KQV. Debut: KHJ, KRLA, KXOK.

Staple Singers broke wide open. #16 CKLW, #11 KHJ, #15 WKNR, #15 KRLA, #15 WCFL, #16 WRKO, #21 WRIT. Debut: KFRC, KXOK, KAKC. Added: WFIL, WAPE.

The Buoys: #19 CKLW, #10 WDGY, #5 KJRB, #8 KQV, #1 WSAI, #1 KJR, #5 KJRB. This week the airplay opened up as it was added to WQXI, KRLA, KYA.

Alice Cooper: #19 KXOK, #6 WIXY, #11 KQV, #5 WSAI, #16 WLS(#8 WCFL. Debut: KILT.

King Floyd: #14 WSAI, #4 WQXI, hit WAYS. Added: WDGY and KXOK.

Paul Humphrey broke open for Lizard this week. #13 KYA, #15 KFRC, so big R&B in Detroit that it was added to CKLW.

Cornelius Bros. & Sister Rose is now a solid smash in Seattle and Spokane. The irony of this situation is the record has a definite R&B feel and these are lily-white markets.

Lobo on Big Tree is the airplay record of the week. WCFL, KLIF, KJR, KB, WIST, KINT, WOKY, WIXY, and the first station to report it as a breakout is WDGY.

(Continued on page 28)

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NARAS on Coast An Exciting 'First'

By JACK DEVANEY

■ HOLLYWOOD — The National Academy of Recording Arts and Sciences presented its 13th Annual Grammy Awards before an audience of over 1600 members and guests at the Hollywood Palladium last Tuesday (16).

The awards and the industry were exposed to a larger audience through the one-and-a-half-hour TV show carried live over the ABC-TV network. With Andy Williams as host, the first-time TV show added excitement to the presentations and gave the ceremonies a discipline that had been lacking in previous years. Also, for the first time most of the top winners—Simon and Garfunkel, the Carpenters, and even Paul McCartney—were on hand to receive their awards.

Comparison with the Motion Picture Academy Awards was inevitable and Oscar could take a tip from Grammy and present the categories of more general interest on TV and those of special interest to the limited live audience interested in particular fields. In Hollywood, the second part of the program—not televised—was MC'd by KMPC's and "Laugh-In's" Gary Owens and highlighted by the performances of Sugarloaf, Linda Ronstadt, B. B. King and Freda Payne.

A special scroll of appreciation was presented to Paul Weston, the first President of NARAS and one of the dedicated group of industryites whose efforts saw NARAS grow from a single local chapter founded in Los Angeles in 1957 to its present stature as a national institution.

Lighthouse to Evolution



Jimmy Jenner, Loren Becker

■ NEW YORK—As part of its rapidly enlarging artist roster and release schedule, Stereo Dimension announces the long-term signing of Lighthouse.

Lighthouse, a rock orchestra based in Toronto, is one of the most unusual and most successful groups ever to come out of Canada, consisting of a brass quartet, a rock quintet and a string duet together with strong vocals. Lighthouse's appearances have not been restricted to Canada. In the U.S. they have appeared at the Newport Jazz Festival, Fillmore East and West and other major rock halls and music festivals. At the Monterey Pop Festival after Lighthouse brought the audience to their feet in an afternoon performance, they were brought back for an unprecedented second performance at the evening show.

In addition to the appearances in the U.S. and Canada, Lighthouse has appeared in

England at the Isle of Wight Festival. A motion picture film and recording of this 1970 Festival is now being edited which will feature Lighthouse. The deal bringing Lighthouse to Stereo Dimension was signed by Loren Becker for his Evolution label and Jimmy Jenner for Rock and Roll, Inc., the producers of Lighthouse.

Initial product is set for immediate release with the first single, "Hats Off (To The Stranger)," said to be set for shipment the week of March 22. The first album release is tentatively scheduled to be issued in early summer. Extensive tours of the U.S. are forthcoming for 1971.

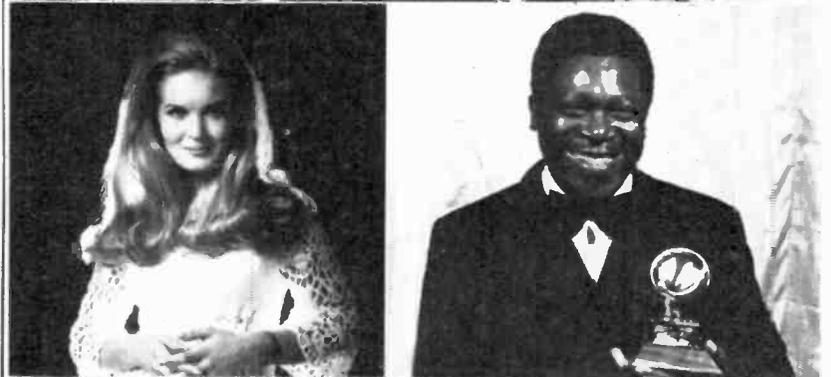
New Credit Mgrs. At Capitol

■ HOLLYWOOD — Don Johnson, National Credit Manager, Capitol Records, Inc., announces the appointment of A. B. (Chuck) Rodriguez and Joseph Heslin as Western and Eastern Division Credit Managers, respectively.

Rodriguez will be responsible for credit management activities in Seattle, San Francisco and Los Angeles, while Mr. Heslin will handle the New York, Philadelphia and Boston markets.

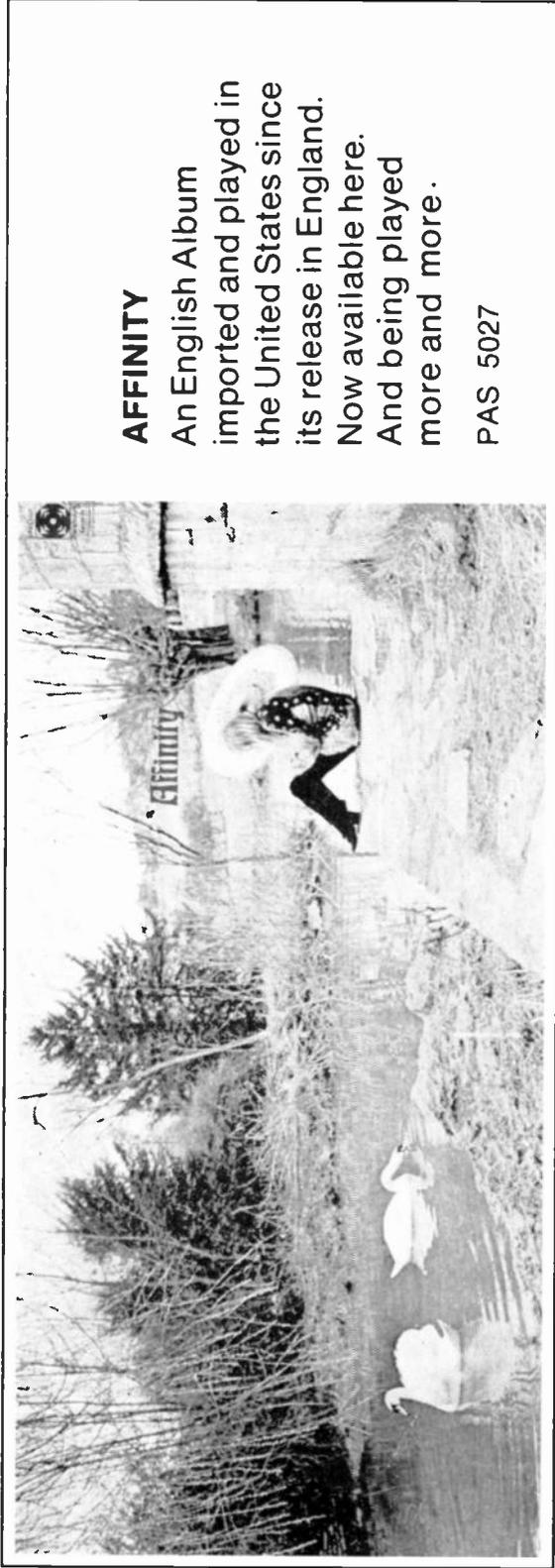
Rodriguez comes to Capitol from Surburban Companies, Inc., in Pomona, California,

(Continued on page 28)



Pictured are some of the Hollywood-based Grammy Awards winners, entertainers and presenters from last week's ceremonies: Paul McCartney, Mrs. McCartney, John Wayne; Simon and Garfunkel; the Carpenters; Bobby Sherman, Dionne Warwick, Nancy Sinatra; Lynn Anderson; B. B. King; the Fifth Dimension; Aretha Franklin; Nancy Wilson, Andy Williams; Glen Campbell; Three Dog Night; and the Osmond Brothers. The evening was televised over ABC-TV.

Hit Record Offer from Paramount



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 An English Album imported and played in the United States since its release in England. Now available here. And being played more and more.
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If your station doesn't already have its copy of this record clip and mail to:

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Paramount Records
 Dept. RR
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 New York, New York 10023
 Rush me a copy of AFFINITY PAS 5027

NAME _____
 STATION _____
 ADDRESS _____



Paramount keeps on truckin'

Spargo RCA Pop Producer



Pete Spargo

■ Pete Spargo has joined RCA Records as an Artists and Repertoire Producer, Popular Music.

Announcement was made by Manny Kellem, Director of Popular Music, A and R, who said Spargo will produce for the company in New York.

Most recently, Spargo had been an independent producer working with such companies as Avco-Embassy and A & R Records. Before becoming an independent producer, he had been with MGM-Verve where he was responsible for recordings by such artists as Lainie Kazan, Connie Francis, Astrud Gilberto, the Blues Project and Merv Griffin.

Spargo entered the recording business in 1958 as promotion director of Mercury Records in New York. In 1959, he joined

Credit Managers

(Continued from page 26)

where he held a similar position. He and his wife and three children reside in Covina, California.

Heslin has been associated with Burlington Industries for the past five years bringing with him extensive experience in the garment trades. He and his wife make their home in Middle Village, Queens, N. Y.

Kaffel/Fantasy

(Continued from page 4)

rack-jobbing subsidiaries.

At Fantasy, Kaffel will lend his vast experience in merchandising, distribution, advertising and other areas of operation to the structure of the Berkeley-based company.

Kaffel will remain at California Record Distributors for a short interim period of transition and then move to the Berkeley-San Francisco Bay Area and take up his new duties with Fantasy.

Time Records as a producer and director of promotion. As producer there, he worked with such artists as Hugo Montenegro, Al Caiola, Gordon Jenkins, Morgana King, The Bell Notes, Skip and Flip, Clark Terry, Charlie Byrd and Zoot Sims.

In 1965, Spargo joined Roulette Records and produced recordings by many of their major Spanish artists. A year later he began his MGM-Verve association.

Casale Joins Scepter Engineer Staff

■ NEW YORK — Stan Greenberg, VP A&R, and John Walsh, Product Manager, Scepter Records, announce the appointment of Don Casale to Scepter's engineering staff.



Don Casale

Prior to his association with Scepter, Casale did a two-year stint with Decca Records. During that time, he also worked independently, recording with various indie producers and several major labels; working considerably with Atlantic Records. Casale has engineered Delaney & Bonnie, Rascals, Vanilla Fudge, New York Rock Ensemble, Cufflinks, Gene Pitney, Drifters and was sole engineer for Iron Butterfly's "In-A-Gadda-Da-Vida" album, a three million seller.

(Continued on page 57)

Gosewich President

(Continued from page 4)

wholesaling and retailing activities. I have every confidence that the Canadian operation will grow and prosper under his leadership."

Gosewich joined Capitol Canada in January, 1969, as Vice President of the company's rack jobbing division. He was subsequently promoted to Vice President, Group Marketing.

A graduate of Clarkson College of Technology, Gosewich was active in record retailing for a number of years. At the time Capitol acquired Sherman Enterprises, Ltd., of Ottawa in December, 1968, he was Vice President and Treasurer of that company.

Gosewich lives with his wife, Jacqueline, and two children in Toronto.

MONEY MUSIC

(Continued from page 24)

Matthew's Southern Comfort keeps trying to become the hit it should be. #8 CKLW, #4 KJRB, #5 WKNR, #17 KLIF, #12 KJR. Added: WAYS, and it was just confirmed in a big way as a solid smash in Chicago by WCFL where it jumped #27-19.

Stevie Wonder: #17 WCFL, #17 WLS, #9 KLIF, #12 WQXI, #6 WAYS, #3 WPDQ. Debut: WHBQ. Added: KILT, WIXY, WSAI.

Ray Charles keep trying. #15 CKLW, #19 WKNR, #21 KHJ, #24 KILT, #22 KRLA. Chart: WRKO, KLIF. Added: WHBQ, KXOK, WDGY, KINT.

B. J. Thomas is a smash. #25 WHBQ, #18 KHJ, #8 WRKO, #18 WCFL, #10 WMAK, #19 KRLA, #18 WIBG, #19 KLIF, #11 KILT, #10 WQXI, #18 KQV, #13 WRIT, #16 WIST.

WOKY reports big phone requests on "Happy" Hog Heaven (Roulette).

The top cut in the new Carole King album is "It's Too Late." It went right on KRLA.

Fantasy Records has a hot new group with Creedence Clearwater "California Blues," Redwing. It was right on KHJ.

The following are giant automatic smashes: Bread; Dawn; Kenny Rogers & the First Edition.

Our Supef Super Sleeper Tip of the Week is "Melting Pot," Booker T & The MG's. It is an R&B giant in Chicago and Detroit and we expect it to go pop in both markets soon.

Reggie Garner on Capitol exploded to #8 at KILT. Sugar Loaf exploded to #15 WIXY and #16 KAKC. Added: WIBG and WDGY.

Emerson, Lake & Palmer: The album is an underground giant. #25 WIXY, #30 KILT, #27, KLIF. Debut: WHBQ. Added: KJR.

Richie Havens: #24 KRLA, #22 KHJ. Added: WRKO.

Ides of March: #11 WCFL, #11 WLS. Added: WOKY.

Andy Kim: Requests WBBQ. Chart: KJR and WRKO. Added: KILT.

Elton John: #30 KLIF, #27 WAYS. Debut KILT, WIBG, WRLA, WRKO, KFRC. Added: KYA, WRNO.

Russ Regen of Uni is determined to bring Brian Hyland home as a hit. #1 WPDQ, #2 KINT, breakout at KJRB and WAYS. Chart: KJR.

Engelbert Humperdinck is a big jukebox record and is selling at WIXY and WOKY.

The Mob: #12 WAPE, #6 WPDQ, breaking at WIXY, #22 WAYS, #22 KAKC, #29 KQV.

Mike Reilly: #9 WTIX, #35 KLIF. Added KYA.

Ray Price broke open in Milwaukee at WOKY and WRIT.

Poco: #19 WIXY. Debut: KAKC. Added: KRLA, KYNO, CKLW.

Neon Philharmonic on Warner Bros. exploded to #13 at WBBQ. We think it is a very pretty record.

Helen Reddy exploded to #2 KLIF. Added: KJR, WDGY, KAKC.

Raiders on Columbia is a smash at WROV, Roanoke, Va. Added: KJR, KJRB.

Stevie Stills: #22 WIXY, #16 KLIF, #24 WIBG, #22 WRKO, #19 KAKC. Debut: KJR.

Tin Tin: #11 KJRB. Debut: WCFL, KJR, WFRC. Added: KYA.

Barbra Streisand: #28 KLIF. Debut: WRKO. Added:

(Continued on page 57)

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Parts of our Travelmax program you see. What you don't see are the constant improvements Travelmax makes in our airport procedures that get you to your car faster than ever before.

We think that renting a car should be the easiest part of your trip.

So next time you're going to travel, lean on Travelmax, it's all part of our scheme to make the customer No. 1.

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- We feature GM cars: Chevrolet, Pontiac, Oldsmobile, Buick and Cadillac
- 800-328-4567 toll free



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Mark-Almond Hits

■ HOLLYWOOD—If ever a group was marked for stardom it has to be Mark-Almond who made their nitery debut at Doug Weston's Troubadour recently.

This quartet is one of the more imaginative and skillful to emerge on the scene in years. The act consists of Jon Mark on classical guitar and lead vocals; Johnny Almond on saxophone; Tommy Eyre on piano; and Rodger Sutton playing bass and percussion. They are all superb musicians as well as singers.

Mark-Almond is that rare act whose music is romantic, infectious and compelling. Especially appealing were "The City," "The Ghetto" and "This Is Your World." The outstanding tune of their set, however, was "Signal Hill." This could be another "Love Story," a combination of good lyrics with a haunting melody. It is not featured on their premiere Blue Thumb LP, and a pity, but all the same should be considered as a single possibility.

Jon Mark has a mellow, sometimes raspy sounding voice which is sensuous and effective. His cohorts offer exceptional vocal harmony. The group is currently on its first U.S. tour.

Also on the bill were Atlantic's Mose Allison, an unsurpassed jazz act whose fare was regrettably not appreciated here. This type of group would best lend itself to specific jazz clubs or possibly concerts on the college circuit. Ron Baron

Sunshine Snake Label Formed

■ LOS ANGELES—In an expansion of the Taylor-Laughlin Company, Delores Taylor announces formation of an overall music division which will publish and record material under its own label, Sunshine Snake. Warner Bros. Records distributes.

Named to administer jointly the new music organization, which will include publishing and recording, as well as management, are Ernest Colton and Gary Blair.

Colton was formerly an agent with International Famous Agency, concentrating on the placing of acts in clubs and concerts. Blair was formerly with the Kragen-Smothers-Fritz organization, where he was in charge of the Pat Paulsen for President campaign.

Peggy Pleases

■ NEW YORK — Miss Peggy Lee could do no wrong for an adoring throng at her Empire Room opening last Tuesday (16). The Capitol recording stylist moved easily from old standards and earlier hits to more current fare.

Among the latter were fine renditions of the recent Perry Como hit "It's Impossible" and Bread's "Make It with You." George Harrison's "My Sweet Lord," however, lent itself less readily to Miss Lee's styling.

More suitable were lovely versions of "Let's Get Lost in Love" from Salvation, and "I Was Born in Love with You." Of course, "Fever" brought back fond memories for all concerned, and "Is That All There Is?", the Lieber-Stoller penned smash of not long ago, proved a real crowd-pleaser.

Miss Lee closed the evening with "My Man" to a standing ovation. A much-deserved one, it should be noted, for an outstanding entertainer of long duration. Gregg Geller

Martino Smooth

■ HOLLYWOOD — The relaxed atmosphere of the West-side Room—an excellent spot to listen to the warm sounds of Capitol's Al Martino. His presentation is smooth, confident; his voice warm, investing a personal quality in such as "I'll Never Fall In Love Again" and "Love Me With All Your Heart."

Martino has excellent control and combines it with smoothness and polish; he allows his audience to relax with him. He continually added freshness to the act with his delivery of such numbers as "New World in the Morning," "Mary in the Morning," "Spanish Eyes," "Gentle on My Mind," "Games People Play," "Al Di La" (in Italian) and then introduced his new Capitol single, "Come Into My Life."

Martino had solid support from his conductor, Al Pellegrini, guitarist Duane Eddy and drummer Wayne Hudson. Charlene Groman

Mandrill to Gate

■ NEW YORK—Mandrill, new Polydor act, opens at the Village Gate March 23 through 25, backed by an extensive label promotion. Event coincides with release of the group's debut LP on label, "Mandrill."

Brown Still Soul Brother No. 1

■ NEW YORK — Over the course of many grueling years on the R/B circuit, James Brown became known as the hardest working man in show business. He proved his right to that title at his Copa opening last week. The King recording artist, just returned from a triumphant tour of Europe, rocked the nitery as it has never rocked before, bringing the assembled throng to its

feet, dancing. The show was presented differently than standard night club fare. Brown himself opened the evening with "Georgia on My Mind" and "Sunny" and then made way for songstress Vickie Anderson who offered soulful renditions of "Don't Play That Song" and "Yesterday." Next was the comedy duo Slappy White and (Continued on page 43)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A MAN IN BLACK Johnny Cash (House of Cash, BMI)	61	(Lady Jane, BMI)	34
ADDRESSNNE Tommy James & Pob King (Big Seven, BMI)	99	JUST MY IMAGINATION Norman Whitfield (Jobete, BMI)	1
AIN'T GOT TIME Curtis Mayfield (Curtom, BMI)	55	LONELY TEARDROPS Oel Shannon (Hawrimac, BMI)	35
AMAZING GRACE Mark Abramson (Rocky Mountain Natl. Park, RMI)	97	LOVE MAKES THE WORLD GO ROUND Martin & Mell (Jobete, BMI)	86
AMOS MOSES Chet Atkins (Vector, BMI)	14	LOVE STORY Joe Reisman (Famous, ASCAP)	28
ANGEL RARY Tokens & Dave Appell (Pocket Full of Tunes/Saturday, BMI)	52	LOVE STORY Tom Mack (Famous, ASCAP)	36
ANOTHER DAY Paul McCartney (McCartney/MacLen, BMI)	16	LOVE STORY Dick Glasser (Famous, ASCAP)	9
APPLE SCRUFFS Phil Spector & George Harrison (Harrisons, RMI)	10	LOVE'S LINES, ANGLES AND RHYMES Bones Howe (April, ASCAP)	17
ASK ME NO QUESIONS Rill Szvocz (Pamco/Sounds of Lucille, RMI)	43	LUCKY MAN Greg Lake (TRO/Total, BMI)	94
BARY LFT ME KISS YOU E. Walker (Malaco/Roffignac, BMI)	57	MAMA'S PEARL The Corporation (Jobete, BMI)	21
BLUE MONEY Van Morrison (Van Jan/WB, ASCAP)	20	ME AND BOBBY McGEE Paul Rothchild (Combine, BMI)	3
ROOTY PUTT Joe Adams (Taneerine, BMI)	90	ME AND MY ARROW Nilsson (Dunbar/Golden Syrup, BMI)	89
BURNING BRIDGES Perry Botkin, Jr. (Hastings, RMI)	53	ME AND YOU AND A DOG NAMED BOO Phil Gernhard (Kaiser/Famous/Big Leaf, ASCAP)	91
CHAIRMAN OF THE BOARD Holland-Dozier-Holland (Gold Forever, RMI)	41	MELTING POT Booker T. & M.G.'s (East/Memphis, BMI)	82
CHERISH WHAT IS BEAR TO YOU Holland-Dozier-Holland (Gold Forever, RMI)	27	MR. BOJANGLES William E. McSuen (Cotillion/Danel, BMI)	48
CHICK-A-BOOM Dick Monda & Don Sciarrotta (Shermley, ASCAP)	71	NICKEL SONG David Mackay (Kama Rippa/Ameliana, ASCAP)	83
C'MON Jim Messina (Little Dickens, ASCAP)	98	NO LOVE AT ALL Buddy Buie & Steve Tyrell (Rosebridge/Press, BMI)	30
COOL AID Gabriel Mekler (Wingate, ASCAP)	84	OH WOMAN, OH WHY Paul McCartney (MacLen, BMI)	16
COULD I FORGET YOU Willie Henderson (Julio-Brian/Glo-Co., RMI)	74	ONE BAD APPLE Rick Hall (Fame, BMI)	6
COUNTRY ROAD Peter Ascher (Blackwood/Country Road, RMI)	26	ONE MAN'S LEFTOVERS IS ANOTHER MAN'S FEAST Gregg Perry (Gold Forever, BMI)	87
CRIED LIKE A BABY Ward Sylvester (Almo, ASCAP)	13	ONE TOKE OVER THE LINE Nick Gravenites-Good Karma Prod. (Talking Beaver, BMI)	23
D.O.A. Terry Knight (Ledgefield, BMI)	51	OYE COMO VA Fred Catero/Santana (Planetary, ASCAP)	19
DO ME RIGHT Katakouz Prod. (Bridgeport, BMI)	65	POWER TO THE PEOPLE Phil Spector & John Lennon (MacLen, BMI)	79
DON'T CHANGE ON ME Joe Adams (Racer/United Artists, ASCAP)	49	PROUD MARY Ike Turner (Jondra, BMI)	7
DON'T LET THE GRFN GRASS FOOL YOU Staff (Assorted, BMI)	33	PUSHBIKE Song David McKay (Right Angle, ASCAP)	54
DON'T MAKE ME PAY FOR HIS MISTAKES Matt Hill & Miles Grayson (Respect, RMI)	66	POT YOUR HAND IN THE HAND Greg Brown (Beechwood, BMI)	59
DOFSN'T SOMERODY WANT TO BE WANTFN Wes Farrell (Screen Gems-Columbia, RMI)	5	RAGS TO RICHES (Saunders, ASCAP)	40
DREAM BARY Al DeLory (Combine, RMI)	32	ROSE GARDEN Glenn Sutton (Lowery, BMI)	56
EIGHTFFN Rob Ezrin & Jack Richardson for Nimbus 9 (Bizarre, RMI)	24	SHE'S A LADY Gordon Mills (Spanka, BMI)	2
FOR ALL WE KNOW Jack Daugherty (Pamco, BMI)	4	SIT YOURSELF DOWN Stephen Stills (Goldhill, BMI)	42
FREE James William Guercio (Aurelia, ASCAP)	29	SNOW BLIND FRIEND Richard Podolor (Lady Jane, BMI)	46
FRIENDS Gus Dudgeon (James, BMI)	69	SOUL POWER James Brown (Cried, BMI)	25
GET YOUR LIE STRAIGHT (Ordena, BMI)	93	SOMFONE WHO CARES Jimmy Bowen & Kenny Rodgers (Beechwood, BMI)	80
GIVE IT TO ME Jerry Ross Prod. (Legacy/Susan, BMI)	100	STAY AWHILE Cliff Edwards (Coburt, BMI)	37
HAVE YOU EVER SEFN THE RAIN John Fogerty (Jondora, RMI)	12	SWEET AND INNOCENT Rick Hall (Tree & Tune, BMI)	96
HEAVY MAKES YOU HAPPY Al Bell (Unart, BMI)	31	SWFT MARY Jim Calvert & Norman Marzano (Kama Sutra/Big Hawk, BMI)	76
HELP ME MAKE IT THROUGH THE NIGHT Jim Mollov (Combine, BMI)	8	TEMPTATION EYES Steve Barri (Trousdale, BMI)	15
HEY TONIGHT John Fogerty (Jondora, BMI)	12	THE MORNING OF OUR LIVES Steve Barri (Wingate, ASCAP)	67
HOT PANTS Vance/Pockriss (VanLee/Emily, ASCAP)	64	TIME AND LOVF Richard Perry (Tuna Fish, BMI)	68
I AM ... I SAID Tom Catalano (Prophet, ASCAP)	50	TOAST AND MARMALADE FOR TEA Maurice Gibb (Casseroles, BMI)	92
I BELIEVE IN MUSIC Tony May (Sonepainter, BMI)	95	TONGUE IN CHEEK Frank Slay (Unart, RMI)	58
I DON'T BLAME YOU AT ALL Smokey & Terry Johnson (Jobete, BMI)	78	TREAT HFR LIKE A LADY Bob Archibald (Door, BMI)	88
I DON'T KNOW HOW TO LOVE HIM Larry Marks (Leeds, ASCAP)	77	WE CAN WORK IT OUT Stevie Wonder (MacLen, BMI)	39
I LOVE YOU FOR ALL SEASONS Carr-Dee Prod. (Fernciir/JAMF, BMI)	47	WHAT IS LIFE Phil Spector & George Harrison (Harrisons, BMI)	10
I PLAY AND SING Tokens & Dave Appell (Pocketfull of Tunes/Saturday, BMI)	44	WHAT'S GOING ON Marvin Gaye (Jobete, BMI)	11
I THINK OF YOU Don Costa Prod. (Editions Chanson, ASCAP)	81	WHEN THERE'S NO YOU Gordon Mills (Drummer Boy, ASCAP)	38
I WISH I WERE Jeff Barry (Heiress, BMI)	70	WHEN YOU DANCE I CAN REALLY LOVE Neil Young & David Briggs with Kendall Pacios (Broken Arrow/Cotillion, BMI)	72
I WON'T MENTION IT AGAIN Don Law Prod. (Seaview, BMI)	85	WHERE DID THEY GO, LORD (Presley/BlueCrest, BMI)	40
IF David Gates (Screen Gems-Columbia, BMI)	60	WHO GETS THE GUY Burt Bacharach-Hal David (Blue Seas/J.C., ASCAP)	75
IF IT'S REAL WHAT I FEEL Gerald Simms & Billy Butler (Ice Man, BMI)	73	WILD WOLFO Paul Samwell-Smith (Irving, BMI)	18
IF YOU COULD READ MY MIND Lenny Waronker & Joe Wissert (Early Morning, ASCAP)	45	WOODSTOCK Ian Matthews (Siquomo, BMI)	63
JOY TO THE WOLFO Richard Podolor		YOU'RE ALL I NEED TO GET BY Jerry Wexler & Arif Mardin (Jobete, BMI)	22

Concerts in New Light

(Continued from page 3)

are three reasons why I'm interested in video magnification for concerts. First, it's an opportunity for me to feel rock in terms of television experimentation. It's difficult, of course, to know that you're seeing the show for an audience. Second, video magnification fills a need. The audience can see. Third, video magnification will eventually lead to taping concerts. And that is what I really think should be done now. That's my most important aim. It doesn't cost that much more to tape. Taping these shows is important because we can see a performer at a certain stage of his career.

"Taping now is important for cassettes. I'm not predicting that cassettes are going to revolutionize the industry the way everybody else is, but it is going to be another good market.

"Taping creates a problem for me, however, because, when you're just showing the audience a show, you don't have long shots, you don't have to give a feel of the hall, but when you're taping for the home audience you want to give a sense of the event. It means mixing. Sometimes you're taping shots you're not showing to the audience and not taping what you are showing the audience."

Hour Show Ready

White is expecting to tape a James Taylor show shortly, and already has an hour show, owned by Fillmore International, ready for distribution. He taped it at last year's Tanglewood Festival and it features Santana, John Sebastian, Jethro Tull and the Voices of East Harlem.

"I realize there are problems," White said, "with video magnification. Every time I do a show I learn something. And I am always interested in criticism. Too many people just say, 'Oh, I liked it.' I know there are problems with whether to watch the screen or the performer. But there are alternatives. I could just mount an overhead camera that showed simply a long shot of the artist and followed him if he moved. I'm not sure myself, but we'll find a style. We did with the Joshua Light Show.

"There are color reproduction difficulties still, because I'm working with stage lighting, not television lighting. We have to find the proper blend-

ing of television and concert lighting."

Joshua Television is a subsidiary of Management Television Systems (MTS), which handles closed circuit television functions, and is run by White and his partner, Lee Erdman. The two comprise the entire Joshua outfit. "I try to use the same cameramen when I can get them," Light said. "For instance, potbellies are good for balancing hand-held cameras, and I have a cameraman with a good pot belly. It's nice to know that there are just two of us, however, operating only with an office and an intercom. It's nice to know that I can just get on a plane and fly to Los Angeles to do a show and all I have to take is a toothbrush and a change of underwear. I have no desire to build a tremendous mobile unit. It's not the time to do that."

"Few people think of television as an art," White said. "They don't in commercial television. Or else they wouldn't concentrate on appearance so much with performers who are important for their sound. I want to create a television art."

Dave Finkle

Atlantic Rushes Aretha Fillmore LP

■ Aretha Franklin's performance at the Fillmore West the weekend of March 5-7 will be released in early April by Atlantic Records.

All of the performances that weekend were recorded by Atlantic under the supervision of Jerry Wexler and Arif Mardin. Supporting Miss Franklin at her Fillmore dates were King Curtis and the Kingpins, with the Memphis Horns.

Aretha's performance of "Bridge Over Troubled Water" on the NARAS TV show had such impact nationwide that Atlantic is releasing her version of the tune as a single this week.

Puckett of Gold

■ Gary Puckett has achieved a gold record for his Columbia album, "Gary Puckett and the Union Gap's Greatest Hits." Award signified sales in excess of one million dollars, as certified by RIAA.

Sherman Heads Motown Coast Sales

■ DETROIT — Phil Jones, Motown Director of Sales, announced last week the appointment of Richard Sherman as West Coast Director of Sales.

The former Director of Sales at Warner Bros. will work out of the label's Hollywood office.

Sherman's appointment represents further expansion of Motown's sales activities to include a more comprehensive servicing from a localized base of opera-

tions on the West Coast, where label has already established A&R, finance and recording facilities.

Sherman received his B.S. in Economics from Long Island University in New York his L.L.B. from New York Law School. He began his career in the recording industry as an attorney, but shortly thereafter moved into sales and marketing.

Karshner Forms JaldiKaro

■ LOS ANGELES—Formation of JaldiKaro Enterprises, national network of independent record promotion specialists, has been announced by Roger Karshner, who resigned last week as VP-National Promotion, Capitol Records.

Karshner will head the new organization. Subsidiary offices will be opened during the next three months in New York, Chicago, Dallas and Atlanta, he said.

Karshner said, "JaldiKaro will be a national service providing record companies and distributors with complete market saturation for product. We offer market-by-market coverage, as well as a total national campaign. Support will include servicing music press outlets as well as radio stations."

JaldiKaro Enterprises is headquartered at 505 W. Bourne, Hollywood 90048; phone (213) 652-9073.

Petralia Still Promoting

■ NEW YORK—Despite rumors to the contrary, Joe Pe-

tralia is still doing independent music promotion with offices at the Park-Sheraton Hotel here.

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Hickey Flies Again on Janus



Janus Records has just signed Ersel Hickey (seated) and will release a new version of his "Bluebirds Over the Mountain." Standing (from left) are Ersel's manager, Jay Warner; Nick Albarano, General Manager of Janus Records; and Lou Lofredo of Lou Lofredo Associates, producers of the single.

■ NEW YORK — Marvin Schlachter, President of Janus Records, announces the signing of Ersel Hickey. The singer/composer's first release for Janus, which was produced by Bob Gallo for Lou Lofredo Associates, is a contemporary version of his earlier million seller, "Bluebirds Over the Mountain."

Hickey will be making sev-

eral television appearances throughout the country in coordination with his new record. Manager Jay Warner reports that Hickey, who stopped performing several years ago to concentrate on songwriting and record producing, has returned to the performing scene and has been playing to enthusiastic crowds up and down the East Coast with his new country rock band.

Frequent Cover Versions

Hickey has written songs with Phil Spector, Johnny Rivers, Jimmy Bowen, Bert Burns and many others. Don Kirshner's first published song was "You Never Can Tell," which was written by Ersel. Among Hickey's hits are "Put Your Mind at Ease," "Crooked Little Man" and "Little Bird Told Me So." He also produced the Roman Rebellion for RCA Records. The recurring popularity of "Bluebirds Over the Mountain" is evident in the frequent cover versions by many artists.

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Other Colors like Blue and Silver represent the logo of a new label, Virgo Records.

**So here we've mentioned Gold, Blue, and Silver
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by **Harris & Poland**

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Att: Jim Slaughter



101 THE SINGLES CHART 150

MARCH 27, 1971

THIS LAST
WK. WK.

- | | | |
|-----|-----|--------------------------------------------------------------------------------------------------------|
| 101 | — | I WAS WONDERING POPPY FAMILY—London 148 (Gone Fishin' BMI) |
| 102 | 102 | BAD WATER RAELETTES—ABC 1014 (Unart, BMI) |
| 103 | 118 | CHIRPY CHIRPY CHEEP CHEEP LOLLY STOTT—Mercury 40695 (Chappell, ASCAP) |
| 104 | — | LAYLA DEREK & THE DOMINOS—Atco 6809 (Casserole, BMI) |
| 105 | 115 | HERE COMES THE SUN RICHIE HAVENS—Stormy Forest 656 (MGM) (Harrisongs, BMI) |
| 106 | 113 | I'D RATHER LOVE YOU CHARLEY PRIDE—RCA 47-9952 (Pi-Gem, BMI) |
| 107 | 107 | AFTER THE FIRE IS GONE LORETTA LYNN & CONWAY TWITTY—Decca 32776 (Twittybird, BMI) |
| 108 | 111 | SKYSCRAPER COMMANDO ELEPHANTS MEMORY—Metromedia 210 (Frankwood/Pocketfull of Tunes, BMI) |
| 109 | 119 | I'M GIRL SCOUTIN' INTRUDERS—Gamble 4009 (World War III, BMI) |
| 110 | 110 | A STRANGER IN MY PLACE ANNE MURRAY—Capitol 3059 (Tro-First Edition, BMI) |
| 111 | 101 | GO ON FOOL MARION BLACK—Avco Embassy 4559 (Danmi, BMI) |
| 112 | 122 | ANYTIME SUNSHINE CRAZY PAVING—Kapp 2117 (MCA) (In Tune, BMI) |
| 113 | — | I DON'T KNOW HOW TO LOVE HIM KIMBERLEYS—Happy Tiger 572 (Leeds, ASCAP) |
| 114 | 55 | WATCHING SCOTTY GROW BOBBY GOLDSBORO—United Artists 50702 (BnB, BMI) |
| 115 | 124 | COME INTO MY LIFE AL MARTINO—Capitol 3056 (Murbo, BMI) |
| 116 | — | 13 QUESTIONS SEATRAN—Capitol 3067 (Kulberg/Roberts/Open End, BMI) |
| 117 | — | ANIMAL TRAINER AND THE TOAD MOUNTAIN—Windfall 534 (Bell) |
| 118 | 125 | WHAT ABOUT ME QUICKSILVER MESSENGER SERVICE—Capitol 3046 (Quicksilver, BMI) |
| 119 | 123 | JOSHUA DOLLY PARTON—RCA 47-9928 (Owepar, BMI) |
| 120 | 128 | COLORS OF MY LOVE HARRIS & POLAND—Virgo 1002 (Harris & Poland, BMI) |
| 121 | — | WARPATH ISLEY BROTHERS—T-Neck 929 (Buddah) (Triple Three, BMI) |
| 122 | — | SHE USED TO WANT TO BE A BALLERINA BUFFY SAINTE-MARIE—Vanguard 35127 (Caleb, ASCAP) |
| 123 | 146 | WHO DO YOU LOVE TOM RUSH—Elektra 45718 (Arc, BMI) |
| 124 | — | FREEDOM JIMI HENDRIX—Reprise 1000 (Arch, ASCAP) |
| 125 | 117 | CAROLINA DAY LIVINGSTON TAYLOR—Capricorn 8012 (Atlantic) (No Exit/Taylor Made, BMI) |
| 126 | 126 | SHAKE YOUR HIPS ISREAL TOLBERT—Warren 107 (Carwar/East Memphis, BMI) |
| 127 | — | OH SINGER JEANNE C. RILEY—Plantation 72 (Shelby Singleton, BMI) |
| 128 | 136 | 1927 KANSAS CITY MIKE REILLY—Paramount 0053 (Chromakey, ASCAP) |
| 129 | 139 | GETTIN' IN OVER MY HEAD BADGE—Exhibit 4600 (Famous, ASCAP) |
| 130 | — | STOP IN THE NAME OF LOVE MARGIE JOSEPH—Volt 4056 (Stax) (Jobete, BMI) |
| 131 | 103 | I'LL BE HOME VIKKI CARR—Columbia 4-45302 |
| 132 | 135 | WHO'S GONNA TAKE THE WEIGHT KOOL & THE GANG—Delite 538 |
| 133 | — | BE NICE TO ME RUNT—Bearsville 32002 (Amplex) (Earmark, BMI) |
| 134 | 138 | L.A. GOODBYE IDES OF MARCH—Warner Brothers 7466 (Bald Medusa, ASCAP) |
| 135 | 104 | WILD WORLD GENTRYS—Sun 1122 (SSS) (Irving, BMI) |
| 136 | 40 | JODY GOT YOUR GIRL AND GONE JOHNNY TAYLOR—Stax 0083 (Groovesville, BMI) |
| 137 | 137 | MAKING FRIENDS MUDDY WATERS—Chess 2107 (Heavy, BMI) |
| 138 | 141 | THE DADDY TONY JOE WHITE—Warner Brothers 7468 (Moccasin, BMI) |
| 139 | 150 | ELECTRONIC MAGNETISM SOLOMON BURKE—MGM 14221 (The Kid's Music, BMI) |
| 140 | 129 | BRIGHTEN YOUR NIGHT WITH MY DAY JAMES TAYLOR & THE ORIGINAL FLYING MACHINE 1967—Euphoria 201 (Jubilee) |
| 141 | 147 | RIGHT ON THE TIP OF MY TONGUE BRENDA & THE TABULATIONS—Top & Bottom 407 (Coy/One Eye, BMI) |
| 142 | 149 | I DON'T HAVE YOU CONTINENTAL 4—Jay Walking 009 (Bon/Jose/Mardix, BMI) |
| 143 | — | WE SURE CAN LOVE EACH OTHER TAMMY WYNETTE—Epic 5-10707 (Columbia) (Algee & Altany, BMI) |
| 144 | — | ON MY SIDE COWSILLS—London 149 (Cowsill, BMI) |
| 145 | 131 | WATCHING CAN WASTE UP THE TIME CROW—Amaret 45-129 (Yuggoth/Forty Tunes, BMI) |
| 146 | — | BROWNSVILLE JOY OF COOKING—Capitol 3075 (Red Shoes, ASCAP) |
| 147 | — | THE HIGHWAY SONG FREE—A&M 1248 (Irving, BMI) |
| 148 | 148 | LIFE RICK NELSON—Decca 32779 (Matragun, BMI) |
| 149 | 143 | SUPER HIGHWAY BALLIN' JACK—Columbia 4-45312 (Hyako, ASCAP) |
| 150 | 140 | DON'T STOP LOVING ME DAVID RUFFIN—Motown 1178 (Jobete, BMI) |



THE SINGLES CHART

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

THIS WK.	LAST WK.	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	8	JUST MY IMAGINATION TEMPTATIONS Gordy 7105 (Motown)	8
2	2	SHE'S A LADY TOM JONES/Parrot 40058 (London)	8
3	1	ME AND BOBBY McGEE JANIS JOPLIN/Columbia 4-45314	9
4	7	FOR ALL WE KNOW CARPENTERS/A&M 1243	8
5	6	DOESN'T SOMEBODY WANT TO BE WANTED PARTRIDGE FAMILY/Bell 963	8
6	4	ONE BAD APPLE OSMONDS/MGM 14193	12
7	10	PROUD MARY IKE & TINA TURNER/Liberty 56126	8
8	17	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/ Mega 4-45303	9
9	12	LOVE STORY ANDY WILLIAMS/Columbia 4-45317	9
10	11	WHAT IS LIFE /APPLE SCRUFFS GEORGE HARRISON/Apple 1828	5
11	16	WHAT'S GOING ON MARVIN GAYE/Tamla 45201 (Motown)	5
12	3	HAVE YOU EVER SEEN THE RAIN, HEY TONIGHT CREEDENCE CLEARWATER REVIVAL/Fantasy 655	8
13	14	CRIED LIKE A BABY BOBBY SHERMAN/Metromedia 206	8
14	5	AMOS MOSES JERRY REED/RCA 47-9904	15
15	15	TEMPTATION EYES GRASS ROOTS/Dunhill 4263 (ABC)	14
16	21	ANOTHER DAY/OH WOMAN, OH WHY? PAUL McCARTNEY/ Apple 1829	5
17	25	LOVE'S LINES, ANGLES AND RHYMES 5th DIMENSION/Bell 965	6
18	29	WILD WORLD CAT STEVENS/A&M 1231	6
19	20	OYE COMO VA SANTANA/Columbia 4-45330	6
20	22	BLUE MONEY VAN MORRISON/Warner Brothers 7462	8
21	9	MAMA'S PEARL JACKSON 5/Motown MS 718	10
22	23	YOU'RE ALL I NEED TO GET BY ARETHA FRANKLIN/Atlantic 2787	6
23	35	ONE TOKE OVER THE LINE BREWER & SHIPLEY/ Kama Sutra 516 (Buddah)	6
24	32	EIGHTEEN ALICE COOPER/Warner Brothers 7449	6
25	34	SOUL POWER JAMES BROWN/King 6368	5
26	27	COUNTRY ROAD JAMES TAYLOR/Warner Brothers 7460	8
27	28	CHERISH WHAT IS DEAR TO YOU FREDA PAYNE/ Invictus 9085 (Capitol)	7
28	18	LOVE STORY HENRY MANCINI/RCA 47-9927	9
29	30	FREE CHICAGO /Columbia 4-45331	6
30	36	NO LOVE AT ALL B. J. THOMAS/Scepter 12307	5
31	42	HEAVY MAKES YOU HAPPY STAPLE SINGERS/Stax 0083	7
32	43	DREAM BABY GLEN CAMPBELL/Capitol 3062	4
33	13	DON'T LET THE GREEN GRASS FOOL YOU WILSON PICKETT/ Atlantic 2781	11
34	46	JOY TO THE WORLD THREE DOG NIGHT/Dunhill 4272 (ABC)	3
35	37	LONELY TEARDROPS BRIAN HYLAND/Uni 55272 (MCA)	7
36	26	LOVE STORY FRANCIS LAI/Paramount PEA 0064	9
37	57	STAY AWHILE BELLS/Polydor 15023	3
38	41	WHEN THERE'S NO YOU ENGELBERT HUMPERDINCK/ Parrot 40059	4
39	65	WE CAN WORK IT OUT STEVIE WONDER/Tamla 54202	2
40	48	WHERE DID THEY GO, LORD/RAGS TO RICHES ELVIS PRESLEY/ RCA 47-9980	3
41	33	CHAIRMAN OF THE BOARD CHAIRMEN OF THE BOARD/ Invictus 9086 (Capitol)	7
42	50	SIT YOURSELF DOWN STEPHEN STILLS/Atlantic 2790	4
43	47	ASK ME NO QUESTIONS B. B. KING/ABC 6368	6
44	56	I PLAY AND SING DAWN /Bell 970	2
45	19	IF YOU COULD READ MY MIND GORDON LIGHTFOOT/ Reprise 0973	13
46	51	SNOW BLIND FRIEND STEPPENWOLF/Dunhill 4269 (ABC)	5
47	54	I LOVE YOU FOR ALL SEASONS FUZZ/Calla 174 (Roulette)	10
48	24	MR. BOJANGLES NITTY GRITTY DIRT BAND/Liberty 56197	17



49	68	DON'T CHANGE ON ME RAY CHARLES/ABC 1291	3
50	69	I AM . . . I SAID NEIL DIAMOND/Uni 55278	2
51	39	D.O.A. BLOODROCK/Capitol 3009	12
52	52	ANGEL BABY DUSK/Bell 961	7
53	45	BURNING BRIDGES MIKE CURB CONGREGATION/MGM 14151	13
54	63	PUSHBIKE SONG MIXTURES/Sire 350 (Polydor)	5
55	59	AIN'T GOT TIME IMPRESSIONS/Curtom 1957 (Buddah)	4
56	49	ROSE GARDEN LYNN ANDERSON/Columbia 4-45252	17
57	71	BABY LET ME KISS YOU KING FLOYD/Chimneyville 437 (Atlantic)	3
58	64	TONGUE IN CHEEK SUGARLOAF/Liberty 56218 (U.A.)	4
59	86	PUT YOUR HAND IN THE HAND OCEAN/Kama Sutra 519 (Buddah)	2
60	77	IF BREAD /Elektra 45720	2
61	78	A MAN IN BLACK JOHNNY CASH/Columbia 4-45339	3
62	84	TIMOTHY BUOYS /Scepter 12275	2
63	76	WOODSTOCK MATTHEWS SOUTHERN COMFORT/Decca 7306	3
64	75	HOT PANTS SALVAGE/Odax 47816 (Mercury)	5
65	70	DO ME RIGHT DETROIT EMERALDS/Westbound 172 (Janus)	5
66	72	DON'T MAKE ME PAY FOR HIS MISTAKES Z. Z. HILL/Hill 222	4
67	67	THE MORNING OF OUR LIVES ARKADE/Dunhill 4269 (ABC)	6
68	79	TIME AND LOVE BARBRA STREISAND/Columbia 4-45341	3
69	83	FRIENDS ELTON JOHN/Uni 55277	2
70	80	I WISH I WERE ANDY KIM/Steed 732 (Paramount)	2
71	88	CHICK-A-BOOM DADDY DEWDROP/MGM Sunflower 105	3
72	81	WHEN YOU DANCE I CAN REALLY LOVE NEIL YOUNG/ Reprise 0992	3
73	73	IF IT'S REAL WHAT I FEEL JERRY BUTLER/Mercury 73169	3
74	85	COULD I FORGET YOU TYRONE DAVIS/Dakar 623 (Atlantic)	2
75	93	WHO GETS THE GUY DIONNE WARWICK/Scepter 12309	2
76	31	SWEET MARY WADSWORTH MANSION/Sussex 209 (Buddah)	13
77	82	I DON'T KNOW HOW TO LOVE HIM HELEN REDDY/Capitol 3027	4
78	90	I DON'T BLAME YOU AT ALL SMOKEY ROBINSON & THE MIRACLES/Tamla 54205 (Motown)	2

CHARTMAKER OF THE WEEK

79 — **POWER TO THE PEOPLE**
JOHN LENNON/PLASTIC ONO BAND/Apple 1830



80	95	SOMEONE WHO CARES KENNY ROGERS & THE FIRST EDITION/ Reprise 0999	2
81	106	I THINK OF YOU PERRY COMO/RCA 74-0444	1
82	98	MELTING POT BOOKER T. & THE MG'S/Stax 0082	2
83	114	NICKEL SONG NEW SEEKERS/Elektra 45719	1
84	100	COOL AID PAUL HUMPHREY & HIS COOL AID CHEMISTS/ Lizard X21006	2
85	130	I WON'T MENTION IT AGAIN RAY PRICE/Columbia 4-45329	1
86	96	OVE MAKES THE WORLD GO ROUND ODDS & ENDS/ Today T-1003 (Perception)	2
87	87	ONE MAN'S LEFTOVERS IS ANOTHER MAN'S FEAST 100 PROOF AGED IN SOUL/Hot Wax 7009 (Buddah)	4
88	91	TREAT HER LIKE A LADY CORNELIUS BROTHERS & SISTER ROSE/United Artists 50721	3
89	—	ME AND MY ARROW NILSSON—RCA 74-0443	1
90	108	BOOTY BUTT RAY CHARLES ORCHESTRA/ABC 1015	1
91	145	ME AND YOU AND A JOG NAMED BOO LOBO / Big Tree 112 (Ampex)	1
92	105	TOAST AND MARMALADE FOR TEA TIN TIN/Atco 6794	1
93	94	GET YOUR LIE STRAIGHT BILL CODAY/Galaxy 777 (Fantasy)	3
94	112	LUCKY MAN EMERSON, LAKE & PALMER/Cotillion 44106	1
95	99	I BELIEVE IN MUSIC MARION LOVE/A&R 7100/505 (Mercury)	2
96	127	SWEET AND INNOCENT DONNY OSMOND/MGM 14227	1
97	53	AMAZING GRACE JUDY COLLINS/Elektra 45711	15
98	134	C'MON POCO/Epic 5-10714 (Columbia)	1
99	133	ADRIENNE TOMMY JAMES/Roulette 7100	1
100	109	GIVE IT TO ME MOB/MGM Colossus 134	1

FLASHMAKER OF THE WEEK



SHE USED TO WANNA BE A BALLERINA
BUFFY SAINTE-MARIE
 Vanguard

TOP FM AIRPLAY THIS WEEK

CRAZY HORSE—Reprise
 MANNA—BREAD—Elektra
 MYTHICAL KINGS AND IGUANAS—DORY PREVIN—Mediarts
 SHE USED TO WANNA BE A BALLERINA—BUFFY SAINTE-MARIE—Vanguard
 TAPESTRY—CAROLE KING—Ode 70

WNEW-FM/NEW YORK

ANTHEM—Buddah
 BAD MANNERS—CROWBAR—Dafodil
 CELEBRATION—VARIOUS ARTISTS—Ode 70
 GLASS HARP—Decca
 KING PROGRESS—JACKSON HEIGHTS—Mercury
 LOVE'S LINES, ANGLES AND RHYMES—5th DIMENSION Bell
 MANNA—BREAD—Elektra
 STRANGE LDCOMTDION—SIREN—Elektra
 TAPESTRY—CAROLE KING—Ode 70
 TRIALS AND TRIBULATIONS—Vanguard

WCBS-FM/NEW YORK

CHERDKEE—ABC
 CRAZY HORSE—Reprise
 EARTH, WIND AND FIRE—Warner Bros.
 LIVE—JOHNNY WINTER AND—Columbia
 MARY—MARY TRAVERS—Warner Bros.
 MARY CATHERINE LUNSFORD—Polydor
 PRESENT COMPANY—JANIS IAN—Capitol
 RANDY BURNS AND THE SKY DOG BAND—Mercury
 SHE USED TO WANNA BE A BALLERINA (single)—BUFFY SAINTE-MARIE—Vanguard
 WOULD YOU UNDERSTAND MY NAKEDNESS?—DON CRAWFORD—Roulette

WPLJ-FM/NEW YORK

BE NICE TO ME (single)—TODD RUNDGREN—Bearsville
 BEST OF MISSISSIPPI JOHN HURT—Vanguard
 CRAZY HORSE—Reprise
 JUST A COLLECTION OF ANTIQUES AND CURIOS—STRAWBS—A&M
 LOVE IT TO DEATH—ALICE COOPER—Straight
 RING OF HANDS—ARGENT—Epic
 SECNDN CONTRIBUTION—SHAWN PHILLIPS—A&M
 TAPESTRY—CAROLE KING—Ode 70
 THIS IS MADNESS—THE LAST POETS—Columbia
 WELCOME TO GODSE CREEK—GOOSE CREEK SYMPHONY—Capitol

WHCN-FM/HARTFORD, CONN.

BRIAN AUGER'S OBLIVION EXPRESS—RCA
 EVERYTHING IS EVERYTHING—DONNY HATHAWAY—Atco
 LATER THAT SAME YEAR—MATTHEWS SOUTHERN COMFORT—Decca
 MANNA—BREAD—Elektra
 MDDNSET—JOE BAUER—Raccoon
 MUSIC—Eleuthera
 MYTHICAL KINGS AND IGUANAS—DORY PREVIN—Mediarts
 PACHECD AND ALEXANDER—Columbia
 POSSUM—Capitol
 SHE USED TO WANNA BE A BALLERINA—BUFFY SAINTE-MARIE—Vanguard

WRBB-FM/BOSTON

GLASS HARP—Decca
 JOY OF COOKING—Capitol
 LIVE—JOHNNY WINTER AND—Columbia
 MARY—MARY TRAVERS—Warner Bros.
 RANDY BURNS AND THE SKY DOG BAND—Mercury
 RING OF HANDS—ARGENT—Epic

SEARCH AND NEARNESS—THE RASCALS—Atlantic
 SECOND CONTRIBUTION—SHAWN PHILLIPS—A&M
 SISTER KATE—KATE TAYLOR—Cotillion
 VACUUM CLEANER—MERRYWEATHER AND CAREY—RCA

WMMR-FM/PHILADELPHIA

BEST OF MISSISSIPPI JOHN HURT—Vanguard
 JERICHO—Bearsville
 MANNA—BREAD—Elektra
 MYTHICAL KINGS AND IGUANAS—DORY PREVIN—Mediarts
 ONE WAY OR ANOTHER—CACTUS—Atco
 PACHECD & ALEXANDER—Columbia
 POWER TO THE PEOPLE (single)—JOHN LENNON/PLASTIC ONO BAND—Apple
 ROAD TO RUIN—JOHN & BEVERLY MARTYN—Warner Bros.
 TAPESTRY—CAROLE KING—Ode 70
 WELCOME TO GODSE CREEK—GOOSE CREEK SYMPHONY—Capitol

WEDR-FM/MIAMI

BLUES BEFORE SUNRISE—LEROY CARR—Columbia
 BRIAN AUGER'S OBLIVION EXPRESS—RCA
 CRAZY HORSE—Reprise
 MOTEL SHOT—DELANEY & BONNIE & FRIENDS—Atco
 MYTHICAL KINGS AND IGUANAS—DORY PREVIN—Mediarts
 REVOLUCION—EL CHICANO—Kapp
 RETRIBUTION—CLARK HUTCHINSON—Deram
 ROAD TO RUIN—JOHN & BEVERLY MARTYN—Warner Bros.
 SECOND CONTRIBUTION—SHAWN PHILLIPS—A&M
 SWEET COUNTRY SUITE—LARRY MURRAY—Verve Forecast

WMMS-FM/CLEVELAND

ELEGY—THE NICE—Mercury
 HALF WOMAN HALF CHILD—RISA POTTERS—National General
 LDDK INSIDE—THE ASYLUM CHOIR—Smash
 LOVE HER MADLY (single)—THE DOORS—Elektra
 MOVING TOWARD HAPPINESS—MASON PROFFIT—Happy Tiger
 MYTHICAL KINGS AND IGUANAS—DORY PREVIN—Mediarts
 POWER TO THE PEOPLE (single)—JOHN LENNON/PLASTIC ONO BAND—Apple
 RAT ON—SWAMP DOGG—Elektra
 REVOLUCION—EL CHICANO—Kapp
 TAPESTRY—CAROLE KING—Ode 70

WRIF-FM/DETROIT

BRIAN AUGER'S OBLIVION EXPRESS—RCA
 CRAZY HORSE—Reprise
 FLDATING OPERA—Embryo
 IF I COULD ONLY REMEMBER MY NAME—DAVID CROSBY—Atlantic
 JOY OF COOKING—Capitol
 LIVIN' IN THE COUNTRY (lp cut)—RANDY BURNS AND THE SKY DOG BAND—Mercury
 LOVE IT TO DEATH—ALICE COOPER—Straight
 PROTEGE (lp cut)—JOHN CALE & TERRY RILEY—Columbia
 RITA COOLIDGE—A&M
 TITUS GROAN—Dawn

WGLD-FM/CHICAGO

EARTH, WIND AND FIRE—Warner Bros.
 ELEGY—THE NICE—Mercury
 LOBO—EDU LOBO—A&M
 MANDRILL—Polydor
 MDDNSET—JOE BAUER—Raccoon
 MOVIN' TOWARD HAPPINESS—MASON PROFFIT—Happy Tiger
 MYTHICAL KINGS AND IGUANAS—DORY PREVIN—Mediarts
 SECOND CONTRIBUTION—SHAWN PHILLIPS—A&M
 SHE USED TO WANNA BE A BALLERINA—BUFFY SAINTE-MARIE—Vanguard
 TAPESTRY—CAROLE KING—Ode 70

WZMF-FM/MILWAUKEE

CRY OF LOVE—JIMI HENDRIX—Reprise
 DAVE MASON AND CASS ELLIOT—Blue Thumb
 EMERSON, LAKE AND PALMER—Cotillion
 FRIENDS (soundtrack)—ELTON JOHN—Paramount
 IF I COULD ONLY REMEMBER MY NAME—DAVID CROSBY—Atlantic
 McDDNALD AND GILES—Cotillion
 MOTEL SHOT—DELANEY & BONNIE & FRIENDS—Atco

RADIO FREE NIXON—DAVID FRYE—Elektra
 SHE USED TO WANNA BE A BALLERINA—BUFFY SAINTE-MARIE—Vanguard
 THEY CALL ME MUDDY WATERS—Chess

KSHE-FM/ST. LOUIS

AFFINITY—Paramount
 CRAZY HORSE—Reprise
 LITTLE JOHN—Epic
 LIVE—JOHNNY WINTER AND—Columbia
 LOVE IT TO DEATH—ALICE COOPER—Straight
 MANNA—BREAD—Elektra
 MOTEL SHOT—DELANEY & BONNIE & FRIENDS—Atco
 RITA COOLIDGE—A&M
 SISTER KATE—KATE TAYLOR—Cotillion
 THINGS WE LIKE—JACK BRUCE—Atco

KADI-FM/ST. LOUIS

APRIL SPRING SUMMER AND WEDNESDAYS (lp cut)—STATUS QUO—Janus
 BE NICE TO ME (single)—TODD RUNDGREN—Bearsville
 FEELINGS OF THE LIGHT (lp cut)—LITTLE JOHN—Epic
 MARIJUANA HELL (lp cut)—RON NAGLE—Warner Bros.
 MARY C. BROWN AND THE HOLLYWOOD SIGN (lp cut)—DORY PREVIN—Mediarts
 MELLOW DOWN EASY—JOHN HAMMOND—Columbia
 PLEASE WORLD (lp cut)—ABEL—Fantasy
 SHE USED TO WANNA BE A BALLERINA—BUFFY SAINTE-MARIE—Vanguard
 TELL ME WHY (lp cut)—MATTHEWS SOUTHERN COMFORT—Decca
 THE WIZARD (lp cut)—T. REX—Reprise

KLZ-FM/DENVER

HUMBLE PIE TWO—A&M
 IF (single)—BREAD—Elektra
 LATER THAT SAME YEAR—MATTHEWS SOUTHERN COMFORT—Decca
 LOVE'S LINES, ANGLES AND RHYMES—5th DIMENSION Bell
 MATTHEW AND SON—CAT STEVENS—Deram
 ME AND YOU AND A DOG NAMED BOO (single)—LOBO—Big Tree
 SAILIN' (single)—JO MAMA—Atlantic
 SWEET MARY (lp cut)—ARGENT—Epic
 SWEET PAIN—UA
 THIRD—JAMES GANG—ABC

KSAN-FM/SAN FRANCISCO

CRAZY HORSE—Reprise
 IF I COULD ONLY REMEMBER MY NAME—DAVID CROSBY—Atlantic
 JOY OF COOKING—Capitol
 LDNG PLAYER—FACES—Warner Bros.
 MARK—ALMOND—Blue Thumb
 MDMENTS—BOZ SCRAGGS—Columbia
 ONE STEP BEYOND—JOHNNY TAYLOR—Stax
 SHE USED TO WANNA BE A BALLERINA—BUFFY SAINTE-MARIE—Vanguard
 SHO IS FUNKY DOWN HERE—JAMES BROWN—King
 THIS IS A RECDORING—LILY TOMLIN—Polydor

KZEL-FM/EUGENE, ORE.

AFRD CLASSICS—HUBERT LAWS—CTI
 AT THE LIGHTHOUSE—LEE MORGAN—Blue Note
 BLUES BEFORE SUNRISE—LEROY CARR—Columbia
 EVERYTHING IS EVERYTHING—DONNY HATHAWAY—Atco
 HOOKER 'N HEAT—JOHN LEE HOOKER, CANNED HEAT—Liberty
 MOTEL SHOT—DELANEY & BONNIE & FRIENDS—Atco
 MUSIC—Eleuthera
 SEATRIN—Capitol
 STRAIGHT LIFE—FREDDY HUBBARD—CTI
 THE GREASE BAND—Shelter

KOL-FM/SEATTLE

ANOTHER DAY (single)—PAUL McCARTNEY—Apple
 DOUG KERSHAW—Warner Bros.
 EARLY JIMI HENDRIX, VOL. 1—(Import)
 ENDLESS BOOGIE—JOHN LEE HOOKER—ABC
 HANDBAGS AND GLADRAGS—JIMMY WITHERSPOON—ABC
 LATER THAT SAME YEAR—MATTHEWS SOUTHERN COMFORT—Decca
 MDDNSET—JOE BAUER—Raccoon
 RAT ON—SWAMP DOGG—Elektra
 ROAD TO RUIN—JOHN AND BEVERLY MARTYN—Warner Bros.
 SHE USED TO WANNA BE A BALLERINA—BUFFY SAINTE-MARIE—Vanguard

Three of Finest at Fillmore

■ NEW YORK—A recent Fillmore East show presented three of the finest acts available for audio-visual consumption.

The show opened impressively with Fillmore Records' Elvin Bishop, a super-charged entertainer. Even if he weren't the outstanding guitarist he is, I'm sure his on-stage personality would be enough to keep any audience smiling. Several times during his performance, he brought the audience to their feet with raucous applause, and understandably so: his guitar-ing is magnificent.

With Bishop was Jo Baker, vocals; Stephen Miller, organ, vocals; Kip Maerckleinbass, John Chambers, drums; Perry Welsh, vocals, with Bonnie and Anita and June Pointer, vocals.

Next, the Allman Brothers. Before they started they announced that they were cutting their third album for A&O "live" which immediately brought shrieks of applause from what seemed to be a super-ham audience. For me this is where the excitement seemed to end. I couldn't help but feel that their choice of material was a play on the same three-chord progressions that found a home in the '50s and early '60s. Rhythm changes were the only thing that seemed to save them. They were exceptionally powerful and tight in this respect.

The individual musicianship and singing was very well accepted. The audience brought them back three times. This will make their label happy; lots of applause and screams on their next album.

I seriously doubt that there are words to adequately describe Columbia's Johnny Winter.

The man comes on stage, the lights go up. There was such a wail from the audience that I'd swear every pot hole in New York City widened by three feet due to the noises which erupted from the crowd.

Because of the roar I couldn't understand his first introduction, but I managed to pick out "Highway 61," followed by such great numbers as "Johnny B Goode" and other "Goldie Oldies." There were numerous cries from the audience for "Jumpin' Jack Flash," and Winter was there to please. The Stones couldn't have done better. He pounded through four or five minutes of "Jumpin' Jack" which I'm sure erased any trace of normalcy from the few "straights" in the crowd

who by now were all Winter converts.

His voice was gloriously gutsy and his guitar playing was superb.

Super-Fine Guitarist

I've got to end with a comment about Winter's super-fine guitarist Rick Derringer. He added so much great musicianship and entertainment, it wouldn't be fair if he didn't get a crack at a solo album. Every one of his solos simply drilled me into my seat. Every lick and line was beautifully executed and performed. I feel it's just a matter of time before some smart record exec signs Derringer as a solo artist.

Providing excellent backing were Bobby Caldwell, drums (very, very pushy) and Randy Hobbs, bass, who gave the necessary bottom to round out a great show. John Lombardo

Sherman, Wright Partner in Corp.

■ HOLLYWOOD — Billy Sherman and Charles Wright have formed a corporation consisting of Sure-Right Production Co. and two publishing firms, Sherman-Wright Music (ASCAP) and Sherman Music (BMI). The address: 6920 Sunset Blvd.

Tomlin Time



Lily Tomlin, Polydor artist, makes herself right at home in label President Jerry Schoenbaum's office, as well she might: her LP, "This is a Recording," is scoring across the nation. The comedienne, appearing at New York's Bitter End March 24-29, has numerous TV appearances set and in April headlines at Mr. Kelly's in Chicago.

RECORD WORLD SHOALS SCENE

By BOB BATES

Holiday in Comeback as Artist

■ MUSCLE SHOALS—Jimmy Holiday, making a comeback as an artist after two and a half years in retirement due to open heart surgery, was at Fame Recording for a couple of days in early March cutting some sides for producer Buddy Killen.

Holiday, who is also a writer, authored such hits as "Put a Little Love In Your Heart" that Jackie DeShannon did so well with a year or so ago; "God Bless the Children," the theme song of the film "The Landlord"; and "Understanding," recorded by Ray Charles.

Holiday said he was glad to get back into a recording studio. "I found myself in music. It is a universal language. I hope I'm as lucky with this session as I was back when I started about 12 years ago. I got a record way up in the charts my first time in a studio."

Record World was on hand for the session at Fame, and while predicting hits isn't part of the job, for several reasons I'll venture that Jimmy Holiday won't be disappointed with the results of his session at Fame.

Holiday records for Buddy Killen on the Dial label.

Shelby Singleton flipped over a tune written and recorded by a Muscle Shoals pair, leased by Singleton in early March.

"The Ballad of Lt. Calley," a very pro-Calley tune written by Muscle Shoals businessman Jim Smith and produced at a local studio, was leased by Singleton the first week in March. Vocalist is Terry Nelson, a local dj in Shoalsland. Flip side: "Routine Patrol."

Jerry Masters, of the Muscle Shoals facility of Fame Recording, has been elevated to Studio Manager. Masters, whose "Let It All Hang Out" smashed a few years back, was formerly personal assistant to Rick Hall, President of Fame.

Ahmet Produces L.A.'s John and Mark

Ahmet Ertegun, President of Atlantic Records, was at Muscle Shoals Sound in late February producing a new Atlantic duo John and Mark, from Los Angeles . . . Mickey Shapiro, President of the newly formed Prophecy label in L.A., also produced Nancy Vale, the first artist to record on that label . . . Lalo Shifrin of CBS Television has approached Fame Recording to do the soundtrack for the theme to "Medical Center" next season . . . Wayne Perkins, produced by Marlin Greene on an album at Muscle Shoals Sound, has been approached by Chris Blackwell of Island Studios in London on a label deal for release of the album. No definite results have been announced from the meeting which took place at Muscle Shoals Sound in early March.

Willie Hightower has been released on the Fame label a tune called, "Back Road Into Town." Produced by Rick Hall . . . Eddie Hinton has completed the monster album he has been working on and producing himself, on himself, for the last year and a half. Says Atlantic has expressed an interest in the album. Wonder what Atlantic plans to do with Percy Sledge's latest single, produced at Quinvy Music and Muscle Shoals Sound over a month ago by Marlin Greene and Quin Ivy? Heard two sides from that session, "Love Is a Job" and "Help Me Through The Night." Two fine tunes to pick from . . . George Soule, Muscle Shoals Sound staffer who recently signed with Bell as an artist, has been released on a single by that label, "So Glad you Happened to Me" b/w "Just in Time" . . . Phil Flowers was at Muscle Shoals Sound cutting a single for producers Ron Shefrin and Bob Feldman March 3-7. To be released on the Bell label.

Daniel Flickinger, the electronics wizard who installed the 16 track board at Muscle Shoals Sound in time for the Joe Cocker session there in January, was seen hanging around Fame Recording in late February and early March, insists he has not been able to sell Rick Hall that 24-hour board . . . Quin Ivy has been auditioning at the Quinvy facility of late. Swamp Dogg hit the protest trail with Jane Fonda the middle of March, performing near army bases to soldiers, protesting of all things, the army. "That's her thing." Dogg (Jerry Williams, Jr.) says. "If I do real good maybe she'll put me in a movie." Dedicated revolutionary.

MARCH 27, 1971



THE ALBUM CHART

THIS LAST
WK. WK.

WKS. ON
CHART

1	1	PEARL JANIS JOPLIN Columbia KC 30322		9
2	2	LOVE STORY ORIGINAL SOUNDTRACK/Paramount PAS 6002		11
3	3	JESUS CHRIST SUPERSTAR/Decca DXSA 7206		20
4	4	LOVE STORY ANDY WILLIAMS/Columbia KC 30497		5
5	7	CRY OF LOVE JIMI HENDRIX/Reprise MS 1887		4
6	5	TUMBLEWEED CONNECTION ELTON JOHN/Uni 73096 (MCA)		10
7	6	CHICAGO III/Columbia C2 30110		9
8	8	ABRAXAS SANTANA/Columbia KC 30130		26
9	9	STONEY END BARBRA STREISAND/Columbia KC 30378		5
10	19	GOLDEN BISQUITS THREE DOG NIGHT/Dunhill DS 50098 (ABC)		5
11	14	PARANOID BLACK SABBATH/Warner Brothers WS 1887		6
12	10	IF YOU COULD READ MY MIND GORDON LIGHTFOOT/ Reprise 6392		11
13	12	ALL THINGS MUST PASS GEORGE HARRISON/Apple 639		16
14	11	ELTON JOHN/Uni 73090 (MCA)		32
15	13	PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy 8410		14
16	17	CLOSE TO YOU CARPENTERS/A&M SP 4271		28
17	18	TEA FOR THE TILLERMAN CAT STEVENS/A&M SP 4280		11
18	20	SWEETHEART ENGELBERT HUMPERDINCK/ Parrot XPAS 71043 (London)		5
19	21	IT'S IMPOSSIBLE PERRY COMO/RCA LSP 4473		10
20	22	THEME FROM LOVE STORY HENRY MANCINI/RCA LSP 4466		9
21	23	ELVIS COUNTRY ELVIS PRESLEY/RCA LSP 4460		9
22	15	ONE BAD APPLE OSMONDS/MGM 4724		8
23	24	NANTUCKET SLEIGHRIDE MOUNTAIN/Windfall 5500 (Bell)		9
24	35	THE POINT NILSSON/RCA Victor LSPX 1003		4
25	25	THE PARTRIDGE FAMILY ALBUM/Bell B 6050		28
26	28	EMERSON, LAKE & PALMER/Cotillion SD 9040 (Atlantic)		7
27	39	STEPPENWOLF GOLD/Dunhill DSX 50090 (ABC)		4
28	29	SWEET BABY JAMES JAMES TAYLOR/Warner Brothers 1484		55
29	40	B. B. KING LIVE IN COOK COUNTY JAIL/ABC ABCS 723		6
30	30	GREATEST HITS SLY & FAMILY STONE/Epic KE 30325		25
31	26	BLOODROCK 2/Capitol SKAO 491		20
32	32	DELIVERIN' POCO/Epic KE 30209		7
33	43	WORKIN' TOGETHER IKE & TINA TURNER/Liberty LST 7650		18
34	65	IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY/ Atlantic SD 7203		2
35	16	ROSE GARDEN LYNN ANDERSON/Columbia C 40311		10
36	27	WHAT ABOUT ME QUICKSILVER MESSENGER SERVICE/ Capitol SMAS 630		9
37	52	LOVE'S LINES, ANGLES AND RHYMES 5TH DIMENSION/ Bell 6060		3
38	31	GRAND FUNK LIVE GRAND FUNK RAILROAD/Capitol SWBB 633		18
39	33	2 YEARS ON BEE GEES/Atco SD 33-353		10
40	36	WORST OF JEFFERSON AIRPLANE/RCA LSP 4459		17
41	45	SEATRAN/Capitol SMAS 659		7
42	42	CURTIS CURTIS MAYFIELD/Curtom CRS 8005 (Buddah)		29
43	37	WHALES AND NIGHTINGALES JUDY COLLINS/Elektra EKS 75010		18
44	38	JAMES TAYLOR AND THE ORIGINAL FLYING MACHINE/ Euphoria EST 2 (Jubilee)		11
45	34	EMITT RHODES/Dunhill DS 50089 (ABC)		16
46	41	JOHN LENNON/PLASTIC ONO BAND/Apple SW 3372		14
47	54	KENNY ROGERS & FIRST EDITION HITS/Reprise RS 4637		5
48	51	MELTING POT BOOKER T. & THE MG's/Stax STS 2035		3
49	44	NATURALLY THREE DOG NIGHT/Dunhill DSX 50088 (ABC)		16
50	67	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/ Mega M 31-1000		3
51	48	CHICAGO/Columbia KGP 24		59

52	66	UNCLE CHARLIE AND HIS DOG TEDDY NITTY GRITTY DIRT BAND/Liberty LST 6437	16
53	46	PORTRAIT 5TH DIMENSION/Bell 6045	15
54	49	STEPHEN STILLS/Atlantic SD 7202	18
55	86	LONG PLAYER FACES/Warner Brothers WS 1892	3
56	59	FROM ME TO YOU CHARLEY PRIDE/RCA Victor LSP 4468	6
57	50	SPACESHIP EARTH SUGARLOAF/Liberty LST 11010	7
58	53	FOR THE GOOD TIMES RAY PRICE/Columbia C 30106	21
59	55	TO BE CONTINUED ISAAC HAYES/Enterprise ENS 1010 (Stax)	17
60	56	BLACK SABBATH/Warner Brothers WS 1887	23
61	78	LOVE STORY TONY BENNETT/Columbia C 30558	2
62	68	THE GOOD BOOK MELANIE/Buddah BDS 9500	4

CHARTMAKER OF THE WEEK

63 120 THIS IS A RECORDING
LILY TOMLIN/Polydor 24-4055



64	90	DAVE MASON & CASS ELLIOT/Blue Thumb BTS 8825 (Capitol)	2
65	57	CANDIDA DAWN/Bell 6052	13
66	58	THIRD ALBUM JACKSON 5/Motown MS 718	26
67	89	TARKIO BREWER & SHIPLEY/Kama Sutra KSBS 2024	3
68	60	EVERYTHING'S GOOD ABOUT YOU LETTERMEN/Capitol ST 634	10
69	70	TAP ROOT MANUSCRIPT NEIL DIAMOND/Uni 73092 (MCA)	19
70	72	SUPER BAD JAMES BROWN/King KS 11277	7
71	76	HOOKER 'N HEAT JOHN LEE HOOKER, CANNED HEAT/ Liberty LST 35002	4
72	61	BLOWS AGAINST THE EMPIRE PAUL KANTNER/RCA LSP 4448	16
73	87	LOVE STORY JOHNNY MATHIS/Columbia C 30499	2
74	62	BUTTERFIELD BLUES BAND LIVE/Elektra 7S 2001	7
75	63	LAYLA DEREK & THE DOMINOS/Atco SD 2-704	19
76	47	LED ZEPPELIN III/Atlantic SD 7201	22
77	80	SURVIVAL OF THE FITTEST LIVE TED NUGENT & THE AMBOY DUKES/Polydor 24-4035	6
78	64	WOODSTOCK SOUNDTRACK/Cotillion SD 3-500 (Atlantic)	44
79	69	SISYPHUS COLD BLOOD/San Francisco SD 205 (Atlantic)	8
80	71	AFTER THE GOLD RUSH NEIL YOUNG/Reprise 6383	28
81	73	CHICAGO TRANSIT AUTHORITY/Columbia GP 8	10
82	85	MOSAIC CROW/Amaret ST 5009	5
83	74	AMERICAN BEAUTY GRATEFUL DEAD/Warner Brothers 1483	17
84	75	VAN MORRISON/HIS BAND AND THE STREET CHOIR/ Warner Brothers W 1884	16
85	79	WHEN I WAS A KID BILL COSBY/Uni 73100 (MCA)	3
86	88	COSMO'S FACTORY CREEDENCE CLEARWATER REVIVAL/ Fantasy 84200	35
87	81	WE GOT TO LIVE TOGETHER BUDDY MILES/Mercury SR 61313	19
88	82	LOLA VERSUS POWERMAN & THE MONEYGOROUND, PART 1 KINKS/Reprise RS 4623	15
89	83	I THINK, THEREFORE I AM R. DEAN TAYLOR/ Rare Earth RS 552 (Motown)	10
90	98	JOY OF COOKING/Capitol ST 661	2
91	91	TOMMY THE WHO/Decca DL SXSW	75
92	144	WAR/United Artists UAS 5508	1
93	106	GLASS HARP/Decca DL 72561	1
94	107	MARGIE JOSEPH MAKES A NEW IMPRESSION/Volt VOS 6012	1
95	96	TEMPTATIONS GREATEST HITS, VOL. II/Gordy GS 954 (Motown)	2
96	109	FRENDS ELTON JOHN/Paramount PAS 6004	1
97	92	SALISBURY URIAH HEEP/Mercury SR 61319	2
98	101	OLD SOCKS, NEW SHOES, NEW SOCKS, OLD SHOES JAZZ CRUSADERS/Chisa CS 804 (Motown)	1
99	99	THAT'S THE WAY IT IS ELVIS PRESLEY/RCA LSP 4445	17
100	84	WATT TEN YEARS AFTER/Deram XDES 50088 (London)	6

**Say hello to
White Lightnin'.
They specialize
in pickin'
hummin' and
singin'...smokey
mountain style.**



WHITE LIGHTNIN'/Fresh Air 24-4047

Obray Ramsey and Byard Ray... "White Lightnin'."

They sing and play... just a couple of down home pickers. Songs and tunes from their pappie's times, like "Cumberland Gap" and "Farther Along"... "Little Margaret" learnt from a little girl's dream and "I'll Be Your Baby Tonight" from a grown man's heart.

You can see Obray and Byard pickin' and quick steppin' their way thru "Zachariah." They leave some big dents in the sand... dig the album and the dents it puts in your head.

White Lightnin'... Take a snort... it's good for your head.

Polydor
Polydor Records.
Cassettes and 8-Track
in the USA by
Cartridges are distributed
Polydor Incorporated,
in Canada by
Polydor Canada Ltd.

They started out as seven separate musicians and turned into the music of times to come.



Mandrill. They are angry music from the back-Spanish streets of America; drums, congas and timbales hammering the call to revolution through the sad cities.

They are hand-clappin', ass-shakin' music remembered from a time that white history forgets; guitars,

bass and keyboards, unwinding in a rock/pachanga/blues movie of love and laughter. They are the music from times to come; horns, strings and reeds imagining history in the future tense, when peace finally gets a chance. Mandrill. They have the power.

Mandrill (24-4350) on Polydor Records



Polydor Records, Cassettes and 8-Track Cartridges are distributed in the USA by Polydor Incorporated. In Canada by Polydor Canada Ltd.

7 LPs from Bell

■ NEW YORK — Gordon Bos-
sin, Bell Records National Al-
bum Sales Manager, announced
a seven-LP March release that
includes the new Partridge
Family LP, "Up to Date."

The new Partridge Family
album includes their new chart
single, "Doesn't Somebody
Want to Be Wanted," and con-
tains a special text book cover
with a photo of the Partridge
Family on the front and David
Cassidy on the back.

"Lawrence of Arabia," the
soundtrack from the Academy
Award-winning score, is being
issued by Bell to tie in with the
national re-release of the mo-
tion picture in mid-March.

Three of the LPs are on the
Bell-distributed Amos label.
Leading off is the soundtrack
from the motion picture "Van-
ishing Point," scored by Amos
topper Jimmy Bowen. Included
in the album are "Mississippi
Queen" by Mountain and cuts
by Bonnie & Delaney, Big

Mama Thornton, Jerry Reed
and Kim & Dave. A single by
Kim & Dave has been released
with the LP. The auto racing
oriented motion picture stars
Barry Newman and Cleavon
Little. Frankie Laine has a new
album that contains such tunes
as "Mr. Bojangles" and "Poor
Folks." Completing the trio is
"Shiloh," a country-flavored
rock LP produced by Kenny
Rogers of the First Edition.

The final two LPs in the re-
lease are a set by the new rock
group "Orang Utan" and on
DJM Records "Marion Segal
With Silver Jade," who have
already begun to build a follow-
ing on the West Coast.

Bell currently has four al-
bums on the charts: "The Par-
tridge Family Album," "Nan-
tucket Sleighride" by Mountain,
"Candida" by Dawn and "Por-
trait" and "Love's Lines, An-
gles and Rhymes" by the 5th
Dimension.

THE ALBUM CHART ARTISTS CROSS REFERENCE

ALICE COOPER	134	LETTERMEN	68
ALLMAN BROTHERS BAND	148	HENRY MANCINI	20
LYNN ANDERSON	35	DEAN MARTIN	126
ARISTOCATS	137	DAVE MASON & CASS ELLIOT	64
BADFINGERS	144	JOHNNY MATHIS	73
BAR KAYS	105	CURTIS MAYFIELD	42
BEE GEES	39	MCDONALD & GILES	132
TONY BENNETT	61	MELANIE	62
BLACK SABBATH	11, 60	McGUINNESS FLINT	121
BLOODROCK	31	BUDDY MILES	87
BOOKER T. & THE MG'S	48	MOODY BLUES	146
BREAD	140	VAN MORRISON	84
BREWER & SHIPLEY	67	MOUNTAIN	23
JAMES BROWN	70	ANNE MURRAY	117
JIM ED BROWN	143	NILSSON	24
BUTTERFIELD BLUES BAND	74	NITTY GRITTY DIRT BAND	52
CARPENTERS	16	TED NUGENT AND	
CHAIRMEN OF THE BOARD	149	THE AMBOY DUKES	77
CHICAGO	7, 51, 81	LAURA NYRO	128
COLD BLOOD	79	ORIGINAL CAST—NO, NO, NANETTE	108
JUDY COLLINS	43	OSMONDS	22
PERRY COMO	19	ORIGINAL TV CAST—SESAME STREET	114
RAY CONNIFF	119	PARTRIDGE FAMILY	25
RITA COOLIDGE	136	ELVIS PRESLEY	21, 99
BILL COSBY	85	RAY PRICE	58
CREEDENCE CLEARWATER REVIVAL	15, 86	CHARLEY PRIDE	56
DAVID CROSBY	34	POCO	32
CROW	82	QUICKSILVER	36
DAWN	65	JERRY REED	113
DEREK & DOMINOS	75	EMITT RHODES	45
NEIL DIAMOND	69, 102, 107	KENNY ROGERS &	
DOORS	110	THE FIRST EDITION	47
BOB DYLAN	112	RUNT	111
EMERSON, LAKE & PALMER	26	SANTANA	8
FACES	55	SEATRIN	41
FIFTH DIMENSION	37, 53, 124	SAMMI SMITH	50
FREE	104	JOE SIMON	123
J. GEILS BAND	103	SLY & FAMILY STONE	30
GLASS HARP	93	BARBRA STREISAND	9
GRAND FUNK RAILROAD	38, 150	SOUNDTRACKS:	
GRASS ROOTS	116	LOVE STORY	2
GRATEFUL DEAD	83	WOODSTOCK	78
GREASE BAND	142	SPIRIT	115
GUESS WHO	120	STEPPENWOLF	27, 141
GEORGE HARRISON	13	STEPHEN STILLS	54
ISAAC HAYES	59	CAT STEVENS	17
JIMI HENDRIX	5	SUGARLOAF	57
JOHN LEE HOOKER	129	JAMES TAYLOR	28, 44
JOHN LEE HOOKER & CANNED HEAT	71	R. DEAN TAYLOR	89
ENGLEBERT HUMPERDINCK	18	TEMPTATIONS	95
BRIAN HYLAND	138	TEN YEARS AFTER	100
INCREDIBLE STRING BAND	139	THREE DOG NIGHT	12, 49
JACKSON 5	66	LILY TOMLIN	63
JANIS JOPLIN	1	TRAFFIC	145
JEFFERSON AIRPLANE	40	IKE & TINA TURNER	33
JAZZ CRUSADERS	98	CONWAY TWITTY & LORETTA LYNN	122
ELTON JOHN	6, 14, 96	URIAH HEPP	97
TOM JONES	109	VARIOUS ARTISTS—DIFFERENT STROKES	127
MARGIE JOSEPH	94	VARIOUS ARTISTS—SUPERSTAR	3
JOY OF COOKING	90	WAR	92
BERT KAEMPFFERT	133	DIONNE WARWICK	107
PAUL KANTNER	72	LAWRENCE WELK	130
KING CRIMSON	131	WHITE LIGHTNIN'	147
B. B. KING	29	WHO	91
KINKS	88	ANDY WILLIAMS	4
KOOL & THE GANG	135	ROGER WILLIAMS	125
GORDON LIGHTFOOT	12	NANCY WILSON	106
LED ZEPPELIN	76	JOHNNY WINTER AND	118
JOHN LENNON	46	NEIL YOUNG	80



101 THE ALBUM CHART 150

MARCH 27, 1971

THIS WK.	LAST WK.	ARTIST/ALBUM
101	77	VERY DIONNE DIONNE WARWICK/Scepter SPS 587
102	110	DO IT NEIL DIAMOND/Bang 224
103	102	J. GEILS BAND/Atlantic SD 8275
104	93	HIGHWAY FREE/A&M SP 4287
105	127	BLACK ROCK BAR KAYS/Volt VOS 6011
106	104	NOW I'M A WOMAN NANCY WILSON/Capitol ST 541
107	94	NEIL DIAMOND GOLD/Uni 73084 (MCA)
108	138	NO, NO NANETTE ORIGINAL CAST/Columbia S 30563
109	108	I WHO HAVE NOTHING TOM JONES Parrot XPAS71039 (London)
110	105	DOORS 13/Elektra EKS 74079
111	111	RUNT/Ampex 3 0105
112	103	NEW MORNING BOB DYLAN/Columbia KC 30290
113	125	GEORGIA SUNSHINE JERRY REED/RCA Victor LSP 4391
114	115	SESAME STREET BOOK AND RECORD/Columbia CS 1069
115	95	TWELVE DREAMS OF DR. SARDONICUS SPIRIT/Epic E 30267
116	123	MORE GOLDEN GRASS GRASS ROOTS/Dunhill DS 50087 (ABC)
117	112	SNOWBIRD ANNE MURRAY/Capitol ST 579
118	133	LIVE JOHNNY WINTER AND/Columbia C 30475
119	113	WE'VE ONLY JUST BEGUN RAY CONNIFF, Columbia 30410
120	100	SHARE THE LAND GUESS WHO/RCA LSP 4359
121	116	McGUINNESS FLINT/Capitol SMAS 625
122	126	WE ONLY MAKE BELIEVE CONWAY TWITTY & LORETTA LYNN Decca DL 75251
123	—	SOUNDS OF SIMON JOE SIMON/Spring Spr 4701 (Polydor)
124	124	GREATEST HITS FIFTH DIMENSION/Soul City SCS 3390 (Liberty, UA)
125	132	LOVE STORY ROGER WILLIAMS Kapp KS 3645 (MCA)
126	128	FOR THE GOOD TIMES DEAN MARTIN /Reprise RS 6428
127	129	DIFFERENT STROKES VARIOUS ARTISTS/Columbia AS 12
128	97	CHRISTMAS AND THE BEADS OF SWEAT LAURA NYRO/ Columbia KC 30259
129	—	ENDLESS BOOGIE JOHN LEE HOOKER/ABC ABCD 720
130	130	CANDIDA LAWRENCE WELK/Ranwood 8083
131	—	LIZZARD KING CRIMSON/Atlantic SD 8278
132	134	MCDONALD & GILES/Cotillion SD 9042 (Atlantic)
133	137	ORANGE COLORED SKY BERT KAEMPFFERT/Decca DL 85256
134	—	LOVE IT TO DEATH ALICE COOPER/Warner Brothers WS 1883
135	142	LIVE AT THE SEX MACHINE KOOL & THE GANG/Delite DE 2008
136	144	RITA COOLIDGE/A&M 4291
137	118	THE ARISTOCATS /Disneyland 3995
138	119	BRIAN HYLAND/Uni 73097 (MCA)
139	121	U INCREDIBLE STRING BAND/Elektra 7E 2002
140	—	MANNA BREAD/Elektra EKS 74086
141	122	STEPPENWOLF 7/Dunhill DS 50099 (ABC)
142	—	GREASE BAND SHELTER/She 8904 (Capitol)
143	131	MORNING JIM ED BROWN/RCA LSP 4461
144	135	NO DICE BADFINGER/Apple ST 3367
145	136	JOHN BARLEYCORN MUST DIE TRAFFIC/United Artists UAS 5504
146	146	A QUESTION OF BALANCE MOODY BLUES/Threshold THS 3 (London)
147	148	FRESH AIR WHITE LIGHTNIN'/Polydor 24-4047
148	141	IDLEWILD SOUTH ALLMAN BROTHERS, Atco SD 33-342
149	143	IN SESSION CHAIRMEN OF THE BOARD/Invictus SKAO 7304 (Capitol)
150	147	CLOSER TO HOME GRAND FUNK RAILROAD/Capitol SKAO 471

NOTES FROM THE UNDERGROUND

RECORD WORLD

By BOB MOORE MERLIS

Keeping Up with Neil, Lynn



Neil Merryweather, Lynn Carey

■ Neil Merryweather and Lynn Carey, just released from their RCA contract, spoke of the past, present and future last week in one of their infrequent trips East from their Los Angeles base.

RCA recently issued two albums associated with the duo. The first, "Ivor Avenue Reunion" features Barry Goldberg and Charlie Musselwhite as well as Neil and Lynn. The latest is "Vacuum Cleaner" which features an incredible version of "Shop Around" which has been picking up play around the country and on the Armed Forces Network overseas. Their version of the Berry Gordy-Smokey Robinson standard was previously released on Kent under the name "Mama 'N Pappa Rockin' Family."

There are three previous Merryweather albums, one on Kent with John Richardson and Robin Boers, plus two Capitol albums. One of the Capitol albums, "Word of Mouth," is a jam session featuring Merryweather with Steve Miller, Dave Mason, Barry Goldberg and Charlie Musselwhite.

Lynn's past includes a stint at the American Academy of Dramatic Arts and later as singer with C. K. Strong, a group which recorded for Epic. Lynn wrote two of the songs used in Russ Meyer's "Beyond the Valley of the Dolls" and provided all the female singing voices for the apocryphal "Carrie Nations" group. She

was given credit as "vocal coordinator" for the film.

The Merryweather and Carey team first debuted a few years ago at the now defunct Thee Experience where they were appearing with their respective groups. A jam developed and Neil realized that "she sang better with me than she did with her own group."

History Goes Back

Neil's musical history goes back further to his home town of Toronto. There, he was a follower of what he calls "the Southern Ontario rock scene" with such acts as the Band, Sparrow, Davd Clayton Thomas and Ronnie Hawkins. He formed his own group, the Reflections, and went on to another called the Trip. Rick Bell, now heard on Janis Joplin's "Pearl" album as a member of that the trip.

Later, he traveled to Detroit to record at Motown with another Canadian group called the Myna Birds. He took bassist Bruce Palmer's place in the group which also featured Neil Young. Eventually, he made his way to Topanga Canyon in an old car with a leaky transmission, met manager Morey Alexander and ended up playing the Whiskey on borrowed equipment. Next came the Capitol albums and history.

Major Projects

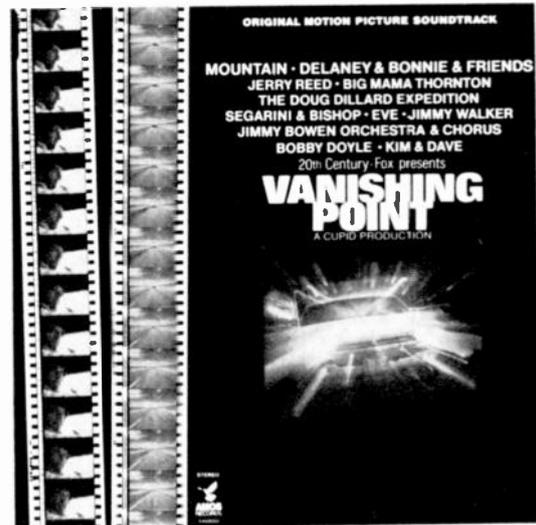
Neil and Lynn have two major projects going now plus negotiations for a new contract with several labels. The first, already well underway, is an album by the legendary Kim Fowley entitled "Outlaw Superman" on RCA. Neil is co-producing the album with Fowley; artists who contributed to it include Kate Taylor, Skip Battin (of the Byrds) and, of course, Lynn Carey. The second project is "Wonderwheel," the name of a group and album which Lynn and Neil are recording. Wonderwheel includes several musicians who have played with Neil and Lynn in the past and is the "start of a whole Wonderwheel concept thing" for them.

(Continued on page 42)

TRACKS FROM THE UNDERGROUND



VANISHING POINT



THE ORIGINAL MOTION PICTURE SOUNDTRACK
From The CUPID PRODUCTION & 20TH CENTURY-FOX Film Release

Starring BARRY NEWMAN, DEAN JAGGER, VICTORIA MEDLIN and CLEAVON LITTLE as "Super Soul."

Featuring Songs by MOUNTAIN
DELANEY & BONNIE & FRIENDS
JERRY REED • BIG MAMA THORNTON
THE DOUG DILLARD EXPEDITION
SEGARINI & BISHOP • JIMMY WALKER
JIMMY BOWEN ORCHESTRA & CHORUS
EVE • BOBBY DOYLE • KIM & DAVE

Music Produced & Supervised

by

JIMMY BOWEN



on AMOS Records—Album AAS-8002

Exclusively distributed by

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

Greaves, Stellar, Gamble And Jobete Big BMI Winners

MEMPHIS — BMI Citations of Achievement as most performed songs of their type were presented to 74 writers and 37 publishers of 51 Rhythm and Blues songs for the July 1, 1969-June 30, 1970, period last week (19) at the Rivermont here.

Serving as host was Edward M. Cramer, BMI President, with the assistance of members of the firm's writer and publisher administration division, of which Mrs. Theodora Zavin in Senior VP, Mrs. Frances Preston, VP, BMI Nashville, and Harry Warner, Director of Writer Relations in the BMI Nashville office, also participated.

In addition, special engraved glass plaques were presented to Ronald B. Greaves, the writer, and to Stellar Music Company, Inc., the publisher, of "Take a Letter Maria," the most performed BMI R & B song for the period. The top writer award-winner is Kenneth Gamble, with five awards, and Jobete Music Company, Inc., is the leading publisher with 17 awards.

A complete list of the award winners follows:

"A B C"—Deke Richards, Berry Gordy, Jr., Frederick Perren, Alphonso Mizell, Jobete Music Co., Inc.
 "BABY I'M FOR REAL"—Marvin Gaye, Anna Gaye, Jobete Music Co., Inc.
 "BACKFIELD IN MOTION"—Herbert McPherson, Melvin Harden, Cachland Music, Inc., Patchaal Music.
 "A BRAND NEW ME"—Kenneth Gamble, Theresa Bell, Jerry Butler, Assorted Music Corp., Parabut Music Corp.
 "BROWN-EYED HANDSOME MAN"—Chuck Berry, Arc Music Corp.
 "COLOR HIM FATHER"—Richard Spencer, Holly Bee Music Co.
 "COTTON FIELDS"—Huddie Ledbetter, Folkways Music Publishing, Inc.
 "CUPID"—Sam Cooke, Kags Music Corp.
 "DIDN'T (BLOW YOUR MIND THIS TIME)"—Thomas R. Bell, William Hart, Nickel Shoe Music Co., Inc., Bell Boy Music.
 ("SITTIN' ON) THE DOCK OF THE BAY"—Otis Redding, Steve Cropper, East/Memphis Music Corp., Redwal Music Co., Inc., Time Music Co., Inc.
 "DON'T LET LOVE HANG YOU UP"—Kenneth Gamble, Leon A. Huff, Jerry Butler, Assorted Music Corp., Parabut Music Corp.
 "GET READY"—William Robinson, Jobete Music Co., Inc.
 "GOING IN CIRCLES"—Jerry Eugene Peters, Anita Poree, Porpete Music.
 "GOTTA HOLD ON TO THIS FEELING"—Johnny W. Bristol, Pamela Sawyer, Joe Hinton, Jobete Music Co., Inc.
 "GRAZING IN THE GRASS"—Philemon Hou, Harry James Elston, Cherio Music Corp.
 "HOT FUN IN THE SUMMERTIME"—Sylvester Stewart, Stone Fower Music.
 "I CAN'T GET NEXT TO YOU"—Barrett Strong, Norman Whitfield, Jobete Music Co., Inc.
 "I WANT YOU BACK"—Frederick Perren, Alphonso Mizell, Deke Richards, Berry Gordy, Jr., Jobete Music Co., Inc.
 "I'M GONNA MAKE YOU LOVE ME"—Jerry Ross, Kenneth Gamble, Jerry A. Williams, M R C Music Corp., Downstairs Music Co.
 "IT'S JUST A MATTER OF TIME"—Clyde Otis, Brook Benton, Belford Hendricks, Eden Music, Inc.
 "JOHNNY B. GOODE"—Chuck Berry, Arc Music Corp.
 "LAND OF 1,000 DANCES"—Chris Kenner, Antoine (Fats) Domino, Thursday Music Corp., Anatole Music, Inc.
 "LOVE ON A TWO-WAY STREET"—Sylvia Robinson, Bert Keyes, Gambi Music, Inc.

"LOVE OR LET ME BE LONELY"—Anita Poree, Jerry Eugene Peters, Clarence A. Scarborough, Porpete Music.
 "THE LOVE YOU SAVE"—Deke Richards, Frederick Perren, Alphonso Mizell, Berry Gordy, Jr., Jobete Music Co., Inc.
 "MOODY WOMAN"—Kenneth Gamble, Jerry Butler, Theresa Bell, Parabut Music Corp., Assorted Music Corp.
 "MY CHERIE AMOUR"—Henry Cosby, Sylvia Moy, Stevie Wonder, Jobete Music Co., Inc.
 "NEVER HAD A DREAM COME TRUE"—Henry Cosby, Sylvia Wonder, Jobete Music Co., Inc.
 "OH, WHAT A NIGHT"—Marvin Junior, John Funches, Arc Music Corp.
 "PSYCHEDELIC SHACK"—Barrett Strong, Norman Whitfield, Jobete Music Co., Inc.
 "A RAINY NIGHT IN GEORGIA"—Tony Joe White, Combine Music Corp.
 "REACH OUT AND TOUCH (SOMEBODY'S HAND)"—Valerie Simpson, Nicholas Ashford, Jobete Music Co., Inc.
 "RECONSIDER ME"—Mira Smith, Margaret Lewis, Shelby Singleton Music, Inc.
 "SINCE I MET YOU BABY"—Ivory Joe Hunter, Hill and Range Songs, Inc.
 "SOMEDAY WE'LL BE TOGETHER"—Harvey Fuqua, Johnny W. Bristol, Jackey Heavers, Jobete Music Co., Inc.
 "SOUL DEEP"—Wayne Carson Thompson, Earl Barton Music, Inc.
 "SOULFUL STRUT"—Eugene Record, William Sanders, Dakar Productions, Inc., B R C Music Corp.
 "SWINGIN' TIGHT"—Robert F. Barash, Mark Barkan, Pam-Bar Music Ltd.
 "TAKE A LETTER MARIA"—Ronald B. Greaves, Stellar Music Co., Inc.
 "THANK YOU (FALLETIN ME BE MICE ELF AGAIN)"—Sylvester Stewart, Stone Flower Music.
 "THAT'S THE WAY LOVE IS"—Norman Whitfield, Barrett Strong, Jobete Music Co., Inc.
 "THESE EYES"—Burton Cummings, Randall C. Bachman, Dunbar Music, Inc.
 "TOO BUSY THINKING ABOUT MY BABY"—Janie Bradford, Norman Whitfield, Barrett Strong, Jobete Music Co., Inc.
 "TURN BACK THE HANDS OF TIME"—Jack Daniels, Bonnie F. Thompson, Dakar Productions, Inc., Jadan Music, Julio-Brian Music, Inc.
 "UP THE LADDER TO THE ROOF"—Frank Wilson, Vincent Dimuro, Jobete Music Co., Inc.
 "VIVA TIRADO"—Gerald Wilson, Amestoy Music, Ludlow Music, Inc.
 "WALK A MILE IN MY SHOES"—Joe South, Lowery Music Co., Inc.
 "WHAT DOES IT TAKE (TO WIN YOUR LOVE)"—Harvey Fuqua, Vernon Bullock, Johnny W. Bristol, Jobete Music Co., Inc.
 "WHAT'S THE USE OF BREAKING UP"—Theresa Bell, Kenneth Gamble, Jerry Butler, Assorted Music Corp., Parabut Music Corp.
 "YOUR GOOD THING (IS ABOUT TO END)"—David Porter, Isaac Hayes, East/Memphis Music Corp.
 "YOU'VE MADE ME SO VERY HAPPY"—Frank Wilson, Berry Gordy, Jr., Brenda Holloway, Patrice Holloway, Jobete Music Co., Inc.

Berry Sessioning In New York



Chuck Berry is commuting these days to New York's Sound Exchange Studios where he is recording a new album for Chess Records. Berry is shown above listening to a playback.

RECORD WORLD THE R & B SINGLES CHART

MARCH 27, 1971

THIS WK.	LAST WK.	ARTIST & LABEL
1	1	WHAT'S GOING ON MARVIN GAYE—Tamla 54201 (Motown)
2	2	JUST MY IMAGINATION—Gordy 7105 (Motown)
3	3	PROUD MARY IKE & TINA TURNER—Liberty 56216
4	4	YOU'RE ALL I NEED TO GET BY ARETHA FRANKLIN—Atlantic 2787
5	5	SOUL POWER JAMES BROWN—King 6368
6	13	DO ME RIGHT DETROIT EMERALDS—Westbound 172 (Janus)
7	10	HEAVY MAKES YOU HAPPY STAPLE SINGERS—Stax 0083
8	8	AIN'T GOT TIME IMPRESSIONS—Curtom 1957 (Buddah)
9	9	CHAIRMAN OF THE BOARD CHAIRMEN OF THE BOARD/Invictus 9086 (Capitol)
10	11	CHERISH WHAT IS DEAR TO YOU FREDA PAYNE—Invictus 9085 (Capitol)
11	14	ASK ME NO QUESTIONS B. B. KING—ABC 11290
12	6	DON'T LET THE GREEN GRASS FOOL YOU WILSON PICKETT—Atlantic 2781
13	22	WE CAN WORK IT OUT STEVIE WONDER—Tamla 54202 (Motown)
14	17	DON'T MAKE ME PAY FOR HIS MISTAKES Z. Z. HILL—Hill 222
15	7	MAMA'S PEARL JACKSON 5—Motown MS 718
16	27	BABY LET ME KISS YOU KING FLOYD—Chimneyville 437 (Atlantic)
17	12	JODY GOT YOUR GIRL AND GONE JOHNNY TALOR—Stax 0085
18	18	GO ON FOOL MARION BLACK—Avco Embassy 4559
19	20	THE BELLS BOBBY POWELL—Whit 6907 (Jewel)
20	21	I CAN'T HELP IT MOMENTS—Stang 5020 (All Platinum)
21	23	I DON'T BLAME YOU AT ALL SMOKEY ROBINSON & THE MIRACLES—Tamla 54205 (Motown)
22	24	LOVE MAKES THE WORLD GO ROUND ODDS & ENDS—Today T-1003 (Perception)
23	48	COULD I FORGET YOU TYRONE DAVIS—Dakar 623 (Atlantic)
24	28	LOVE'S LINES, ANGLES AND RHYMES 5th DIMENSION—Bell 965
25	25	GET YOUR LIE STRAIGHT BILL CODAY—Galaxy 777 (Fantasy)
26	26	YOU WANT TO PLAY OSCAR WEATHERS—Top & Bottom 405
27	37	I PITY THE FOOL ANN PEEBLES—Hi 2186
28	36	WHEN YOU TOOK YOUR LOVE FROM ME O. V. WRIGHT—Backbeat 620 (Duke)
29	31	COOL AID PAUL HUMPHREY & HIS COOL AID CHEMISTS—Lizard X21006
30	33	GIRLS IN THE CITY ESQUIRES—Lamar 1001
31	35	PLAIN & SIMPLE GIRL GARLAND GREEN—Cotillion 44098 (Atlantic)
32	34	IF IT'S REAL WHAT I FEEL JERRY BUTLER—Mercury 73169
33	39	DON'T CHANGE ON ME RAY CHARLES—ABC 11291
34	43	BE MY BABY CISSY HOUSTON—Janus 145
35	42	GIVE MORE POWER TO THE PEOPLE CHILITES—Brunswick 55450
36	—	ELECTRONIC MAGNETISM SOLOMON BURKE—MGM 14221
37	45	BOOTY BUTT RAY CHARLES ORCHESTRA—TRC 1015 (ABC)
38	41	I BELIEVE IN MUSIC MARION LOVE—A&R 7100/505 (Mercury)
39	38	I DON'T HAVE YOU CONTINENTAL 4—Jay Walking 009
40	46	MELTING POT BOOKER T. & THE MG'S—Stax 0082
41	—	WHO ARE YOU GONNA LOVE ROSETTA JOHNSON—Clintone 003 (Atco)
42	47	I'M GIRL SCOUTIN' INTRUDERS—Gamble 4009
43	52	RIGHT ON THE TIP OF MY TONGUE BRENDA & THE TABULATIONS—Top & Bottom 407
44	—	SPARKLING IN THE SAND TOWER OF POWER—San Francisco 64 (Atlantic)
45	—	STOP IN THE NAME OF LOVE MARGIE JOSEPH—Volt 4056 (Stax)
46	51	WARPATH ISLEY BROTHERS—T-Neck 929 (Buddah)
47	—	I'LL ERASE AWAY YOUR PAIN WHATNAUTS—Stang 5023
48	50	ONE MAN'S LEFTOVERS IS ANOTHER MAN'S FEAST 100 PROOF AGED IN SOUL—Hot Wax 7009 (Buddah)
49	53	ME AND BOBBY McGEE JANIS JOPLIN—Columbia 45314
50	55	OYE COMO VA SANTANA—Columbia 4-45330
51	15	JUST SEVEN NUMBERS FOUR TOPS—Motown 1175
52	—	AIN'T NOTHING GONNA CHANGE ME BETTY EVERETT—Fantasy 658
53	60	BAD WATER RAELETTES—TRC 1014 (ABC)
54	19	YOU'RE A BIG GIRL NOW STYLISTICS—Avco Embassy 4559
55	—	ANOTHER MAN'S WOMAN ELECTRAS—De-Lite DE 535-0 (Map City)
56	—	MY CONSCIENCE LOVELITES—Lovelite LLR-01
57	30	TOC MANY LOVERS SHACK—Volt 4051 (Stax)
58	16	ONE BAD APPLE OSMONDS—MGM 14193
59	44	TRIANGLE OF LOVE PRESIDENTS—Sussex 212 (Buddah)
60	49	MAKE MY LIFE OVER ARTISTICS—Brunswick 5444

The Chilites Powerful New Hit

(For God's Sake)

**GIVE MORE
POWER TO
THE
PEOPLE**

55450

Brunswick
RECORDS

Super Smash: Detroit Emeralds.
Bill Coday just gets bigger and bigger every week.
Notations is a very large hit.
Ray Charles instrumental "Booty Butt" is a stone winner.
 Super Mind Blower: "I Pity the Fool," Ann Peebles. Hi. Fantastic.
Intruders sure took its time, but it broke wide open.
Esquires is a smash breakout of the week.
Stevie Wonder is a monster, of course.
Miracles exploded wide open in Chicago.
Brenda and the Tabulations ain't nothing' but a stone smash.
Tyrone Davis is a big sales winner.
 The new Joe Simon is a two-sided hit: "To Lay Down Beside You" & "Help Me Make It Through the Night."
King Floyd is as big as it wants to be.
Margie Joseph is a stone giant.
 New Emotions sounds like a two-sided hit. We dig the title of the B side: "What You See Is What You Get."
Odds and Ends is the pic at KGFJ.

●
Lovelites continues to sell very large.
 New Jesse James is "I Need You."
Moments is selling very well.
Whatnauts is a smash in Baltimore. Exploded at WWRC.
Al Green is taking off "Drivin' Wheel."
Reggi Garner on Capitol is now a pop monster in Houston "Teddy Bear." His dad is the deejay at KCOH.
Solomon Burke is breaking wide open pop and R&B. 100 Proof is making noise.
 New 5 Stairsteps may do something.
 New Honey Cones "Want Ads" is Pic of the week.
Sweet Inspirations is a mean mean record.
Chi-Lites is an immediate stone smash, and yields to no man.
 Super Pic of the Week: Both sides of the Candi Staton. They both may be the record of the year. Unbelievable. Way to go, Rick Hall.

●
Sisters and Brothers on Calla is getting all the play it needs.
 New Bettye Swann is a tough record.
Willie Hightower is a strong record.
 New Cissy Houston is getting fantastic airplay.
 KDIA, S.F., On: Jesse James; Sisters and Brothers; Betty Everett.
Eddie Holman is selling big in Phila.
 WOL, Washington, New: Barbara & Uniques; Sonny Ross; Reggie Garner; Fabulous Counts; Steffanie Clark. 1-M. Gaye; 2-Bill Coday; 3-J. Brown; 4-Temps; 5-Brenda & Tabs; 6-Aretha; 7-I & Tina; 9-Esquires; 10-J. Butler; 11-Artistics; 12-Det. Emrlds; 13-S. Wonder; 14-Marion Black; 15-Paul Humphrey; 16-Intruders. Hits: 5th Dimen.; King Floyd.
 KGFJ, L.A. 3-Bill Coday. Big: Spinners; Flaming Ember; Lovelites. On: Esquires; B.B. King; Fred Hughes; King Floyd; Ann Peebles; Intruders; Moments; Paul Humphrey; Oscar Weathers.
 KATZ, St. Louis, 3-Esquires; 6-Cissy Houston;

Chess Signs Shirley Scott

■ NEW YORK—Chess Records has signed organist Shirley Scott, announces Esmond Edwards, Vice President of A&R, who will be producing her first Chess LP.

Among her most popular recordings are "Soul Twist,"

which was both a hit single and a best-selling LP; the "Cookbook—Volume 1" album with Eddie "Lockjaw" Davis, which included the "In The Kitchen" single; and the "Latin Shadows" and "Great Scott!" LPs.

RIAA Cultural Award to Miss Hanks

(Continued from page 3)

opinion of the recording industry, has contributed notably to the advancement of culture in the United States. Previous recipients have been Senator Jacob K. Javits of New York, who authored the bills which led to the creation of the National Endowment for the Arts, and Willis Conover, who directs the Voice of America's worldwide radio program, "Music, U.S.A."

Cited as Chairman

Miss Hanks will be cited for her work as Chairman of the Endowment, particularly for the innovations in the Endowment's work under her administration. Included among these are grants to 67 symphony orchestras throughout the country, aid to the nation's mu-

seums, and a program in which professionals in the various creative and performing arts are sent to elementary and secondary schools throughout the country to acquaint teachers and students with the various art forms.

Neil, Lynn

(Continued from page 39)

Wherever they end up and in what ever musical incarnation they appear when they start touring in a few months, people into incredible progressive music can be sure that Neil Merryweather and Lynn Carey are going to be putting out amazing sounds, as they have always done in the past.

King Floyd; Slim Harpo; Intruders; Kool and Gang; Barbara Mason; Etta James; Festivals.
 WWIN, Baltimore, Garland Green; Barbara Lewis; Billy Sha-Rae; Jesse James; Sol Burke; Artisticks; Z.Z. Hill; 5th Dimension; Marion Love; George Kerr. 3-Brenda & Tabs; 4-Whatnauts; 10-Cissy Houston; 11-Ray Charles; 13-Bill Coday; 14-Lovelites.
 WDIA, Memphis, Pic: Whispers. 1-Stylistics; 2-Staple Singers; Tyrone Davis; Jimmy Ruffin; Al Green; Kool and Gang; O.V. Wright; Det Emrlds. WRBD, Ft. Lauderdale, Brenda and Tabs; Drifters; Paul Humphrey; Ann Peebles; 100 Proof; B.B. King.

●
 KYAC, Seattle, Al Green; Little Milton; Brenda and Tabs; Ann Peebles; Margie Joseph.
 KNOK, Dallas, O.V. Wright; King Floyd; Ray Charles; Marian Love; Ann Peebles.
 WVKO, Columbus, Joey Gilmore; Garland Green; Decisions; Whispers; Intruders.
 WAOK, Atlanta, 2-Oscar Keathers; 5-Notations; 6-Garland Green; 11-Lovelites; 14-Decisions; 15-Intruders. Staple Singers; Calvins Arnold; Gina Hall; Jerry Butler.
 WWRL, NYC, New: Brenda & Tabs; Jackson 5; Jerry Butler; Barrino Bros.; B. B. King on Kent; Identities on Blue Fox. 1-M. Gaye; 2-Temps; 3-Booty Butt; 4-Staple Singers; 5-James Brown; 6-Det. Emrlds.; 7-Billy Sha-Rae; 8-Chi-Lites (Monster) from #21; 9-King Floyd; 10-Cholate Syrup; 11-S. Wonder; 12-Impressions; 13-Tyrone Davis; 14-I. Tina; 26 to 15-Whatnauts; 16-Isley 22 to 17-Santana; 17-Aretha; 19-Marion Black from #28; HB to 20-Cissy Houston; 27-21-Miracles; 22-Ray Charles; 23-Victones; 24-Irene Reid; 25-Joneses.

CLUB REVIEW

Lemongello Scores At Living Room

■ NEW YORK — Rare Bird Records' Pete Lemongello appeared at the Living Room recently and gave an impressive performance. His vocal style and presentation were highly reminiscent of Sinatra, and he could shortly become one of the next top pop stars.

His dynamic voice shone on such contemporary standards as "Watch What Happens," "My Way," "You've Lost That Lovin' Feelin'" and "The Letter." Using good changes of pace throughout, Lemongello was effective on tender ballads as well. "Jean" and "Love Story" were high spots.

Only 23, Lemongello's future looks promising. A single record is due in April, and he is to appear in the movie version of "The Godfather." With his talent and professionalism, this handsome young man could go all the way.

Also on the bill was comic Tom Patterson, whose enthusiasm was as fresh as his material. Fred Goodman.

New Dirt Band Single As Group Tours

■ The Nitty Gritty Dirt Band embarked on a new round of non-stop personal appearances last week with a two-week return date at the Aspen Inn in the heart of the Colorado ski resort.

Manager Bill McEuen reported this week too, that a new single is expected to be issued within a fortnight, "The House on Pooh Corner," from the LP, "Uncle Charlie and His Dog Teddy." Their current single, "Mr. Bojangles," continues to receive heavy play and sales in its 18th week on the national charts.

Karpets Pubbery Formed by Karen

■ Oscar nominee Karen Black and Peter Rachtman have formed a music publishing firm to be known as Karpets Music Company (ASCAP).

First property in Karpets' repertoire is "Ballad in C," an original composition by Miss Black which she performs in her just-completed film, "Scraping Bottom," co-starring George Segal for United Artists release. Miss Black is currently recording an album under the supervision of producer Elliot Mazer.

Columbia Bows S. F. Studios



At the opening of Columbia's San Francisco studios: at top, from left, label President Clive Davis, Cal Roberts, Columbia VP, Recording Operations; Boz Scaggs, Little John leader Mike Hart, Davis; Mike Bloomfield, Davis; and Epic artists Little John performing at the opening.

■ If you were in San Francisco on March 3, 829 Folsom was the place to be. That's the site of the new Columbia Recording Studios, and Clive Davis, Columbia Records President, was on hand to host the official studio warming.

Even before the studios were officially opened, Paul Simon, Santana, Blood, Sweat and Tears and Big Brother all held recording sessions at the new studios. However, it was Epic recording artists Little John who was the first group to have produced an entire album out of the new studio, and so it was fitting that they should have

provided the musical entertainment for an enthusiastic San Francisco crowd, among them Bill Graham of the Fillmore Corporation, Mike Bloomfield, Boz Scaggs and Jan Wenner of Rolling Stone.

Members of the overground and underground press gathered to observe two separate studios' impressive array of equipment that includes custom built boards, both 16 track; Dolby units; built-in board equalizers as well as external equalizers; and a custom mastering channel. Engineers include Roy Halee, Roy Segal and Glen Kolotkin.

Philadelphia Ork Tells 'Love Story'

■ The largest orchestra yet employed on the popular hit, "Love Story," is to be found in a new Philadelphia Orchestra-Eugene Ormandy album of that title being released by RCA Red Seal.

A 'First'

"This album marks the first time that Ormandy and his Philadelphians have got into the mainstream of popular music, and it is a crossover album we are confident will expose classics to the new generation," said R. Peter Munves, Director of Classical Music for RCA Records.

Yoko Side 'Touch Me'

■ The title of the flip side of the new John Lennon/Plastic Ono Band single, "Power to the People," entitled "Open Your Box" by Yoko Ono Lennon, has been changed to "Touch Me."

James Brown Stars At Copa

(Continued from page 30)

Steve Rossi with a hilariously-wide-ranging routine.

Now the stage was set for the return of the star of the show. Brown's act is an extended piece with dancing. He doesn't let up until he has completely involved his audience. On this occasion he accomplished this feat with "It's a Man's Man's Man's World," "Sex Machine" (with a vocal assist from long-time associate Bobby Byrd) and "Please, Please, Please" with many colored capes.

In the end the audience was completely exhausted, but Brown appeared fit and ready for the second show.

He's incredible. He's truly soul brother number one.

Gregg Geller

New Sainte-Marie LP Exceeds Hopes

NEW YORK — Vanguard Records reports that advance orders on the new Buffy Sainte-Marie album, "She Used to Wanna' Be a Ballerina," have far exceeded those of all her six previous LPs on the label.

An advance national mailing to radio stations brought immediate reaction from all major FM stations and prompted spotlighting by several of the major tipsters including the Rudman and Hamilton sheets. The single culled from the album is the title song backed with "Moratorium," both of them original songs by Miss Sainte-Marie. Shipped late last week, it is receiving considerable airplay on several major AM stations including Detroit's CKLW, which was the first major AM to jump on the record.

Herb Corsack, Vanguard's Director of Sales and Promotion, said the label is doing a large promotion with its distributors and dealers and is shipping posters, window streamers and in-store displays. Emphasis is being placed on radio commercials augmented by print ads in major underground and music papers as well as dealer co-op ads in major newspapers.

ROULETTE

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Chuck Morgan—9-12
Bobby Ward—12-3
George Klien—
3-7 PD
Dave Clark—7-12 MD
Mike Reed—12-6

WGIV
Charlotte, N.C.

Manny Clark—
5-9 AM—MD
Jo-Ann Graham—9-12
Joe White—12-4
Herman Newell—4-8
Chuck Barron—8-1
Jerry Stowe—PD

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From The Hog Heaven LP
"Single on the way"

"ADRIENNE"

Tommy James—R-7100

"ACK A FOOL/CHAINED"
Sister & Brothers—Calla #175

ROCKY G.

RECORD WORLD EN SAN REMO

By LUIS PEDRO TONI

■ San Remo (especial para Record World por Luis Pedro Toni).—Con un saldo variado finalizó en esta hermosa ciudad

de la costa azul del mar de la Liguria el 21 festival de la Canción Italiana. Tuvo varios inconvenientes la muestra que finalizó, y que seguramente en 1972 será muy distinta a las realizados hasta el momento, pero de todas formas arribó a puerto. Por discrepar con los organizadores (Ezio Radaelli-Gianni Domenico Ravera) se retiraron del festival las casas
(Continued on page 45)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



Tomas Fundora

■ Charlé bastante tiempo con el amigo André Toffel de Dusa, México, en ocasión de su recorrido por el continente, atendiendo los problemas promocionales y de lanzamiento de las grabaciones Polydor y Philips. Carlos Díaz Granados y Tito Garrote de Miami Records, concesionaria de estos sellos en Estados Unidos y Puerto Rico, se sumaron a la política de lanzamiento agresivo de estas grabaciones. Entre ellas se destaca la de Nino Bravo, con su interpretación de "Te Quiero, Te Quiero" que va resultando un éxito arrollador en casi todas las latitudes. Mis comentarios relacionados con la pérdida de ventas en el long playing de Nino, debido al retraso en el lanzamiento de éste al mercado, causó ligeras fricciones en toda la organización. Mía no es la culpa, allá de aquel que por un motivo u otro no actuó con la prisa que el caso ameritaba. De todas maneras, el "sencillo" conteniendo este número fué lanzado a tiempo por Miami Records, para hacerle la gran promoción al "álbum" de Raphael conteniendo este tema. A Dios gracias, el "álbum" de Nino ha sido lanzado rápidamente esta semana por la licenciada en Estados Unidos . . . Siempre me recuerdo que en este ingrato negocio del disco . . . camarón que se duerme, se lo lleva la corriente! . . . y a veces hasta bien despierto, la corriente de los "canallitas del disco" se lo lleva a cualquiera hasta el fondo . . . Carmela y Rafael están situando su "De Qué Color es la Piel de Dios?" contenido en su último "álbum" para Musart . . . Y hablando de "Te Quiero, Te Quiero" puedo informar que este número fué estrenado por Carmen Sevilla



Anjelica St. Jude

en su programma Augusto Algeró



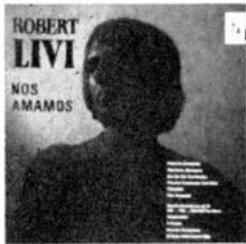
Nino Bravo

toma parte esta intérprete, titulada "Power to the People" . . . Las Adelitas de jira por California, Texas, Nuevo México y Arizona. Actuará este conocido conjunto de música folklórica mexicana en el Million Dollars de Los Angeles . . . Grabó Andra Willie "I Adore You" de Armando Manzanero y Sunny Skylar. Este lyricista logró ya éxitos con sus líricos en Inglés de "Love Me With all your Heart," "Magic is the Moonlight," "Kiss Me Much," "Amor" y otros tesoros musicales. Andra Willis tuvo recientemente un impacto con su interpretación de "Knock, Knock, Whose There" en discos Paramount, donde acaba de salir al mercado "I Adore You," que no es ni más ni menos que "Adoro." . . . Homenajeados los 3 Sudameri-

(Continued on page 47)



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Record World at San Remo

(Continued from page 45)

R" recuperó este dinero con los 1500 dólares que recaudó como derecho de inscripción por temas y cantantes, redondeando así a su favor la suma de 200.000 dólares. Con un clima político álgido se desarrolló la muestra, pues al tiempo que se cumplían los ensayos y los tres días de festival (25, 26 y 27 de febrero, hora 21 a 23.30) en Roma el jefe del partido oficial (Democracia Christiana), doctor Giu Pio

Andreotti introducía en el parlamento italiano una ley para oficializar totalmente los próximos festivales musicales de San Remo, Nápoles y Venecia. El proyecto de Andreotti que propone la desaparición de los organizadores priva dos para estos tres festivales, fué el dardo más duro para "Las dos R", quienes en San Remo convocaron a conferencia de prensa para hablar al periodismo sobre las inconveniencias de esta ley.

El periodismo no escuchó con mucho agrado esta defensa que encaró Ezio Radaelli, ya que en otras charlas con periodistas italianos, el mencionado promotor se la pasó desmintiendo frase por frase las críticas que la prensa local ensayó, con sentido lógico y justo que mere el respeto por la libertad de imprenta, en relación con el festival que se desarrollaba. El proyecto de Giulio Andreotti introducido en el parlamento italiano consta de 21 artículos y es apoyado por una veintena de diputados de diversas fracciones políticas, pero todos pertenecientes al sector de "centroizquierda." Dicho proyecto-ley también propone el apoyo financiero a estos tres festivales para su gran difusión en Italia y también en el exterior, como propalación de la música nacional, disponiendo una comisión organizadora que integrarán periodistas, cantantes, autores, compositores y sindicatos del Estado. Asimismo se reglamenta la acción de la RAI-TV para la emisión de estos eventos aquí y en el exterior. Con este panorama se arribó al final del festival, incluido un anonimo atentado a la torre de transmisión de Monte Bignone, desde donde RAY-TV emitió la muestra a 52 millones de europeos (Eurovisión) y 28 millones de italianos. También hubo un ignoto autor que indicó autor que la obra "Che será" que llevó a muy buen puesto José Feliciano le pertenecía. Desde que Luigi Tenco se suicidó en la habitación 117 del hotel Savoy de esta ciudad, hace cuatro años, hav muchos que vienen a San Remo todos los años e intentan lo propio. Este ignoto autor se tomó unos somniferos, pero pasó de allí. Se trató de un "camelo" promocional al que la prensa no le prestó atención. El festival en sí, y sobre todo en relación a los cinco últimos de San Remo tuvo un nivel bueno. Sobre las 24 obras que se seleccionaron para la muestra, alcanzaron la

final 14. Felizmente la crítica coincidió con el público votante en las 20 regiones de Italia.

Las mejores letras y música son las obras que alcanzaron los primeros puestos, cuya cabecera es la siguiente: "Il cuore e un zingaro" (cantó Nicola di Bari y Nada, RCA, autores Migliacci-Mattone, recogió 357 votos); "Che será" (Canto José Feliciano y Ricchi e Poveri, RCA, de Migliacci y el cantor Jimmy Fontana, obtuvo 316 votos); "Cuatro de Marzo de 1943" (cantó Lucio Dalla (RCA) y Equipe 84 (Ricordi), de Lucio Dalla y la señora Palotino, obtuvo 297 sufragios); "Come e dolce la sera" (cantó Donatello (Ricordi) y Marisa Sannia (CBS), de Albertelli-Ricardi-Ilani y consiguió 136 votos); "Sotto le lenzuola" (es la historia de un adulterio que escribió y cantó Adriano Celentano junto con el coro de 32 Alpinos (Clan), de Berreta, del Prete y Celentano con 125 sufragios). Luego vienen con menos de 100 votos Domenico Modugno y Carmen Villani con "Come stai?"; "Bianchi cristalli sereno," por Don Baccky y Gianni Nazario, etc. Para la crítica la mejor obra fue "Cuatro de marzo de 1943," del bolgnes Lucio Dalla. El tema, además recibió una distinción de un millón de liras en monedas de oro por parte del intendente de esta ciudad, ingeniero Guido Pancotti. José Feliciano impactó con su interpretación, además de ser muy elogiado durante sus ensayos por toda la prensa italiana. Feliciano se abrió así a un mercado europeo entrando por la puerta grande. En cuanto al ganador, Nicola Di Bari, quien antes de ser famoso en Italia lo fué en Argentina, logró un equilibrio con la interpretación de "Il cuore e un zongaro," sumándose a ello el hecho de que en San Remo 70 había resultado segundo ante un arrasador Adriano Celentano, quien este año tan solo se presentó con un antiguo "foxtro" como lo definió el director argentino Angel Pocho Gatti.

En definitiva un festival con los resultados justo en la clasificación de los primeros puestos, pero que los responsables (no los organizadores) es decir casa discograficas, editores de música, autores y cantantes deberán revisar a fondon para 1972, pues un festival con notable repercusión como eran los de antes en San Remo no lo conseguirán solamente con la sanción del proyecto-ley de Giulio Andreotti.

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2. LOS TADEOS
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"El Tiempo Ajustao"
Betty 201
3. LUCIANA
"Como un Puñal sin Filo"
"La Punzadita"
RCA 76-3253
4. PEDRO Y PABLO
"La Marcha de la Bronca"
"Vivimos, Paremos"
CBS 22-275
5. THE OSCARS
"Adonde Voy?"
"Simpatia"
RCA 31 Z 1842
6. TRIO LOS DIXIE
"Aquellos Tiempos"
"Serenata de Amor"
Mary Lou ML 1057

VIP Of the Week

(Continued from page 45)

más. Este cargo dura hasta 1964, en que por su capacidad de trabajo es nombrado Gerente Regional para todo Latinoamérica, en lo que al disco respecta.

Las jiras por todo Latinoamérica son constantes y comiencen su lucha al querer realizar un intercambio de música en todo latinoamérica, labor que para su modo de pensar la logra en gran parte, siendo ésta una de sus grandes satisfacciones en su vida profesional.

Y es en 1969, en que recibe la grata noticia de trasladarse a México para ocupar la Gerencia General, hasta la fecha.

En México, como lo declara José Manuel Vias, "Desde el momento de mi arribo hasta la fecha he recibido muestras de mucha comprensión y aprecio por parte tanto de los artistas como de los compositores, y me siento muy a gusto en esta linda tierra mexicana." Las palabras de este trotamundos, que partiera de su Cuba querida como él la siente en esos años pasados, están llenas de sinceridad y nostalgia.

Casado, feliz de contar con un hogar lleno de paz y comprensión, manifiesta tener 4 herederos cuyas edades fluctúan entre los 11 y 18 años.

Para su modo de pensar, la lucha no ha concluido y no descansará en su afán de intercambiar la música en todo Latinoamérica, y que se reconozca la música mexicana en todo el mundo, pero con la evolución de la época ó sea, con arreglos modernos.

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- "Celeste"
- "Candela"
- "La Piel Cansada"
- "No Hay Otro Igual"
- "Paloma Negra"
- "No Te Llevés De Ella"

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DESDE NUESTRO

(Continued from page 44)

canos en España con un cocktail en conmemoración de su Décimo Aniversario de permanencia en dicha plaza. Al mismo tiempo, festejaron el lanzamiento de su canción "Gracias, España." . . . Acaba de ser nombrado Gerente General de Industrial Sono-Radio, del Perú, el Sr. Alejandro Parodi . . . De gran impacto internacional la grabación de Marfer, "La Cita" y "El Vaivén del Mar" realizada en España por la cantante peruana Betty Missiego. ¡Genial esta intérprete!. También de Marfer "Vino Tinto, Tequila y Ron" que en la voz de Carlos Aragón se situará de exitazo en varios mercados. Al dorso de este número, interpreta Carlos, "¿Dónde Están las Llaves?" ¡Muy buenas! . . . Firmó con Sicamericana en Argentina, el pianista folklórico "Pichin" Córdoba. Los primeros temas grabados han sido "Te Siento Así" y "Te Recuerdo en Zamba" . . . El lanzamiento por Velvet en Miami de grabaciones de sus artistas Danny Rivera, Henry Stephen, Charito, Johnny El Bravo, Mirtha y Porfi Jiménez a precios de liquidación de a 99¢ no me parece que va a favor del sello, que rebaja su propia categoría con esta política, y mucho menos a favor de sus propios artistas. Bueno, Tony Moreno me informa que son discos que no tenían gran movimiento, devoluciones, discos imperfectos, etc. etc. etc. . . . Va con gran fuerza "Yo También Soy Sentimental" en la interpretación genial de Nelson Ned en UA Latino . . . Fred Reiter a Puerto Rico la semana entrante . . . Yo También andaré por Puerto Rico, de vuelta de las bodas de Joe Cayre, de Caytronics en Nueva York . . . Largo rato charlé con Mena de Kelvinator Sales de Puerto Rico, representantes de RCA en la Isla del Encanto . . . "He Perdido una Perla" que es un éxito impresionante en la voz de Narciso, ya tiene seis copias por varios intérpretes. ¡Qué originales, verdad? . . . Eso me recuerda a las interpretaciones que lucen éxito en México. De entrada salen al mercado con gran cantidad de versiones. Bueno, en este negocio nuestro cualquier cosa puede pasar . . . inclusive que un terciopelo se le convierta a uno de repente en un insulso papel de lija . . . Y ahora, amigos . . . ¡Hasta la próxima! . . . si Dios y los aviones quieren . . . Ah! . . . Marco Antonio Vázquez ya no tiene tiempo para poderle hacer frente a sus múltiples ofertas de contrato en México . . . Y no dejo de pasar la oportunidad para vaticinar que "Negra, No te Vayas de Mi Lado" en interpretación del grupo argentino Banana, logrará un impacto internacional fantástico, si es atendida su promoción y si miles de sellos no la copian antes. ¡Ojo!

André Toffel is planning an aggressive release of all Polydor and Philips recordings in Spanish through their licensees Miami Records in the states and Puerto Rico. Carlos Díaz Granados and Tito Garrote are moving toward an energetic policy regarding promotion and distribution of these labels in this area. They are releasing this week an album by Nino Bravo from Spain containing the hit "Te Quiero, Te Quiero" composed especially by Augusto Algueró for Carmen Sevilla and a hit by Nino Bravo in Spain . . . Carmela and Raphael are selling on the East Coast "De Qué color es la Piel de Dios" on Musart . . . Salome re-linked with Belter in Spain. Javier García, Promotion Manager of Codiscos, Colombia, was awarded by "El Espectador" one of the most important newspapers in Colombia as the "Best Promoter of the Year" . . . Anjelica St. Jude signed as exclusive artist with Fania in New York. Anjelica just filmed "Power to the People," which could be an excellent promotion for this artist signed by Jerry Massucci and Harvey Averne . . . Las Adelitas, a group of Mexican Folklore musician, will be touring this month California, Texas, New Mexico and Arizona. They will perform in Los Angeles at the million dollars.

Andra Willis recorded "I Adore You" by Manzanero and Sunny Skylar. Sunny had great success previously with his English lyrics to Spanish songs such as "Love Me with All Your Heart," "Magic is the Moonlight," "Kiss Me Much," "Amor" and others. Andra almost made it recently in the American market with "Knock, Knock, Whose There" on Paramount . . . Los 3 Sudamericanos were honored in Madrid for their 10 years of residence in Spain. They released their new song "Gracias España" for the occasion . . . Alejandro Parodi was named last week General Manager of Sonoradio, Peru . . . Marfer released "La Cita" and "El Vaivén del Mar" by Peruvian singer Betty Missiego. This singer

(Continued on page 48)

Conozca a su DJ (Meet your DJ)



Carlos Knauth Silva

■ Nicaraguense que triunfa en Nueva York.

Nació nuestro entrevistado, Carlos Knauth Silva, en Managua, Nicaragua, hace 29 años. Desde los años mozos, Carlos sintió su inclinación hacia la profesión radial, cuyas inquietudes le llevaron a trabajar en el 1958 en Radio Reloj de Managua. Después pasó a Radio Deportes, Radio Continental, Radio Alma Nica, Radio Xolotlán, "La Voz de la Victoria," Radio Excelsior y Radio Panamericana.

Buscando nuevos horizontes,

cargó Knauth con sus maletas a la babel de hierro, logrando en el 1967, en un 7 de Septiembre, su trabajo como Disc Jockey de Radio WBNX en Nueva York. Arduo trabajo y esfuerzos le llevaron a hacerse cargo de la Programación Musical de esta popular emisora neoyorkina, ocupando su cargo de Director Musical, que desempeña actualmente.

Amable, amigo de todo lo que

(Continued on page 48)

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LATIN AMERICAN HIT PARADE

NEW YORK

DICK "Ricardo" SUGAR
WHBI-FM

1. I REGRET
ORCH. CAPRI—Manana
2. PAZ
ORCH. FLAMBOYAN—Cotique
3. WHEN WE GET MARRIED
J. BATAAN—Fania
4. MY MEMORIES OF YOU
J. SABATER—Tico
5. ABUELITA
GHANA'É
W. COLON—Fania
W. COLON—Fania
6. NOSOTROS
SONORA PONCENA—Inca
7. ASI
J. PASTRANA—Cotique
8. SALSA Y CONTROL
LEVBROS BROS.—Cotique
9. ABRAN PASO
ORCH. HARLOW—Fania
10. DULCE CON DULCE
FUEGO EN EL 23
J. PACHECO—Fania
SONORA PONCENA—Inca

Columbia

Discomundo

1. LOS APODOS
LOS GRADUADOS—Zeida
2. MATILDE LINA
ALFREDO GUTIERREZ—Costeño
3. Y VOLVERE
LOS ANGELES NEGROS—Odcon
4. NO VALES NADA
C. CAMACHO—Philips
5. LA MARTINA
LOS GRADUADOS—Zeida
6. A VE' PA' VE
BLACK STARS—Sanolux
7. MOSAICO NO. 6
LOS HISPANOS—Fuentes
8. COMO QUISIERA DECIRTE
LOS ANGELES NEGROS—Odcon
9. LA MAXIFALDA
JOSE MUNOZ—Zeida
10. ME VOY PA' MACONDO
LOS HISPANOS—Fuentes

Bollon Delrez VP

■ NEW YORK—Frank Suarez, VP of Delrez Records, announces the appointment of Joseph Bollon as VP and General Manager. Delrez has just signed several new R&B and rock artists.

SYMPHONY SID
WEVD

1. REVOLT
EDDIE PALMIERI—Tico
2. ABUELITA
WILLIE COLON—Fania
3. DALE BIBERON
LA PROTESTA—Rico
4. I REGRET
ORCH. CAPRI—Manana
5. DULCE CON DULCE
JOHNNY PACHECO—Fania
6. PAZ
ORCH. FLAMBOYAN—Cotique
7. ABRAN PASO
ORCH. HARLOW—Fania
8. OYE COMO VA
JOE CUBA—Tico
9. ASI
JOEY PASTRANA—Cotique
10. DE QUERERTE ASI
ROBERTO LEDESMA—Gema

Damnation to CMA

■ NEW YORK—United Artists group Damnation has signed an exclusive contract to be represented by CMA. The deal was negotiated between Buddy Howe, Charman of the Board of CMA, and Eric Stevens of Brilliant Sun Productions, producer and personal manager of the group.

Damnation are currently in the recording studios at work on their third album which is scheduled for a June release.

Meet Your Dj

(Continued from page 47)

refleja adelantamiento musical y cultural, Carlos está siempre presto a darle cabida en sus programaciones a piezas que reflejen esta política, sin perder de vista la característica múltiple de nacionalidades y gustos musicales que pululan en Nueva York. Ciudad difícil para desarrollar sus actividades cualquiera locutor, ya que las motivaciones son en extremo difíciles y variadas, Carlos Knauth ha ido adelantando en su profesión a pasos interesantes.

Carlos es casado y reside con esposa en Manhattan. Recibirá sus muestras en Radio WBNX, 801 Second Avenue, New York, N. Y. 10017 y le responderá al teléfono 889-6880. A más de estar pendiente de todo el material que gusta y va de éxito en la metrópoli, Knauth está siempre informado de todo lo que va siendo éxito en toda Latinoamérica y estudia profundamente sus programaciones antes de dar un paso adelante. Es otro abanderado del nuevo sonido. Su talento, desinterés y profesionalismo le llevan a la posición de nuestro D.J. de la semana. ¡Verdaderamente se lo merece!

Escogido para Promoción Radial del Mes
Pick for Radio Promotion of the Month

"Me Alejaré" — Luisa María Güell

(Disc Jockeys que no puedan obtener esta muestra, solicitarla a nuestras oficinas en Florida)

(Disc jockeys may obtain this record from our offices in Florida)

Letter to the Editor

PR Fine Points

■ Dick Gersh, certainly one of the most competent and respected men in the business of public relations, made some fine points in his recent Record World piece.

I am always amazed when a client complains about the job that is being done when he is being uncooperative. I certainly agree that publicity is only of real value when it is cumulative in effect. It is not what is accomplished day by day. It is a matter of a client, whether he be an individual or the head of a company, looking back over a period of several months and saying, "He (or she) is doing a job." The feeling is either right or is not.

In my own case, I have set up one precedent. I will not knowingly send a "phony" item to a publication. I think I owe it to the people I do business with not to build my clients up with false news. Somehow I feel that this kind of phony build-up eventually catches up with the very client you are trying to help establish. Sincerely,

HARRIET WASSER

(Miss Wasser is an independent publicist whose clients in-

clude Charles Fox, Norman Gimbel, Bobby Scott, Gavin & Woloshin, Inc., and John Mack Presents, Inc., and Herb Bernstein Enterprises.)

Kushins Winner



Ed Kushins, National Sales Manager of Scepter Records (right), is the winner of the Richard Lindner lithograph awarded by Shorewood Packaging Corp. at a special drawing at the recent NARM Convention in Los Angeles. With Kushins is Floyd Glinert, VP of Marketing of Shorewood, who made the presentation.

DESDE NUESTRO

(Continued from page 47)

is superb, and Marfer could make it big with her. Also on this Spanish label, "Vino Tinto, Tequila y Ron," by Carlos Aragon, could make it big. Marfer is starting to move strongly with modern rhythms. Their instrumental "Melodias Infinitas" by Los Violines is another great piece . . . Folklore pianist "Pichin" Cordoba signed with Sicamericana in Argentina. Music Hall will shortly release "Te Siento Así" and "Te Recuerdo en Zamba" (Peer Southern) by this great pianist . . . Nelson Ned is starting to move well his "Yo También soy Sentimental" in several areas. UA Latino is starting to move strongly their whole catalogue . . . Fred Reiter will be in Puerto Rico next week, as will I, after attending Joe Cayre's wedding in New York . . . Mena from Kelvinator Sales, licensees of RCA in Puerto Rico, spent several days in Miami. We had a long talk . . . "He Perdido Una Perla" by Narciso is a success. Cover versions are counted by the dozen . . . Marco Antonio Vázquez is selling big in Mexico . . . "Negra, No te Vayas de Mi Lado," released in Buenos Aires by Banana, could be a smash throughout Latin America. Watch it!



"Melodias Del Alma"
El Sexteto Borinquen
De Mario Hernandez

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ENGLAND

By RON McCREIGHT

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

SINGLE

"I'M COMIN' HOME"

Dave Edmunds Rockpile
Regal Zonophone Records
Publisher: Melanie Music

SLEEPER

"SUGAR, SUGAR"

Sakkarin
RCA Records
Publisher: Atv Kirshner

ALBUM

"AQUALUNG"

Jethro Tull
Chrysalis Records

■ LONDON—Polydor announces the launching of a new label named Mojo for all their R & B product. First releases this week are by the JB's, Bobby Bird and Vicki Anderson. It is being handled by Contempo International which will select and promote R & B product from the U.S. Canyon, Roulette and Atlantic labels. Atlantic, as previously announced, will join the Kinney (U.K.) Record Group at the turn of the year, and U.K. Managing Director Ian Ralfini has revealed the signing of a long-term agreement with CBS for handling all Kinney's pressing and distribution in the U.K. Ralfini states that this agreement allows the company to concentrate on the creative and artistic aspects of the Group during a period of rapid growth. CBS is to double their pressing capacity to meet the July 1 launch date and the deal covers records only.

Gerry Bron, agent/manager to Colosseum, Uriah Heap and Palladin, among others, is currently negotiating with Island Records for release of his own Bronze label, and expects to make a firm announcement next week . . . The Rolling Stones have completed a most successful tour of Britain, winding up with two crammed performances at London's Roundhouse (a converted Railway shed). The group has lost nothing of their old excitement and the audience, though older and quieter (during numbers), showed as much enthusiasm as ever. Decca has just released a Stones album called "Stone Age" containing eight old titles, including some of their greatest hits ("It's All Over Now," "Paint It Black," "The Last Time") and four new songs. Warner Brothers is expected to release a Stones album containing all new material in a few weeks.

BBC's network morning dj, Tony Blackburn, has most of London's top session singers backing his new single, "Is It Me, Is It You." It has been produced by RCA's Commercial Manager, Olav Wyper, together with A & R Manager Mike Everett and U.K. Promotion Manager Richard Swainson. Competition for Chairmen of the Board, perhaps!

The radio pirate war in the English Channel hotted up last week. Radio Veronica, the quasi-legal Dutch pirate, say they have bought (for more than a million dollars) MEBO 2, the ship from which English language Radio North Sea International operates Edwin Bollier, a Swiss businessman, says he still owns the MEBO 2. And to prove the point he is reported to be armed and on board the ship, prepared to repel any invaders, including reporters and record pluggers. The owners of Radio Veronica are now planning to take action in a Dutch court against Bollier and company, which must set a legal precedent of some kind.

EMI has now decided to release John Lennon's "Power to the People" as a double "A" side on Apple following their insistence

(Continued on page 50)

GERMANY

By PAUL SIEGEL



Paul Siegel

■ BERLIN—Groggy Germans, who had set their alarm clocks for 5:20 in the morning to see the Frazier-Clay fight over Telstar, came late to recording sessions the next day, but it was worth it . . . Likeable Karin Schindeldecker visited us from Frankfurt with "Hey Mr. Holy Man" on Admiral Records . . . Nice to hear from my friend, Randy Wood, from Santa Monica, Calif. . . . Ed & Hunter's Lilo Bornemann wires us that her "Baby Jump" with Mungo Jerry jumping . . . Thank you, Larry Uttal and Dave Carrico. Your new Dawn single, "I Play and Sing." hits the bell! . . . Wolfgang from Vienna visited us with his hit, "Abraham."

Nice to hear France's great maestro, Frank Pourcel, from Paris, and we "love" his new LP, "Sympathy," on Electrola/Pathé-Marconi . . . Teldec proud of their Peter Maffay, who hit the #1 spot in Germany, now #1 on Radio Veronica in Holland . . . Luxembourg artist Fausti visited his producer Horst Fuchs of Transworld in Berlin for a new recording . . . Tom Jones just did a TV spot in Munich with his new disc, "She's a Lady" . . . Willi Sommer produced the new group Kin-Ping-Meh, just was released on Polydor and showing action . . . Wolfgang Sauer did a guest shot on my RIAS dj show with his new Vogue single, "Ein Tag Voll Happiness" . . . Thought Paul Weirick in California would be pleased to know that his standard, "When My Baby Smiles at Me" often in German TV shows, which means MONEY . . . Talented artist/writer/producer Michael Holm has appeared in films and sings his hit, "Wie der Sonnenschein" . . . Electrola's Cliff Richard in from London for a German tour, heralding it with his new single, "Ich Träume Deine Träume" . . . Big star Peter Alexander did a sensational show in the largest concert hall in Berlin (Deutschlandhalle), backed with the fabulous Johannes Fehring Ork, while wife, manager Hildegard Alexander, kept a keen eye on the sidelines. Peter has a hot disc in English written by M. Jerre, "Isadora" . . . Polydor's Roy Black in London to appear as guest of the popular Rolf Harris BBC show . . . Dutchman Jacques Boon has a vivid version on wax of the stateside hit, "Rose Garden" . . . German record companies jumping on the band wagon to record the standard, "Berliner Luft" (The Air of Berlin), penned by Paul Lincke.

Peer's Michael Karnstedt shoots us the info that Eric Burdon's single, "Tobacco Road" on the "Hallo Twen," Europawelle Saar hit parade . . . Stuttgart's Peter Kirsten has an exciting album with his artist James Royal on Global Records . . . Good public reaction to Radio Bremen's music broadcasts, "Musik der Guten Laune II and I" . . . Bellaphon's nine-year-old Riki pleasing the djs with his new single "Grüss Dich" . . . Lady producer Sigrid Volkmann, I predict, will turn out hit after hit for BASF as she did at Teldec. I know her Peter Garden is going places . . . Speaking of going places, publisher Johann Michel took off on a Far East tour with copyrights. Japan better have some Japanese steaks for this 6 foot three giant . . . Miller's International's Harold A. Kirsten should receive a mode for his triple LP package, "Kinderland Märchenwelt." The proceeds were donated to the German Children's Aid Society . . . Gerig pubbery exploding with "My Sweet Lord," George Harrison . . . I love the lyrics of Paul Anka for "My Way," and especially the way Al Martino sings it . . . Wolfgang Gretscher of the Europawelle Saar inked a recording contract with Resino Records. His first single, "Gestern Ist Vorbei," should go sky high.

Uni Inks Heatherington

■ While in London recently, Russ Regan, Uni Records exec, met with George Pincus of Gil

Enterprises, Inc., to sign the Gil-managed singer John Heatherington to his label. The Heatherington disc, produced by Anthony Atkins, will be released in the states soon.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. HOT LOVE
T. REX—Fly
2. BABY PUMP
MUNGO JERRY—Dawn
3. ANOTHER DAY
PAUL McCARTNEY—Apple
4. ROSE GARDEN
LYNN ANDERSON—CBS
5. IT'S IMPOSSIBLE
PERRY COMO—RCA
6. MY SWEET LORD
GEORGE HARRISON—Apple
7. PUSHBIKE SONG
THE MIXTURES—Polydor
8. STRANGE KIND OF WOMAN
DEEP PURPLE—Harvest
9. SWEET CAROLINE
NEIL DIAMOND—Uni
10. RESURRECTION SHUFFLE
ASHTON, GARDENER & DYKE—Capitol

ITALY'S TOP 10

1. IL CUORE E' UNO ZINGARO
NICOLA DI BARI—RCA
NADA—RCA
2. CHE SARA'
JOSE' FELICIANO—RCA
RICCHI E POVERI—RCA
3. MY SWEET LORD
GEORGE HARRISON—Emi Italiana
4. A MARZO 1943
LUCIO DALLA—RCA
EQUIPE 84—Ricordi
5. SOTTO LE LENZUOLA
ADRIANO CELENTANO—Clan
CORO ALPINO—Clan
6. UN FIUME AMARO
IVA ZANICCHI—Ri-Fi
7. VENT'ANNI
MASSIMO RANIERI—CBS Sugar
8. CAPRICCIO
GIANNI MORANDI—RCA
9. COME STAI
DOMENICO MODUGNO—RCA
10. ROSE NEL BUIO
RAY CONNIF—CBS Sugar
GIGLIOLA CINQUETTI—CBS Sugar

FRANCE'S TOP 10

SINGLE TIP:

- POUR QUI POUR QUOI
DALIDA—Barclay
1. NOS MOTS D'AMOUR
MICHEL POLNAREFF
 2. YOU DON'T HAVE TO SAY YOU LOVE ME
ELVIS PRESLEY
 3. SAD LISA
CAT STEVENS
 4. SI DOUCE A MON SOUVENIR
CLAUDE FRANCOIS
 5. GOD
JOHN LENNON
 6. JE PENSE A TOI
JEAN-FRANCOIS MICHAEL
 7. SING SING BARBARA
LAURENT ET LES MARDI-GRAS
 8. SHE'S A LADY
TOM JONES
 9. ET T'OUBLIER
ADAMO
 10. MOURIR D'AIMER
CHARLES AZNAVOUR

Through courtesy of:
EUROPE NO. 1, PARIS HIT-PARADE

GERMANY'S TOP 10

SINGLE TIPS:

- DOMESTIC: "EIN TAG VOLL HAPPINESS"
WOLFGANG SAUER—Vogue
- INTERNATIONAL: "ON THE PONY EXPRESS"
JOHNNY JOHNSON & HIS BANDWAGON—
CBS BELL

ALBUM TIP:

- "SCHLAGERPARTY"
RADIO-TV ORCHESTRA—Vogue
1. MY SWEET LORD
GEORGE HARRISON—Apple EMI/
Publ. GERIG
 2. HIER IST EIN MENSCH
PETER ALEXANDER—Ariola Publ. GERIG
 3. I HEAR YOU KNOCKING
DAVE EDMUNDS—Telefunken/
Publ. FD & Hunter
 4. ICH BIN VERLIEBT IN DIE LIEBE
CHRIS ROBERTS—Polydor/
Publ. ABERBACH
 5. FUR DICH ALLEIN
ROY BLACK—Polydor Publ. ABERBACH
 6. HEY TONIGHT
CREEDENCE CLEARWATER—Bellophon/
Publ. Arends
 7. KNOCK THREE TIMES
DAWN—CBS Publ. ABERBACH
 8. OH, WANN KOMMST DU?
DALIAH LAVI—Polydor Publ. GERIG
 9. A SONG OF JOY
MIGUEL RIOS—Polydor/
Publ. Melodie der Welt
 10. RUBY TUESDAY
MELANIE—Buddah Publ. GERIG

Through courtesy of:
AUTOMATENMARKT
(Editors: KILLY GRIPEL, UWE LENCHER)

RADIO LUXEMBOURG TIPS:

1. LITTLE QUEENIE
ROLLING STONES—Decca
2. EIN TAG VOLL HAPPINESS
WOLFGANG SAUER—Vogue
3. SHE'S A LADY
TOM JONES—Decca

Through courtesy of:
(HELMUT STOLDT, FRANK, JORG—
LUXEMBOURG)

HOLLAND/BELGIUM'S TOP 10

1. DU
PETER MAFFAY—Telefunken
2. BUTTERFLY
DANYEL GERARD—CBS
3. NOTHING RHYMED
GILBERT O'SULLIVAN—MAM
4. CHIRPY CHIRPY CHEEP CHEEP
MIDDLE OF THE ROAD—RCA
5. HUP DAAR IS WILLEM
ED EN WILLEM BEVER—Philips
6. THERE IS NO MORE CORN
ON THE BRAZOS
THE WALKERS—Killroy
7. ROSE GARDEN
LYNN ANDERSON—CBS
8. SILVER MOON
MICHAEL NESMITH & THE
FIRST NATIONAL BAND—RCA
9. HAVE YOU EVER SEEN THE RAIN/
HEY TONIGHT
CREEDENCE CLEARWATER REVIVAL—
Liberty
10. INVITATION
EARTH AND FIRE—Polydor

(Courtesy of Rob Out, Radio Veronica)

ITALY

By MARIO PANVINI ROSATI



M. P. Rosati

■ MILAN—The San Remo Song Festival has revolutionized the Italian hit parade. Seven of the songs presented are listed this week among the top 10 in our charts. At the first positions there are the first three prizes of the contest. It must be said that this is one of the rare years in which the juries have expressed exactly the same preferences as the record buyers.

The record and music industries in Italy, and particularly RCA, who got the first, second and third prize in the Festival, are ecstatic. The market, which was really bad in the last 12 months, seems to be in the middle of a big revival and sales are increasing progressively.

The same positive opinion is also expressed by the firms who did not participate in the Festival. As reported, they are Durium and Ri Fi who contested the rules of the contest, followed at the moment by Phonogram and Fonit-Cetra. By the way, a bill recently was brought before the Italian Parliament requesting that all film and music festivals be managed by public organizations, in order to avoid the interference of private interests in these events.

Big excitement has been created in CBS offices by "L'Amore E' un Attimo," the song with which Massimo Ranieri will represent Italy at the forthcoming Eurovision contest . . . Gigliola Cinquetti is recording her new French single. Jacques Plait, her French producer, is sure that this record will bring the Italian artist back to the top position on the charts in France. The "A" side is the French version of Gigliola San Remo song "Rose Nel Buio," entitled in French, "Le Bateau Mouche." For the promotion of this record Gigliola plans trips to Paris for TV appearances, press and radio activity.

Successful Italian appearances for Ray Conniff and his chorus have taken place. Ray arrived in Rome on Feb. 21 where he recorded his special guest performance on the biggest Italian TV show, "Teatro 10." He also performed the song presented at the San Remo Festival (with Gigliola Cinquetti), "Rose Nel Buio" . . . British group the People, whose "I Am the Preacher" is one of the most played on Italian radio, are expected in Italy for TV performances . . . The Wallace Collection (EMI Italiana), the only foreign group among the San Remo finalists, will be back in Italy. They will record as special guests their participation in the TV series "Chi Sa Chi Lo Sa" where they will present again their San Remo hit, "Il Sorriso Il Paradiso" (published by Sugar Music and EMI Italiana).

Al Bano (EMI Italiana) left on March 10 for a tour of Australia. From March 14 until April 4 he will visit the states, where together with Romina Power (his wife) he will take part in two TV shows . . . Another top EMI international artist Gilbert Becaud, after two years' absence, will be back in Italy from April 22 until April 28 for a concert tour in Milan, Rome, Bologna and Florence. He will also be the star guest on two TV shows where he will present his new single in Italian, "L'Homme et La Musique" b/w "Le Bain de Nuit."

Fonit-Cetra, the state-owned record company, has announced the finalization of a deal for distributing in Italy both Italian productions of Carosello and King Records labels. Carosello is the label owned by Curci, while King Records belongs to Aurelio Fierro. Fonit-Cetra also announced that they will distribute in Italy Walt Disney product.

England

(Continued from page 49)

of what was to be the "B" side being re-recorded by Yoko Ono, due to, in EMI's view, objectionable lyrics.

All advertisements of Engelbert Humperdinck's tour in Germany have had to carry just the name Engelbert, due to the Humperdinck Estate of Trustees objections to the full name being used in case of connections with the family.

FRANCE

By GILLES PETARD

■ PARIS—David Miller signed a long-term contract for France and Belgium with Vogue Records for his new company Stereo Gold Award. This budget-line catalog offers a vast sampling of every musical style . . . From the Vertigo catalog, Philips is releasing LPs by Gravy Train, the Keith Tippett Group, Clear Blue Sky and Cressida. "Nine by Nine" by the John Dummer Blues Band, released as a single, is off to a good start . . . Two LPs by Jimi Hendrix are being released in France: "The Cry of Love" by Barclay and "Experience" by Vogue. The latter was

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MARCH 27, 1971

JAZZ



Miles Captures Jack's Spirit on Columbia Soundtrack

■ There are movie soundtracks and there are movie soundtracks. There is incidental music created to fill the void when the story up there on the big screen gets dull. There's music designed to let you know in time to get back from the candy counter, that something is about to happen. There's movie music designed to make you leave the theater humming. And then there's Miles Davis' soundtrack from the movie, "Jack Johnson."

"Dig the guitar and the bass—they are 'Far-in,'" writes Miles in the liner notes. John McLaughlin on guitar has already established himself as a star through his work with

Miles Davis, Jack Bruce and on his own album, "Devotion," on Douglas Records.

Drummer Billy Cobham does percussion on the album. One of the best drummers on the horizon, Billy drums for Columbia's Dreams and worked with Interaction's Jazz Workshop.

One of the keynotes of Miles' style is that he is never resting, always searching and constantly responsive to younger musicians, their music, their innovations and their talent. Miles has gathered around him two such young personnel. Mike Henderson was discovered by Miles while playing in Stevie Wonder's backup group. It's his

1. **TO BE CONTINUED**
ISAAC HAYES—Enterprise ENS 104 (Stax)
2. **MILES DAVIS AT FILLMORE**
Columbia G 30038
3. **BITCHES BREW**
MILES DAVIS—Columbia GP26
4. **THE PRICE YOU GOT TO PAY TO BE FREE**
CANNONBALL ADDERLEY—Capitol SWBB 631
5. **SUGAR**
STANLEY TURRENTINE—CTI CTI 6005
6. **CHAPTER TWO**
ROBERTA FLACK—Atlantic SD 1569
7. **DON ELLIS AT FILLMORE**
Columbia G 40243
8. **OLD SOCKS, NEW SHOES, NEW SOCKS, OLD SHOES**
JAZZ CRUSADERS—Chisa CS 804
9. **B. B. KING LIVE IN COOK COUNTY JAIL**
ABC ABCS 723
10. **THE ISAAC HAYES MOVEMENT**
Enterprise ENS 1010 (Stax)
11. **GULA MATARI**
QUINCY JONES—A&M 3030
12. **THEM CHANGES**
RAMSEY LEWIS—Cadet LP 844 (Chess)
13. **JOURNEY IN SATCHIDANANDA**
ALICE COLTRANE PHAROAH SANDERS—Impulse AS 9203
14. **TJADER**
CAL TJADER—Fantasy 8406
15. **RASHAAN, RASHAAN**
ROLAND KIRK—Atlantic SD-1575
16. **FREE SPEECH**
EDDIE HARRIS—Atlantic SD 1573
17. **STILLNESS**
SERGIO MENDES & BRAZIL '66—A&M SP 4284
18. **BRIDGE OVER TROUBLED WATER**
PAUL DESMOND—A&M SP 3032
19. **SOUL LIBERATION**
RUSTY BRYANT—Prestige PR 7798
20. **BLACK DROPS**
CHARLES EARLAND—Prestige PR 7815
21. **LIVE IN SEATTLE**
JOHN COLTRANE PHAROAH SANDERS—Impulse AS 9202-2 (ABC)
22. **STRAIGHT LIFE**
FREDDIE HUBBARD—CTI CTI 6007
23. **HOT BUTTERED SOUL**
ISAAC HAYES—Enterprise ENS 1001 (Stax)
24. **BEST OF JOHN COLTRANE**
Impulse AS 9200 (ABC)
25. **AFRO-CLASSIC**
HUBERT LAWS—CTI CTI 6006



JAZZ LP PRODUCT

WESS TO MEMPHIS

FRANK WESS—Enterprise ENS 5001.
Light and very bright flute playing on the two sides of this disk. Frank Wess doesn't try much new, but what he does try comes off nice and pretty and right for programming on more than just jazz stations. "Ooh Child," "Signed, Sealed, Delivered, I'm Yours."



PRETTY THINGS

LOU DONALDSON—Blue Note BST 84359.
Tasty, pleasant, non-earth-shaking music from Lou Donaldson and sidemen Blue Mitchell, Ted Dunbar, Leon Spencer, Jr., Idris Muhammad, Melvin Sparks, Lonnie Smith and Jimmy Lewis. Some of the songs are old and some new, but all are done in very cool fashion.



I'M GOIN' GIT MYSELF TOGETHER

JIMMY SMITH—MGW SE 4751.
Jimmy Smith is mighty feisty on this new package, which is witty as well as musical. The title tune deserves consideration for top 40 success, though it's very R/B. Also included for very good measure are "Uh Ruh," "I'm Gon' Git Myself Together," "Spill the Wine." Tops.



MONGO'S WAY

MONGO SANTAMARIA—Atlantic SD 1581.
Mongo Santamaria's way is familiar to just about everybody; so this album should do more than a fair share of business. Most of the melodies are unfamiliar, although "The Letter" is here and done brightly. Strikes the par for Mongo's albums over the years.



Jay to Miami

■ MIAMI — Arnold Jay Music and Productions will be moving their offices here April 1.

President Arnold Capitanelli and Vice President Robert O'Connor will be involved in productions, commercials and other activities.

Phone will be (305) 781-6949.

Al Peckover will run company's New York operation. Phone is (212) LO 4-2360.

playing that Miles is telling you to listen for—he plays with ability far beyond his years. On piano is Herbie Hancock, top contemporary pianist. Steve Grossman is on soprano sax. Only 19 years old, he played with Miles at the now historic Fillmore concerts.

"Jack Johnson," says Miles in the liner notes to this album. "portrayed freedom—it rang just as loud as the bell proclaiming him champion." Miles' soundtrack album, with an all-star cast, captures the freedom in the music.



■ Complete corporate representation of Sid & Marty Krofft Productions, Inc., Hollywood, leaders in the field of family-oriented entertainment, has been assigned Litrov/Levinson Public Relations, according to Howard G. Peretz, Krofft VP-Marketing.

Bob Morgan and Bidy Wood have finished production on Ernie Andrews' first album for the Phil.-L.A. of Soul label as a follow-up to Ernie's single, "Bridge Over Troubled Water." Label released a single of James Taylor's "Fire and Rain" from the album last week.

Al Ham has produced and arranged the music for Swank's new "Viva Patchouly" campaign, utilizing "Viva Tirado" as the theme. The song was originally composed as an instrumental by Gerald Wilson. However, Norman Gimbel added a lyric calling the song "Viva."

Not mentioned in last week's story about the Songwriters Hall of Fame Awards was the fact that Bobby Scott was a presenter — an award to Ira Gershwin, who was not present. Mrs. William S. Paley accepted Gershwin's award.

Capitol Tape Flashback

■ **HOLLYWOOD** — Capitol Records is launching a new tape marketing project called "Flashback," according to the label's Vice President, Merchandising, Rocco Catena.

With a lightly tongue-in-cheek approach, Flashback offers the consumer four new 8-track or 4-track cassette albums of the oldies-but-goodies hits of "long-ago" 1970. Tapes available include potpourri volumes of tracks by different Capitol stars, including titles like Anne Murray's "Snowbird," Grand Funk's "Closer to Home," the Lettermen's "Traces/Memories" and Merle Haggard's "Okie from Muskogee." Two volumes are essentially pop-oriented, one is rock and soul, and one is

country.

Supplied to the dealer will be checklists for ordering Flashback tapes, separately or in pre-pack, together with ad mats and components, plus merchandisers for either 8-track or cassette product.

Aimed particularly for eye-catching customer appeal is a tie-in collection of four "nostalgic" full-color postcards produced as consumer give-aways to highlight the tape display.

Said Catena, "We're setting out to re-engage the consumer's interest in the cream of Capitol's vintage 1970 product. With Flashback we offer top tape merchandise of the recent past with graphics keyed to an earlier, fondly remembered time."

Tape Seminar Info

■ Twenty-four different seminar work-shops will be held at the first industry-wide International Tape Seminar sponsored by the International Tape Association, according to Larry Finley, Executive Director of I.T.A. The Seminar will be held

at the Shoreham Hotel, Washington, D. C., May 12-15.

To receive seminar information, people out of the New York area can call Listfax toll free at 800-243-6000 or by writing the International Tape Association at 315 W. 70th St., New York, N. Y. 10023. (212) 877-6030 (212) 873-5757.



ONE STOP TOP 10

CALIFORNIA (Los Angeles)

1. JUST MY IMAGINATION—Temptations
2. WHAT IS LIFE—George Harrison
3. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
4. COUNTRY ROAD—James Taylor
5. OYE COMO VA—Santana
6. SHE'S A LADY—Tom Jones
7. NO LOVE AT ALL—B. J. Thomas
8. FREE—Chicago
9. HEAVY MAKES YOU HAPPY—Staple Singers
10. ANOTHER DAY—Paul McCartney

WILLIAM'S (Philadelphia)

1. KNOCK THREE TIMES—Dawn
2. WHAT'S GOING ON—Marvin Gaye
3. ME & BOBBY McGEE—Janis Joplin
4. ONE TOKE OVER THE LINE—Brewer & Shipley
5. PROUD MARY—Ike & Tina Turner
6. JUST MY IMAGINATION—Temptations
7. WILD WORLD—Cat Stevens
8. PUT YOUR HAND IN THE HAND—Ocean
9. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
10. FOR ALL WE KNOW—Carpenters

W. S. ONE STOP (Boston)

1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
2. I AM . . . I SAID—Neil Diamond
3. LOVE'S LINES, ANGLES AND RHYMES—5th Dimension
4. DREAM BABY—Glen Campbell
5. STAY AWHILE—Bells
6. C'MON—Poco
7. ONE TOKE OVER THE LINE—Brewer & Shipley
8. TIME & LOVE—Barbra Streisand
9. WILD WORLD—Cat Stevens
10. SIT YOURSELF DOWN—Stephen Stills

SUPER (San Francisco)

1. STOP IN THE NAME OF LOVE—Margie Joseph
2. WHAT'S GOING ON—Marvin Gaye
3. JUST MY IMAGINATION—Temptations
4. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
5. ANOTHER DAY—Paul McCartney
6. PRECIOUS PRECIOUS—Jackie Moore
7. FRIENDS—Elton John
8. ME & BOBBY McGEE—Janis Joplin
9. AFTER THE FIRE IS GONE—Loretta Lynn & Conway Twitty
10. DOESN'T SOMEBODY WANT TO BE WANTED—Partridge Family

RECORD RACK (Baltimore)

1. WHAT'S GOING ON—Marvin Gaye
2. TIP OF MY TONGUE—Brenda & the Tabulations
3. I'LL ERASE YOUR PAIN—Whitnaughts
4. JUST MY IMAGINATION—Temptations
5. ONE BAD APPLE—Osmonds
6. SOUL POWER—James Brown
7. MAMA'S PEARL—Jackson 5
8. WHO'S GONNA TAKE THE WEIGHT—Kool & the Gang
9. YOU'RE ALL I NEED TO GET BY—Aretha Franklin
10. WE CAN WORK IT OUT—Stevie Wonder

MARTIN & SNYDER (Dearborn, Michigan)

1. ME & BOBBY McGEE—Janis Joplin
2. STAY AWHILE—Bells
3. PUT YOUR HAND IN THE HAND—Ocean
4. SHE'S A LADY—Tom Jones
5. I WAS WONDERING—Poppy Family
6. JOY TO THE WORLD—Three Dog Night
7. PUSHBIKE SONG—Mixtures
8. SOMEONE WHO CARES—Kenny Rogers & First Edition
9. FOR ALL WE KNOW—Carpenters
10. I WISH I WERE—Andy Kim

MARCH 27, 1971

THIS WK.	LAST WK.		WKS. ON CHART
1	1	PEARL JANIS JOPLIN/Columbia (8) CA 30322 • (C) CT 30322	7
2	2	LOVE STORY SOUNDTRACK/Paramount PA 8-6002 • (C) PAC 6002	9
3	3	CHICAGO III/Columbia (8) CA 30110 • (C) CT 30110	8
4	4	JESUS CHRIST SUPERSTAR/Decca (8) 6-6000 • (C) 73-6000	18
5	11	CRY OF LOVE JIMI HENDRIX/Reprise (Ampex) (8) M82034 • (C) M52034	3
6	6	LOVE STORY ANDY WILLIAMS/Columbia (8) CA 30497 • (C) CT 30497	4
7	5	TUMBLEWEED CONNECTION ELTON JOHN/Uni (8) 73-096 • (C) 73-096 (MCA)	9
8	8	ABRAXAS SANTANA/Columbia (8) 30130 • (C) 30130	23
9	9	STONEY END BARBRA STREISAND/Columbia (8) CA 30378 • (C) CT 30378	4
10	7	ALL THINGS MUST PASS GEORGE HARRISON/Apple (8) 8X WB 639 • (C) 4X WB 639	15
11	15	GOLDEN BISQUITS THREE DOG NIGHT/Dunhill (8) 850098 • (C) 55098 (ABC)	4
12	10	IF YOU COULD READ MY MIND GORDON LIGHTFOOT/Reprise (8) M8 6392 • (C) M5 6392	8
13	14	PARANOID BLACK SABBATH/Warner Brothers/Ampex (8) M81843 • (C) M51843	5
14	12	ELTON JOHN/Uni (8) 8-55265 • (C) 2-55265 (MCA)	18
15	17	SWEETHEART ENGELBERT HUMPERDINCK/Parrot (Ampex) (8) M871043 • (C) M571043	4
16	13	PENDULUM CREEDENCE CLEARWATER REVIVAL/Fantasy (8) 88410 • (C) 58410	23
17	16	OSMONDS/MGM (8) M8-4724 • (C) M5-4724	7
18	18	PARTRIDGE FAMILY ALBUM/Bell (8) CA 86050 • (C) 56050	12
19	19	GREATEST HITS SLY & FAMILY STONE/Epic (8) KO 30325 • (C) ET 30325	19
20	20	ELVIS COUNTRY ELVIS PRESLEY/RCA (8) P8S 1655 • (C) PK 1655	8
21	23	MANCINI PLAYS THEME FROM LOVE STORY HENRY MANCINI/RCA Victor (8) P8S 1660 • (C) PK 1660	5
22	24	IT'S IMPOSSIBLE PERRY COMO/RCA (8) P8S 1667 • (C) PK 1667	8
23	25	TEA FOR THE TILLERMAN CAT STEVENS/A&M (Ampex) (8) 8T 4280 • (C) CS 4280	6
24	21	ROSE GARDEN LYNN ANDERSON/Columbia (8) CA 30411 • (C) CT 30411	6
26	28	CLOSE TO YOU CARPENTERS/A&M (8) ST 4721 • (C) CS 4721	23
26	34	LOVE'S LINES, ANGLES AND RHYMES FIFTH DIMENSION/Bell (8) 8-6050 • (C) 5-6050	2
27	22	NANTUCKET SLEIGHRIE MOUNTAIN/Windfall (Bell) (8) 5500 • (C) 5500	6
28	—	IF I COULD ONLY REMEMBER MY NAME DAVID CROSBY/Atlantic (8) TP 7203 • (C) CS 7203	1
29	31	EMERSON, LAKE & PALMER/Cotillion/Ampex (8) M89040 • (C) M59040	4
30	38	STEPPENWOLF GOLD/Dunhill (Ampex) (8) M85099 • (C) M55099	2
31	26	LIVE GRAND FUNK RAILROAD/Capitol (8) 8XWW 633 • (C) 4XWW 633	19
32	36	WORKIN' TOGETHER IKE & TINA TURNER/Liberty (8) 9112 • (C) C-1112	2
33	27	DELIVERIN' POCO/Epic (Columbia) (8) CA 30209 • (C) ET 30209	6
34	35	SWEET BABY JAMES JAMES TAYLOR/Warner Brothers (8) 81843 • (C) 51843	23
35	29	BLOODROCK II/Capitol (8) 8XW 491 • (C) 4XW 491	10
36	—	LIVE AT COOK COUNTY JAIL B. B. KING/ABC (GRT) (8) 8022-723 • (C) 5022-723	1
37	30	WHALES AND NIGHTINGALES JUDY COLLINS/(8) ET 8 5010 • (C) TC 5 5010	15
38	—	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH/Mega (8) M81-1000 • (C) M41-1000	1
39	32	STEPHEN STILLS/Atlantic (8) 7202 • (C) 7202/Ampex (8) 87202 • (C) 87202	16
40	—	FROM ME TO YOU CHARLEY PRIDE/RCA Victor (8) P8S 1662 • (C) PK 1662	1
41	33	WORST OF JEFFERSON AIRPLANE/RCA (8) P8S 1653 • (C) PK 1653	7
42	37	JOHN LENNON/PLASTIC ONO BAND/Apple (8) 8XW 3372 • (C) 4XW 3372	13
43	—	THE POINT NILSSON/RCA Victor (8) P8S 1623 • (C) PK 1623	1
44	39	TO BE CONTINUED ISAAC HAYES/Enterprise (8) EN 1014 • (C) ENC 1014	16
45	40	CURTIS CURTIS MAYFIELD/Curtom (Ampex) (8) M88005 • (C) M58005	7

Grammy Awards Presented

(Continued from page 3)

were announced on the ABC special, which scored high ratings; the rest were announced to those in attendance at the meetings.

The winners were:

RECORD OF THE YEAR (Awards to the Artist and A & R Producer)
 "Bridge Over Troubled Water"—Simon & Garfunkel; A & R Producers: Paul Simon, Arthur Garfunkel, Roy Halee (Columbia)

ALBUM OF THE YEAR (Awards to the Artist and A & R Producer)
 "Bridge Over Troubled Water"—Simon & Garfunkel; A & R Producers: Paul Simon, Arthur Garfunkel, Roy Halee (Columbia)

SONG OF THE YEAR (A Songwriters' Award)
 "Bridge Over Troubled Water"—Songwriter: Paul Simon (COLUMBIA)

BEST NEW ARTIST OF THE YEAR—Carpenters (A & M)

BEST INSTRUMENTAL ARRANGEMENT (An Arranger's Award)
 Theme from "Z"—Henry Mancini; Arranger: Henry Mancini (RCA)

BEST ARRANGEMENT ACCOMPANYING VOCALIST (S) (An Arranger's Award)
 "Bridge Over Troubled Water"—Simon & Garfunkel; Engineer: Roy Halee (Columbia)

BEST ALBUM COVER (Awards to the Art Director, Photographer and/or Graphic Artist)
 "Indianola Mississippi Seeds"—B. B. King; Cover Design: Robert Lockart; Photography: Ivan Nagy (ABC)

BEST ALBUM NOTES (Non-Classical Albums) (An Annotator's Award)
 "The World's Greatest Blues Singer"—Bessie Smith; Annotator: Chris Albertson (Columbia)

BEST CONTEMPORARY VOCAL PERFORMANCE, FEMALE
 "I'll Never Fall in Love Again"—Dionne Warwick (Album) (Scepter)

BEST CONTEMPORARY VOCAL PERFORMANCE, MALE
 "Everything Is Beautiful"—Ray Stevens (Single) (Barn)

BEST CONTEMPORARY VOCAL PERFORMANCE BY A GROUP
 "Close to You"—Carpenters (A & M)

BEST CONTEMPORARY INSTRUMENTAL PERFORMANCE
 Theme from "Z" and other Film Music, Henry Mancini (RCA)

BEST CONTEMPORARY SONG (A Songwriters' Award)
 "Bridge Over Troubled Water"—Songwriter: Paul Simon (COLUMBIA)

BEST RHYTHM & BLUES VOCAL PERFORMANCE, FEMALE
 "Don't Play that Song"—Aretha Franklin (Single) (Atlantic)

BEST RHYTHM & BLUES VOCAL PERFORMANCE, MALE
 "The Thrill Is Gone"—B. B. King (Single) (ABC)

BEST RHYTHM & BLUES VOCAL PERFORMANCE BY A DUO OR GROUP
 "Didn't I (Blow Your Mind This Time)"—The Delfonics (Philly Groove)

BEST RHYTHM & BLUES SONG (A Songwriters' Award)
 "Patches"—Songwriters: Ronald Dunbar and General Johnson (ATLANTIC)

BEST SOUL GOSPEL PERFORMANCE
 "Every Man Wants to Be Free"—Edwin Hawkins Singers (BUDDAH)

BEST COUNTRY VOCAL PERFORMANCE, FEMALE
 "Rose Garden"—Lynn Anderson (Single) (Columbia)

BEST COUNTRY VOCAL PERFORMANCE, MALE
 "For the Good Times"—Ray Price (Single) (Columbia)

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP
 "If I Were a Carpenter"—Johnny Cash & June Carter (COLUMBIA)

BEST COUNTRY INSTRUMENTAL PERFORMANCE
 "Me & Jerry"—Chet Atkins & Jerry Reed (RCA)

BEST COUNTRY SONG (A Songwriters' Award)
 "My Woman, My Woman, My Wife"—Songwriter: Marty Robbins (COLUMBIA)

BEST SACRED PERFORMANCE (Non-Classical)
 "Everything Is Beautiful"—Jake Hess (RCA)

BEST GOSPEL PERFORMANCE (OTHER THAN SOUL GOSPEL)

"Talk About the Good Times"—Oak Ridge Boys (HEART WARMING)

BEST ETHNIC OR TRADITIONAL RECORDING (Including Traditional Blues)
 "Good Feelin'"—T-Bone Walker (Polydor)

BEST INSTRUMENTAL COMPOSITION (A Composer's Award)
 "Airport Love Theme"—Composer: Alfred Newman (Decca)

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL (A Composer's Award)
 "Let It Be"—Composers: John Lennon, Paul McCartney, George Harrison (Apple)

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM (Awards to the Composer and A & R Producer)
 "Company"—Composer: Stephan Sondheim; A & R Producer: Thomas Z. Shepherd (Columbia)

BEST RECORDING FOR CHILDREN
 "Seaside Street"—Joan Cooney, Producer (Columbia)

BEST COMEDY RECORDING
 "The Devil Made Me Buy this Dress"—Flip Wilson (LITTLE DAVID)

BEST SPOKEN WORD RECORDING
 "Why I Oppose the War in Vietnam"—Dr. Martin Luther King, Jr. (Black Forum)

BEST JAZZ PERFORMANCE (Small Group or Soloist with Small Group)
 "Alone"—Bill Evans (MGM)

BEST JAZZ PERFORMANCE (Large Group of Soloists with Small Group)
 "Bitches Brew"—Miles Davis (Columbia)

ALBUM OF THE YEAR, CLASSICAL (Awards to the Artist and A & R Producer)
 "Berlioz"—Les Troyens; Colin Davis Conducting Roya Opera House Orchestra and Chorus; A & R Producer: Erik Smith (Philips)

BEST CLASSICAL PERFORMANCE, ORCHESTRA (A Conductor's Award)
 "Stravinsky"—Le Sacre du Printemps; Pierre Boulez conducting the Cleveland Orchestra (Columbia)

BEST CHAMBER MUSIC PERFORMANCE
 "Beethoven"—The Complete Piano Trios; Eugene Istomin, Isaac Stern, Leonard Rose (Columbia)

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL OR SOLOISTS (With or Without Orchestra)
 "Brahms: Double Concerto" (Concerto in a Minor for Violin and Cello); David Oistrakh & Mstislav Rostropovich (Angel)

BEST OPERA RECORDING (Awards to the Conductor and A & R Producer)
 "Belioz"—Les Troyens; Colin Davis conducting the Royal Opera House Orchestra and Chorus; A & R Producer: Erik Smith (Philips)

BEST CHORAL PERFORMANCE (Other than Opera) (Awards to the Conductor and Choral Director)
 "Ives"—New Music of Charles Ives; Gregg Smith conducting the Gregg Smith Singers and Columbia Chamber Ensemble (Columbia)

BEST VOCAL SOLOIST PERFORMANCE (Classical)
 "Schubert"—Lieder; Dietrich Fischer-Dieskau (DDG-Polydor)

BEST ENGINEERED RECORDING (CLASSICAL) (An Engineer's Award)
 "Stravinsky"—Le Sacre du Printemps; Pierre Boulez conducting the Cleveland Orchestra; Engineers: Fred Plaut, Ray Moore, Arthur Kendy (COLUMBIA)

Trapeze Tours U.S.
 ■ British rock group Trapeze will embark on a cross-country U. S. tour beginning March 26. The Threshold recording artists are currently represented with their album "Medusa."

Feliciano Back
 ■ José Feliciano returned last week from a series of international appearances in Europe, Australia, New Zealand and the Far East.

Scepter Challenges Settlement Story

(Continued from page 3)

the article, Sam Goff, Scepter Executive Vice President, had conversations with both Burt Bacharach and Hal David in which both Bacharach and David voiced dismay at the story which they say was released by their lawyer without their knowledge or authorization.

Scepter's attorneys were appalled by the appearance of the story and they seriously raise the question whether a severe breach of the cannons of legal conduct has been made by Blue Jac's attorney.

The March 20 article describes a settlement of \$339,000 to be paid by Scepter to Blue Jac plus certain stipulations amending the contract interpretation between Scepter and Blue Jac. The article which said Blue Jac is the sole owner of all master recordings produced by it and that Dionne Warwick has no contractual relationship with Scepter fails to mention that this arrangement is similar to hundreds of others in the recording industry whereby the record manufacturer has a unit contract with producer and artist as a production company. The article failed to mention that Scepter's contract with Blue Jac calls for Scepter to have exclusive re-

ording services of Miss Warwick and that while the masters are owned by Blue Jac, Scepter has the sole right to sell and market this product into perpetuity.

Scepter spokesmen further stated, "The \$339,000 which the article described as being a royalty settlement going back to 1966 in fact covers seven years of adjustments and concessions as far back as 1963 and involves items that have nothing whatsoever to do with royalties."

Scepter President Florence Greenberg said her decision to settle this matter now and to sacrifice arbitration was based on the fact that a contract renewal between Dionne Warwick and Scepter is imminent.

As a direct result of the article's publication in Billboard, Scepter is considering withdrawing its settlement agreement and sending the matter to arbitration to settle the issues. Scepter said this is necessary to clear the air and erase any doubt about Scepter's rights, integrity and business practices. They further stated that they regret if such a move damages future relationships or the contract negotiations but integrity comes first.

N. Y. NARAS Lieberon Evening

(Continued from page 3)

Presenters paraded across the stage after the usual miscues and misunderstandings, and when Curtis Mayfield, the night's sole entertainer, came on for a music break, the audience took his arrival as a chance for an intermission or, worse, an exit.

Some, but not many, stayed to watch the replay of the ABC Grammy TV special, which had been telecast while the Lieberon bow was taking place.

The irony in this situation is that many of the people most crucial to the record business and art learned of the awards after the rest of the nation.

The sloppiness of the evening is traceable, one might suggest, to the NARAS board's failure to understand what the members want from the awards dinner. People want to mix at the cocktail party, eat dinner and go home. They do not want superfluous entertainment because the awards themselves are the entertainment.

How Did Other Company Executives Feel?

They don't need glamorous presenters necessarily and might even feel slighted if someone is chosen over them, and they don't need half-baked notions like this year's "Half an Evening" (how did other company executives feel, and how did record historians feel during Betty Comden and Adolph Green's atrociously-amateurish skit — some friends they are! — when Lieberon was credited with developing the long-playing record single-handedly?).

Even though the lure of the home-screen might have been strong this year and might be next year, too (although next year New York might be hooked into network coverage), members probably would have to come to see each other and watch the show together if they knew it was to be a short and sweet evening.

The NARAS board would do better, it would seem, to simplify the proceedings. After all, as Goddard Lieberon could have told them, simplicity is elegance.

DIALOGUE

(Continued from page 8)

Inman: I can only put it this way. I would rather risk the royalties due me. I would rather risk collecting them from an operation like this than from any of the ones who are raising the stink now. Because as you said, I have been a songwriter all the years I have been in Nashville and have gotten hundreds of songs recorded on the very labels that are raising the stink and as yet, the royalty payments as far as I'm concerned, well, it insults a person's intelligence when he gets it. I feel sure that all you have to do is go up and down 16th Avenue South, better known as Music Row, and talk to dozens of people and you'll get that story corroborated. Of course, you'll run into a few who will go the opposite direction with that story because you'll run into a few people who are on such a tremendous guarantee that they have to be happy. If you are guaranteed as a writer X number of dollars and you don't earn it, then who's going to make up the difference between what you earn and what you didn't earn? It's the little folks who don't have the guarantee who are left to make it up. So it's got to be withheld from mine, that's not on a guarantee, to make up the difference between what you earn and what your guarantee is. It's been going on this way for years on these hundreds of songs I've got recorded from the biggest artists right on down to and including myself. Some Nashville writers are getting a guarantee from one of the performance societies, a fantastic guarantee, and they've had only just a few songs recorded and here I sit. I've had hundreds and I believe that BMI has paid me—the last time I checked up was about a year ago—around \$7000; that's for hundreds and hundreds of songs. Now I can't figure that out. So to answer your first question, I'd rather trust the payment of my royalties to an organization like mine than to the hands it's been in all these years.

Record World: How does your organization make payments to writers?

Inman: The same way I assume that anybody else does. At the end of any given time, just sit down and figure how much we've sold and send the publishers a check.

Record World: Have you made payments to date?

Inman: Through the 31st of December.

Record World: In gross figures, what would you say you've paid writers for the use of their material?

Inman: I would say possibly \$1500 to \$2000.

Record World: And you've been in operation since when?

Inman: We actually got our equipment Aug. 1, but we didn't really begin to sell anything until the second week in October.

Record World: How do you choose the material you're going to reproduce?

Inman: By seeing what's selling, what's a hit. I'd be stupid to put anything out that I didn't think would be a hit. I'd choose it like anybody else, like you would, like you know who has been selling in the past, if they come out with a new one and it sounds good, I figure it's going to sell, I make it. If it doesn't, I don't.

Record World: Who have been your most successful artists to date?

Inman: My party tapes.

Record World: If this upcoming Tennessee legislature does pass the law—

Inman: Not if, when.

Record World: When, making duplication of their product without permission of the company and/or the artist, when this is a fact and you are no longer able to operate in the State of Tennessee, do you plan to give up tape duplication?

Inman: I'll never give up tape duplication simply because to give up tape duplication will require a change in the copyright law. If and when this law is passed by the state legislature, it will be tested, taken to the Supreme Court, struck down and repealed because it will be an illegal law, as I said. Because, you see, the State Legislature is a strong body. They're a law-making body and have every right to do that but in pertaining to something that is governed by a higher law than they are and this falls, of course, under the copyright act which is international in scope, and the state doesn't have the authority to regulate it. It has to be done from higher.

Record World: Let's suppose that the law is passed, tested and proven sound.

Inman: It can't be proven sound.

Record World: Let's suppose they do, then what would be your move if you could no longer operate in the State of Tennessee?

Inman: Well, then, I'd just go to another state where I could. It's just that simple—or to Mexico, or Cuba, or Australia—you name it, I won't quit the tape business. The music business has kept me poor for 22 years and the tape business is stopping me from being poor and I ain't gonna stop the tape business.

Record World: In order to stop the flow of product for tape duplication, would every manufacturer have to go to court and get an injunction against your duplicating that tape?

Inman: You mean like CBS did with me? Well, that didn't do any good. That wouldn't suffice and the reason is that, had I so desired, I could already have had this hearing with CBS. The reason that I haven't is simply because I sell every piece that I possibly can make and it hasn't affected my business one iota. I didn't have the time to piddle with the legal battle aspect of the thing but if it had been important to me, I could have been in court a long time ago because it is a temporary injunction and something of that nature you can get a hearing on right away. It's not necessary that it take this long, so I could have already been in, and had we gone into court, I could have beat 'em just like that without any problems and the injunction would have been lifted. Then all the injunctions you mentioned as being necessary, they wouldn't be sufficient by any means.

Record World: Do you also pay royalties to anyone other than the writer?

Inman: I do not. Nothing but writers and publishers. Now then, let me say something about that. I not only would be willing but would be happy and anxious to pay artists' royalties because I think they do deserve something. I think they deserve a fair and adequate royalty because I don't think they get it where they're at. If you'll notice on my wall, I've got a plaque presented to me by CBS for a record when it crossed the quarter-million mark. On the left of the plaque I've got a picture frame with the record itself in it. On the right of the plaque, I've got a picture frame with the check that was sent to me by CBS. Well, I've got a frame, no check, it's empty. As a matter of fact, after doing only five record sessions for Epic Records, which is a division of CBS, a session of the type I was doing would run roughly from \$1200 to \$1500 per session. After doing five of those and after this record and all the lesser selling releases that I had, plus the album, etc., my last royalty statement from CBS, I was still almost \$7500 in the red to them, \$7400 and something. Now, I studied a little mathematics and I can't add that up.

Record World: Now you are not, at this point, making payments to artists, or to record companies—

Inman: Absolutely not, but I would love to make artist royalty payments because I think all of us duplicators should do that, then possibly we might be able to force the originals to do it whether they want to or not. One of those stupid contracts, the contract that I had with CBS when I was on Epic—it was just an untold number of pages long and it was written just exactly like an insurance policy. It would give you something up here and take it away from you down there. If you actually get into selling some records, if you ever do hang on to a hit, you end up paying for boxes for shipping the stuff and everything they can think of and there's just not any way, unless you become a super star, that you can ever earn a quarter with those people.

Record World: How many duplicators do you think are in operation today in the United States?

Inman: So many it would shock you, I imagine. I'm aware of a lot of them, compete with them every day. Some of them are good friends of mine and I'm going to be closer friends with them and the ones I'm not friends with, I'm going to get to be friends with because we're starting our own organization. We're not going to sit here and be picked on by a bunch of people who have had a monopoly on something for all these years. And that's the only issue involved, really, is the fact that they've had a monopoly on it all these years because there are no laws involved. It's a matter of they have had the monopoly and they want to keep it that way, but they're not going to keep it that way because we're forming an organization and we're gonna fight until, man, there just ain't nothing left to fight, that's all.

Record World: How many duplicators are going to initially be pooled together to form the opposition?

Inman: Well, there's three of us to begin with that are initially putting the organization together. Now how many will fall in line, I don't know because I can't speak for anybody else, but I have reason to believe that the majority will fall in line with the

(Continued on page 55)

Mack Firm Ties With Big Tree

■ NEW YORK — John Mack and Doug Morris, President of Big Tree Records, announce the tie-up of John Mack Presents, Inc., a total music production company, as a division of Big Tree.

Morris said the new company would be a separate arm of Big Tree and will be operated by Mack who has nearly 10 years in commercial production. Norm Riggins will assist Mack as sales representative in New York. Mack joined Laurie Productions, Inc., in 1966 where he was put in charge of sales. He left Laurie at the end of 1970 to become VP of Creative Electronic Musical Industries, where he was until a couple of months ago.

It was Mack who brought the recording division of Laurie together with its commercial wing. He brought the hit song "Sweet Talking Guy" to Grey Advertising and was successful in landing a "Fact" toothpaste campaign. He turned at least 15 instrumental records into commercial themes while with Laurie. While with the

company Mack worked with electronic musician Jean Jacques Perrey and helped promote his single on Vanguard of "Visa to the Stars" onto the charts. It was as a result of Mack's selling efforts that Dave Mullaney became recording artist Christopher Scott and cut two Decca albums, "Switched On Bacharach" and "More Switched On Bacharach."

Current plans call for a tie-up between John Mack Presents and top arranging talents. He will be working closely with Eumir Deodato, Eliot Greenberg, John Abbott, Hutch Davie, Charles Fox (the latter in Hollywood) and Barry Manilow.

Osmonds Busy on TV

■ MGM's the Osmonds, currently playing a two-week stint at Caesar's Palace, Las Vegas, with Jerry Lewis, will appear on their own TV special via CBS on Sunday, March 28. The following Sunday, April 4, they will guest on Nancy Sinatra's special on the same network.

DIALOGUE

(Continued from page 54)

thing because they've got to be doing fairly well if they're in the business because it's a very good business.

Record World: Suppose there is a major copyright law change, with more teeth put into royalty payments, would you fight this?

Inman: No, royalty payment is not an issue. I am well aware, before I start—being a songwriter all these years—that you cannot use a person's song without paying for it because it is a copyrightable item. This is not the issue. This is not what the record companies, per se, are fighting. They're not worried about royalty payments for copyrighted songs. They never have, why should they worry about it now? They're worried about what I just said, the actual duplication and sale of the tape which they have had the monopoly on. But you see, the song itself is copyrightable but the performance thereof falls within the realm of public domain. It belongs to you and it belongs to me and it belongs to whoever is reading this column. And it does not belong to them regardless of what they say or regardless of what the contract they have with some individual says because there again, this individual doesn't have the power, the authority to defy a higher law. It's just set up that way. So, no, I don't have anything against a change in copyright law with respect to payment of royalties.

Record World: Is there anything we have not touched on that you would like to say on behalf of your operation and your fellow operators?

Inman: Well, I don't know. Simply that I resent the terms that are being used, like piracy, the term bootlegging, this sort of thing with respect to me. I resent it because it is not true. I would further like to say that no longer are we going to sit and be on the defensive. From here on out, we're going to be on the offensive. People are not going to be able to walk into my accounts and tell them that my operation is illegal and they're going to do this and that about them buying the product and that by buying it and paying for it they are compounding a felony. They're not going to continue to be able to do these things and get by with it because from here on out it's going to be all-out offense on our part. Anybody reading this can just take it for what it's worth.

Versatile Bobby Gosh



Bobby Gosh, Record World's Fred Goodman.

■ NEW YORK — Bobby Gosh, producer, arranger, writer and studio musician, is now a full-fledged artist. Bobby stopped by Record World last week to discuss his new album and upcoming tour.

In the past, Bobby was constantly writing and playing for others, but in January, 1970, he gave up all that and formed a group with bass player Don Payne and drummer Denny Seiwel. Eleven months later, the band and music were together, ready for an album. The album, "Bobby Gosh," which Bobby produced, orchestrated and for which he wrote five tunes, and on which he sings and plays piano, has just been released by Polydor, and is getting good response.

"A Song for Erik" seems to be the outstanding cut, and Frank Sinatra has already shown interest in covering the tune. "Erik" is Bobby's melody set to Kipling's famous poem, "If." Bobby is particularly fond of this song, since it was written for his young son.

Forming Tour

At the moment, he is forming a tour with Payne and new drummer Alan Schwartzberg. Three weeks ago they appeared at the University of Kentucky with Three Dog Night before 15,000 people. They will perform at the University of Pittsburgh with Steppenwolf on March 27. Bobby is the headliner at Mt. St. Joseph College, Lafayette University, a 10-day stint throughout the Chicago area, and at Harrah's in Reno. There is also a David Frost taping in the near future.

The last few days have seen Bobby Gosh working on a 20-minute promotion film for Polydor International, in which he will appear. Bobby Gosh is a busy man, enjoying every minute, because he is proud of his work. Talent, experience and determination are the keys to anyone's success, and Bobby Gosh has a large amount of each. Fred Goodman.

Reshen Reaps Kornfeld

■ NEW YORK — Neil C. Reshen, who recently announced expanded activities for his management firm, will act as personal representative for Woodstock Music and Art Fair producer Artie Kornfeld and Eleuthera Records.

Kornfeld, formerly associated with Capitol Records and also a producer of the Cowsills, is President of Eleuthera Records for which he produces such artists as Buzzy Linhart and Bert Sommer. He will also produce Robert Lee.

Reshen will also represent worldwide publishing interests for the Kornfeld Publishing firms.

Hitsville Moves

■ NEW YORK—Hitsville One Stop will move into larger quarters at 620 W. 125th St. after three successful years in their smaller offices. The new facilities will be the site of a grand opening party Monday, March 22, from 2 to 8 p.m.

Clanton Opens Palisades

■ PALISADE, N. J. — Jimmy Clanton, whose recording of songwriter Gladys Shelley's "The Coolest Hot Pants" is on



Jimmy Clanton

Spiral Records, will headline the star-studded Record World shows on the opening weekend of Palisades Amusement Park, N.J., Saturday and Sunday afternoon, April 3 and 4, at 1:30 p.m.

Admission to the shows at Palisades which will be hosted by Hal Jackson, WLJB radio personality, will be free but seats will be available on a first-come, first-served basis. As an added attraction, a "Coolest Hot Pants" contest for girls will be staged on Saturday, April 3, in connection with Clanton's first show. Palisades Amusement Park will remain open from 12 noon through 12 midnight daily, through Sept. 12, 1971.

Bad Manors: Good Vibes For Canada's Crowbar



Crowbar

■ NEW YORK—"Bad Manors" has swept Canada and is coming here. The phenomenon is not a case of mass rudeness but, rather, the title of Crowbar's first solo album. The last time we ran into the group they were backing fellow Canadian King Biscuit Boy on his first album, "Official Music" (on Paramount here).

Kelly Jay, the personable pianist with the six-member group, made it to New York last week to talk up the album and the group before "Bad Manors"—subtitled "Crowbar's Golden Hits Volume 1"—is released here on Paramount in April. The album's main title is the name of the old farmhouse in Ancaster, Ontario, where the album was conceived. The "Golden Hits" portion is serious in that each song was basically derived from the styles of older rock performers including Ray Charles, Huey "Piano" Smith and others. "You'll realize you've heard all these before," Kelly explained. This is not to say the songs are not original. The group wrote a majority of the tunes on the album, including their recently released Paramount single, "Oh What a Feeling." Older songs include "Let the Four Winds Blow," a Fats Domino classic, and "Baby Let's Play House," the Arthur Crudup-penned Elvis Presley standard.

The present Crowbar consists of Sonnie Bernardi (drums); Jozef Chirovski (keyboards); John Ghetto (lead guitar)—Kelly explained that John is a "one-man slum area"; Roly Greenway (bass); Rheel Lanthier (guitar); and Kelly. The group more or less started by backing Ronnie Hawkins as "and many others" and went

on to their King Biscuit stint before going out on their own. Kelly characterized Hawkins as "the George Jessel of rock and roll in Canada" and saluted him for giving the band "the confidence we needed." He asserted, "He can do no wrong."

Kelly said that the group "likes to think it's a better group" since the solo phase started. He added, "The band has a lighter, more forceful personality, especially since Sonnie joined—he's the first man to replace Harpo Marx."

No Hard Feelings

The split with Biscuit was not one marked by hard feelings. As Kelly sees it, "We're into blues as far as doing one album; after that it becomes very fickle but we really appreciated playing with Richard" (King Biscuit).

"Bad Manors," the album, is unique in that songs are introduced with short musical expositions between cuts. Kelly explained that these interludes are "bits and pieces you can't put in a song but which deserves to be included on the album." Two are titled "Never Be a Dodo" and "The Frenchman's Cherokee Boogie Incident."

He outlined the philosophy of the group: "All we want to do is make records, and we don't mind if we never leave our farm." But he quickly added that "We dig visiting these cities." They'll be visiting again in April for a U.S. tour. Bob Moore Merlis

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RECORD WORLD

Polydor Sets Licensing Deals

■ NEW YORK—Jerry Schoenbaum, President of Polydor Records, has announced the signing of two major licensing agreements.

The first, with Miami Records, gives that company rights to the catalogues of all Polydor affiliates in Latin America, Portugal and Spain. Product from the territories in question not released by Polydor will be manufactured on a selective basis and released by Miami Records. Coordination of releases will be achieved in cooperation with Dela, the Mexico City-based operation set up last year to link more closely the operation of all Polydor and Philips companies in Latin America.

The second agreement gives Peters International the permission to import from all other Polydor companies repertoire which is available for exploitation in the United States, but which will not be released by Polydor or its affiliates. Peters International has previously handled repertoire only from Polydor's Greek affiliate, Hella-disc. German-originated repertoire has previously been imported by German News, Playette and Masterton Records, and it is expected that these companies will continue to carry imported Polydor records in co-operation with Peters International.

Both agreements were negotiated by Chris Whent, in charge of licensed repertoire for Polydor.

Maher/RCA

(Continued from page 4)

posts of Creative Service and Advertising Manager at MGM Records, and Creative Director at The Music Agency. He has also worked on the agency side, at West, Weir and Bartel as account executive, and for four and a half years was an editor for Billboard magazine. Maher lives in Mahwah, N. J., is married and has two sons.

France

(Continued from page 50)

recorded in 1969 during a concert at the Albert Hall in London and features Chris Wood on flute and Dave Mason on bass.

Rika Zarai, presently starring in the show at the Olympia, has a new single (Philips), "Les Jolies Cartes Postales" . . . To coincide with the recent James Brown Show at the Olympia, Polydor released an album from King featuring 28 tracks by artists such as Vicki Anderson, Shirley Wahls, Bobby Byrd and the Brownettes . . . New faces at Musidisc's public relations: Catherine Collet replacing Marie-Rose Lefevre . . . Ike & Tina Turner's "Proud Mary" is about to become the artist's biggest hit in France . . . Kudos for Bread's latest album, "Manna" (Elektra).

RCA San Remo Winners Click

■ The three single records on which RCA Records copped the first three places at the recent San Remo Festival had sales in the first week following the festival in excess of a million copies in Italy alone, and continue to build as hits in the countries where they have been rushed to release since the festival.

Announcement was made by Jim Bailey, Manager, Marketing, RCA Record International Department, who said the songs not only were solid hits in Italy but also were proving potent in Mexico and Latin America.

The songs are "The Heart is a Gypsy" by RCA Italy's Nicola di Bari; "Che-Sera," by José Feliciano, and "March 4, 1943," by RCA Italy's Dalla.

In the United States, the Feliciano song has been released in the Italian version, in Spanish and in English. Its English title is "Shake a Hand."

Jubilee Action

(Continued from page 4)

years. Rusty Warren has sold over six million albums. Wild Man Steve, although he is a relatively new artist, has sold more than 250,000 albums. Doug Clark, who has been with us for nine years, has sold well over a million albums. Al Capp, Larry Storch, Irwin Corey and Jackie Vernon are among the other fine artists in our comedy catalog, which is considered one of the most valuable of its kind in the music and record industry."

Blaine commented, "We are an established independent label. However, we have no financial resources other than our success. This is a critical period, as it would be even in healthy economic times for our continued prosperity. We intend to use all legal means at our disposal to combat and negate this vicious, venal, damaging and illegal piracy of our product."



TOP NON-ROCK

MARCH 27, 1971

THIS WK.	LAST WK.	ARTIST	RECORD	COMPANY
1	5	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—	Mega 615-0015	(Combine, BMI)
2	1	LOVE STORY ANDY WILLIAMS—	Columbia 4-45317	(Famous, ASCAP)
3	4	FOR ALL WE KNOW CARPENTERS—	A&M 1243	(Pamco, BMI)
4	6	LOVE'S LINES, ANGLES AND RHYMES 5TH DIMENSION—	Bell 965	(April, ASCAP)
5	3	NO LOVE AT ALL B. J. THOMAS—	Scepter 12307	(Rose Bridge/Press, BMI)
6	2	SHE'S A LADY TOM JONES—	Parrot 40058	(London) (Spanka, BMI)
7	17	WHEN THERE'S YOU ENGELBERT HUMPERDINCK—	Parrot 40059	(London) (Drummer Boy, ASCAP)
8	9	DREAM BABY GLEN CAMPBELL—	Capitol 3062	(Combine, BMI)
9	11	WHERE DID THEY GO, LORD ELVIS PRESLEY—	RCA 47-9980	(Elvis Presley-Blue Crest, BMI)
10	8	DOESN'T ANYBODY WANT TO BE WANTED PARTRIDGE FAMILY—	Bell 963	(Screen Gems-Columbia, BMI)
11	10	ONE TOKE OVER THE LINE BREWER & SHIPLEY—	Kama Sutra 516	(Buddah) (Talking Beaver, BMI)
12	14	TIME AND LOVE BARBRA STREISAND—	Columbia 4-45341	(Tuna Fish, BMI)
13	22	THE PUSHBIKE SONG MIXTURES—	Sire 350	(Polydor) (Right Angle, ASCAP)
14	15	OYE COMO VA SANTANA—	Columbia 44-45330	(Planetary, ASCAP)
15	21	I THINK OF YOU PERRY COMO—	RCA 74-0444	(Editions Chanson, ASCAP)
16	19	A MAN IN BLACK JOHNNY CASH—	Columbia 4-45339	(House of Cash, BMI)
17	24	SOMEONE WHO CARES KENNY ROGERS & FIRST EDITION—	Reprise 0999	(Beechwood, BMI)
18	25	NICKEL SONG NEW SEEKERS—	Elektra 45719	(Kama Ripa/Amelanie, ASCAP)
19	34	ME AND MY ARROW NILSSON—	RCA 74-0043	(Dunbar, Golden Syrup, BMI)
20	13	LIFE RICK NELSON—	Decca 32779	(Matragun, BMI)
21	20	I BELIEVE IN MUSIC MARION LOVE—	A&R 7100/505	(Mercury) (Songpainter, BMI)
22	7	COUNTRY ROAD JAMES TAYLOR—	Warner Brothers 7460	(Blackwood/Country Road, BMI)
23	16	ME AND BOBBY McGEE JANIS JOPLIN—	Columbia 4-45314	(Combine, BMI)
24	29	ANOTHER DAY PAUL McCARTNEY—	Apple 1829	(McCartney/Maclen, BMI)
25	26	COME INTO MY LIFE AL MARTINO—	Capitol 3056	(Murbo, BMI)
26	28	WHAT IS LIFE GEORGE HARRISON—	Apple 1828	(Harrisonsongs, BMI)
27	32	I AM . . . I SAID NEIL DIAMOND—	Uni 55278	(Prophet, ASCAP)
28	31	CHARLIE COPPERFIELD BRASS—	RCA 74-0443	(SCS, ASCAP)
29	12	CRIED LIKE A BABY BOBBY SHERMAN—	Metromedia 206	(Almo, ASCAP)
30	—	I WON'T MENTION IT AGAIN RAY PRICE—	Columbia 4-45329	(Seaview, BMI)
31	—	PUT YOUR HAND IN THE HAND OCEAN—	Kama Sutra 519	(Beechwood, BMI)
32	39	WHY ROGER WHITTAKER—	RCA 74-0442	(Arcola, BMI)
33	33	DON'T CHANGE ON ME RAY CHARLES—	ABC 1291	(Racer, United Artists, ASCAP)
34	—	I DON'T KNOW HOW TO LOVE HIM HELEN REDDY—	Capitol 3027	(Leeds ASCAP)
35	37	1927 KANSAS CITY MIKE KELLY—	Paramount 0053	(Charo Makey, ASCAP)
36	27	WOODSTOCK MATTHEW SOUTHERN COMFORT—	Decca 32744	(Siquomb, BMI)
37	35	TEN TIMES FOREVER MORE JOHNNY MATHIS—	Columbia	(Blue Seas/Jac, ASCAP)
38	—	IF BREAD—	Elektra 45720	(Screen Gems-Columbia, BMI)
39	—	WHO GETS THE GUY DIONNE WARWICK—	Scepter 12309	(Blue Seas/J.C., ASCAP)
40	18	THEME FROM LOVE STORY HENRY MANCINI—	RCA 479927	(Famous, ASCAP)

Miss Tansey Merc A&R Div.



Charles Fach, Anne Tansey

■ NEW YORK—Anne Tansey, the woman who first brought Buddy Miles to Mercury Records, has been named a Mer-

cury A&R Director, according to Charles Fach, company Vice President.

Miss Tansey, who left Mercury in 1969 to do independent production and session work with Harry Belafonte and others, will serve as an active talent scout, producer and recording artist, headquartering in the firm's New York offices.

Said Fach: "Anne will be given complete freedom, both as a producer and as an artist. In many ways, she will be our emissary to the musicians and
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MONEY MUSIC

(Continued from page 28)

CKLW, WHBQ.

Johnny Cash: #11 WOKY, #26 WIXY, big requests WPDQ. Added: WAPE, WDGY, WIST.

Tyrone Davis: #23 WTIX. Debut: CKLW. Added: WHBQ.

Sea Train on Capitol: Calls at KINT and KLIF.

Debut: WCFL. Added: KILT, WDGY.

Badge broke at WDGY. Added: WPDQ.

Raelettes: #3 KILT. Added: KFRC.

RCA Impact Campaign Heavy

■ RCA Records has announced that its in-process impact merchandising campaign is having enormous success and that in its first two weeks has produced multi-million dollar results.

Gene Settler, Director of Commercial Sales, said: "This multi-million dollar program has been one of the most successful in our company's recent history." Settler continued, "We've known all along the strength of our 'Best Of' and 'This Is' product. Now, it's gratifying to realize such tangible results from our distributors."

The actual merchandising campaign ends March 26, but

the huge advertising-promotion support which has been a key to its success will continue through April 30.

At the same time, Harry Anger, Director of Merchandising and Market Planning, said that seven new albums have been added to the program. These are "The Best of the Guess Who," "Encore!-José Feliciano's Finest Performances," "This Is the Nashville Sound," "Opera's Greatest Hits-Arthur Fiedler and the Boston Pops," "Mario Lanza Sings Opera's Greatest Hits," "Music from Jesus Christ Superstar" and "Mrs. Atkins, Guitar-picker," the latter two of which are Camden albums.

Rubin UA Music Promo Mgr.

■ NEW YORK — Norman Rubin has been named National Promotion Manager for United Artists Music Group, announces Murray Deutch, Executive VP and General Manager. Rubin will report directly to Jack Lee, the firm's National Professional Manager.

Rubin is a seasoned music industry professional experienced in all phases of publishing and promotion. His duties will encompass directing United Artists Music Group's promotional activities around the country, as well as contacting recording company A & R heads and indie producers with material for release.

Deutch stated, "We're happy to welcome Norman Rubin back to the company after too long an absence. We're confident he'll continue to provide us with the drive and energy that has distinguished his career in the past. His valuable know-how will be a tremendous asset in maintaining the successful progress of United Artists Music Group in the future."

Reynolds Tagged

■ Bob Reynolds, Ohio artist, has been signed by Tag Records of Nashville, a division of Varsity Recording Co. and Ben McCloud Productions. Bob's first record will be "The Reaper." Brite Star Promotions of Nashville will handle promotion.

Wayne/Warners

(Continued from page 14)

pany, putting total effort of the team into some projects and individual efforts into others."

Such an all-out staff effort went behind "No, No, Nanette" spearheaded by Silvers and Executive Vice-President Mel Bly.

Wayne will also oversee activity on the extensive Warners catalog of material by performer/artists such as Sly and the Family Stone, Van Morrison, the 4 Seasons, David Ackles, John Sebastian, the Faces, Robin Gibb, Paul Siebel, Segarini & Bishop, Timber and Possum.

Hit Hat



Eddie Brackett, Recording Engineer, wears his hit hat at Poppi Recording studios, recently opened in Hollywood. Eddie has recorded Grammy Award winner "Strangers in the Night" by Frank Sinatra, along with "That's Life," "Boots," "Sugar Town" and "Something Stupid" with Frank and Nancy Sinatra; plus 25 gold albums with Dean Martin, "I Gotta Be Me" by Sammy Davis Jr., "Something Burning" with the First Edition and many more of today's top recording artists.

Casale/Elektra

(Continued from page 28)

Casale has also been a sound consultant for Tom Jones, Andy Williams and other artists appearing on TV. His plans are to continue recording "outside" artists at Scepter.

Nashville NARAS Nice But...

By CHUCK NEESE

■ NASHVILLE—An estimated 800 persons attended the well-catered, well-planned, beautifully decorated Grammy Awards Dinner at the cavernous Municipal Auditorium in downtown Music City last Tuesday (16). But the glamour, glitter and excitement that used to make the Grammys the social event of the spring sea-

son went West with the ABC network TV show.

Undesirable Reception

Aside from evident factors that caused the entire evening's thunder to be stolen by the Hollywood-produced TV show, Nashville's show was plagued by less than desirable reception on their giant TV screen and poor reproduction via the

auditorium's public address system.

The highlight of the evening was the dance which followed the local awards and entertainment. The house emptied to about 250 persons immediately following the awards program, and those 250 that remained danced to the music of Rufus Thomas, the Bar-Kays, Don Tweedy and his Orchestra.

Allbritten Dead

(Continued from page 3)

Hank Snow and was one of the first men in Nashville to take on personal management responsibilities for several major artists at the same time (in the early '50s he managed and packaged shows with both Tubb and Snow).

His Dub Allbritten Talent Associates-One-Niter, Inc., booking complex was one of the first established here for both pop and country artists. In the course of his career, Allbritten became manager of Red Foley.

Allbritten is credited with discovering Brenda Lee, whom he managed from 1956 until his death. Other artists he was managing at his death included Bobby Fuller, Jeannie C. Riley and the Casuals.

Local Decca offices were closed March 21, the day of Allbritten's burial in Paducah.

Loretta Spokeswoman for Glo-Coat

■ Decca artist Loretta Lynn has become spokeswoman for Glo-Coat, a Johnson Wax product, in a saturation television campaign in 45 key North Central, Southeast, South and Southwest markets. The campaign, which began airing March 1, will run for 21 consecutive weeks.

Tony Joe White Joins ASCAP

■ MEMPHIS—Warner Brothers recording artist and writer of one of 1970's top-selling records, "Rainy Night in Georgia." Tony Joe White has signed as a writer with ASCAP.

White recently inked a six-figure recording contract with Warner Brothers. His first WB album, "Tony Joe White," is being released this month and features all ASCAP material.



Tony Joe White

White writes for the Moccasin Music wing of the Combine publishing complex. His previous chart songs include "Polk Salad Annie," "Roosevelt and Ira Lee," "Willie and Laura Mae Jones," and "Save Your Sugar for Me." His Monument album "Black and White" also hit the charts.

"Tony Joe White is one of the biggest and best writers signed by ASCAP's Southern Regional office," said Ed Shea, Executive Director for ASCAP's Southern Region office.



Nashvillians turn out to honor Grammy, and vice versa: Mr. and Mrs. Bob McCluskey, Gov. and Mrs. Winfield Dunn; Jake Hess, Chet Atkins, Jerry Reed, the Oak Ridge Boys; George Richey, Tex Ritter, Gov. Dunn, Mrs. Dorothy Ritter; Mr. and Mrs. Owen Bradley, Mr. and Mrs. Wesley Rose; Sammi Smith; Nashville Brass, Danny Davis; Brenda Lee, Atkins; Reed, Atkins; Davis, Mrs. Reba Cash Hancock.

Miss Tansey to Mercury A&R

(Continued from page 57)

our own unique contribution to Women's Liberation. We are very happy to have her back."

Miss Tansey's career as a musician includes some early days on the folk music circuit

in 1964-5, a tour as John Lee Hooker's bass player in 1966, two years of playing with the Muddy Waters band, and an album for Atlantic with the Apple Pie Motherhood.

COUNTRY PICKS OF THE WEEK

SINGLE DOLLY PARTON, "COMIN' FOR TO CARRY ME HOME" (OWEPAR Pub., BMI). Here's a swinging, super, up-tempo rendition of the traditional "Swing Low Sweet Chariot." That funky bass line can be credited to session picker Bobby Dyson. Producer Bob Ferguson packed this production with a good rhythm feel. Dolly's due for big sales on three-in-row. RCA 45-254.



SLEEPER BAKERSFIELD CALIFORNIA BRASS, "CAJUN BRASS" (Blue Book, BMI)/"WAITIN' IN YOUR WELFARE LINE" (Blue Book, BMI). This is the first instrumental to be picked in the country section. It's a very catchy melody put together by Buck Owens and Don Rich. The "Brass" is arranged and conducted by David Gates and produced by Ken Nelson. Very commercial instrumental. Capitol 3066.



ALBUM WYNN STEWART, "BABY, IT'S YOURS." Super-stylist Stewart has another strong collection of the old and new. Kris' oft-cut "For the Good Times" and Tom T. Hall's "Do It to Someone You Love" get the inimitable Wynn Stewart treatment as well as newies such as "High Heaven" by "It's Such a Pretty World Today" writer Dale Noe, "You're No Secret of Mine," "Unforgotten Man," "I Was the First One to Know" and the novelty, "After Man." Superb production by L. A.'s Earl Ball and Nashville's George Richey. Outstanding cover, too! Capitol 687.



Three More Gold LPs for Pride

■ Charley Pride has just been awarded three more gold album awards from the Record Industry Association of America for "Just Plain Charley," "Charley Pride's 10th Album" and "Charley Pride in Person."

At the same time, Charley's latest RCA album, "From Me to You," and his newest single, "I'd Rather Love You," have leaped to the top of the C & W charts and are moving up the pop charts.

Charley's first gold album, "The Best of Charley Pride," is over the \$7,000,000 mark at retail.

3 Label Signings In Music City

■ NASHVILLE—Three new label affiliations were announced in Music City this week. Columbia got Patsy Sledge on the dotted line, while Ray Pillow moved to Mega and Johnny Paycheck went to Epic where Billy Sherrill will handle his sessions.

Sounds Scores in '71 For Little Richie

■ BELEN, NEW MEXICO — Sounds of Music Dist., Inc., headed by Little Richie Johnson, will handle several new labels in 1971.

Sounds will handle Whirlwind, Wesco, Avenue South, American Voices and several others. Firm has a total of 51 distributors in the states. They are located at 610 Dalies Ave.

Leaving for Charts



Hubert Long, President, Hubert Long International, and Chart songstress Connie Eaton check Record World for the entrance of her new single, "Leave Me," into the charts. Connie, recently signed with the Hubert Long Agency, turned 21 on March 1, the release date of her record. Left to right: Long, Connie and Bill Goodwin, HLA agent.

Clement Quarters in Expansion

■ NASHVILLE—The need for additional studio space at the Jack Clement Recording Studios, plus a general expansion of Clement's other entertainment industry activities, including publishing, has forced a relocation of Jack Clement's Nashville headquarters.

His offices, formerly located at 3100 Belmont Boulevard next door to his recording studios, now are located at 1226-16th Ave. So., in the building that formerly housed the Certron Corporation executive staff.

Companies involved in the move include: Jack Music, Inc.; Rivertown Productions; Gold Dust Music, Inc.; Jando Music; and Silver Dollar Music.

Some of Clement's related enterprises also are housed in the new facilities, including certain operations concerned with

his recent entry into motion picture production. Also, Clement's recently opened Pinwheel Art And Photography Studios are situated a half-block away.

Clement and his staff moved into what was to have been the organization's permanent headquarters in July, 1969. His new recording studios opened for business in December, 1969, and the demand for these facilities quickly reached overflow proportions. Responding to the need for overdub and remix facilities, construction on auxiliary studios was begun in May, 1970, taking over Clement's own personal office area in the process.

In Progress in Month

For the past month, work on the exterior of the former office building has been in prog-

ress. Interior reconstruction is set to begin within a few days. Electronic equipment already has been ordered, according to Chief Engineer and Studio Manager Charlie Tallent. He stated that full details will be announced soon.

Among Individuals Affected By Move

Individuals affected by the headquarters move include Bob Webster, Professional Manager; Dorothy Mansfield, Comptroller; Dickie Lee and Allen Reynolds, producers and writers; Tilla Marshall, Clement's personal secretary; and Paul W. Soelberg, Information Services Division.

In addition, full facilities for Clement's staff of writers are provided in one wing of the building.



HEAR RED SING IT THIS WEEK ON THE JOHNNY CASH SHOW

Written by Red Lane, Larry Henley and Johnny Slate - TREE Publishing

Produced by Ronny Light



NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ Lynn Anderson is getting along in the world of show biz. The pretty singer has been signed to solo with the Jackson, Tenn., Symphony for opening of its 11th season . . . February has only 28 days but here's what Mel Tillis did that month, work-wise: Played 17 one-nighters, guested on two Glen Campbell TVers and signed for starring role in the "Smoke, a Rope, Cowboy" movie . . . "Hee Haw's" overweight comedian Junior Samples is hobbling around on crutches. Junior was riding in an automobile that was hit by another automobile—and suffered a broken left leg. The accident happened in Dawsonville, Ga., which is not too far from Junior's home town of Cumming.

When-It-Rains-It-Pours Dept.—Dot artist Diana Trask, hubby Tom Ewen and their two sons are on the ailing list with mumps. And if that wasn't enough trouble, one of their pooches gave birth to 11 puppies . . . The Loretta Lynn International Fan Club donated \$400 to the Loretta Lynn Foundation Miner's Fund . . . The Australian singing LeGarde Twins' first release on Dot is "From New South Wales to Nashville." (Thought they were from Down Under?) . . . Bobby Lewis' latest UA single, "He Gives Us Love," is the song of the "Cold Turkey" movie . . . Jeannie C. Riley taped appearance on the Mike Douglas TV syndie . . . Top-rated West Coast engineer Harold (Bud) Billings joined staff of Music City Recorders studio.

Sammi Smith wasn't kidding when she sang "Help Me Make It Through the Night" on the Grammy Awards show here. She was battling a virus—and did make it through the night . . . Singer Jimmy Dean says that at the North Pole they say "mush" to their dog teams, and at the South Pole they say "kritis." (Jimmy was an expert on breakfast dishes) . . . Talent lined up for second annual Country Radio Seminar here (Holiday Inn-Vanderbilt) includes: Connie Eaton, Compton Bros., Bobby Harden, David Wilkins, Bill Rice, Crystal Gayle, Murray Kellum, Earl Richards and Bobby G. Rice . . . Singer-writer Ben Peters completed his first all-country disk session; no label affiliation yet. Ben's "Let Me Live" is on one side of Charley Pride's new RCA single.

Mercury artist Bobby Bare set to entertain at Cerebral Palsy telethon in Jackson, Tenn. Mar. 27-28 . . . Birthdaying' Bonnie Guitar, David Rogers . . . Miami Herald's veteran columnist Jack Kofoed's book, "The Best of Kofoed," a brisk seller. Kofoed's an old pro whose career ante-dates the big band era.

Chubby Checker, the titan of the twist (remember?), playing Roger Miller's King of the Road Inn . . . Prisoners at Michigan State Reformatory in Jackson, Mich., have a great sense of humor. Most requested song on the prison radio station, WOLA, is Jimmy Gateley's "I Just Wanna Stay Here With You" . . . Grammy award-winning singer Ray Price's stake horse, Sea Phantom, which he also trains, finished second in the recent Arizola Derby at Phoenix. By the way, Dick Linke is Price's new manager. Linke's clients include Jim Nabors and Andy Griffith . . . Elvis Presley was hospitalized for two days while here for an RCA recording session . . . For treatment of an eye infection. Something termed by the medicine men as "iritis" . . . "Hee Haw" has been canceled by CBS-TV but the country music-comedy program is tentatively set to be produced here (at WLAC-TV) as a syndicated series . . . Talent agent Hubie Long has booked Loretta Lynn, Conway Twitty, David Houston and Billy (Crash) Craddock for an April 24 blockbuster at Charlotte (N.C.) Coliseum . . . Dot-Paramount Country Music A&R Director Jim Fogelsong moved his family to Nashville . . . Dolly Parton's second annual homecoming day at Sevierville, Tenn., originally scheduled for April 25, has been re-set for June 6. The earlier date conflicting with that area's annual Ramp Festival. (A ramp is something that looks like an onion—and smells worse. Only the brave find it edible.) Incidentally, Dolly's new single is "Coming' For to Carry Me Home," a contemporary adaptation of the granddaddy of the spirituals, "Swing Low, Sweet Chariot."

Eastman Artists Formed, Has Dave Dudley

■ NASHVILLE — Chuck Eastman, President, announces the formation and opening of Chuck Eastman Artists' Management, Inc., and the signing of Mercury artist Dave Dudley as the company's initial act.

Located in the Penthouse of the 1717 West End Building here, Eastman said operations also include administration of Dave Dudley Publishing Co., in addition to handling all facets of Dudley's career. He said Dudley's bookings will be coordinated through the Joe Taylor Artist Agency and added that several network TV and movie commitments are currently "in the works."

Eastman said an extensive promotion campaign is currently underway on Dudley's newest Mercury dishing, "Comin' Down," which hit the airwaves Wednesday (17).

"While Dave has long been known for his truck-driving hits like 'Six Days on the Road,' and has shown his versatility with such ballads as 'Please Let Me Prove' and 'Longtime Gone,' I believe everyone is going to find an even more versatile Dave Dudley in 'Comin' Down,'" said Eastman. "This is definitely the best thing he's ever done."

Eastman has been successfully affiliated with the talent booking industry since moving

(Continued on page 61)

Dorris at WENO



Above, left, Lee Dorris, new country dj at WENO in Nashville, and Paul Perry, station Program Director. Dorris, a veteran R&B jock, made the switch on Saturday, March 20, with an eight-to-midnight show called "Soul Country."

GREAT REACTION

To Two Great Songs

"THE PAIN WILL GO AWAY"

b/w

"WHEN YOU PLAY IN DIRT"

Priceless Record #1001

By

RUDY WESLEY



(Great Country Artist With Soul)

Produced by: Kenny Price

Personal Management:

Kenny Price and Tom Anthony

3703 Dickerson Road

Nashville, Tenn.

615/865-5921



COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST

KBOX, Dallas (Art Keller)	WUBE, Cincinnati (Bruce Nelson)
WDON, Wheaton, Md. (Tom "Cat" Reeder)	WSLR, Akron (Craig Scott)
WGMA, Hollywood, Fla. (Gale Brooks)	WJEF, Grand Rapids (Ginny Herrmann)
WYDE, Birmingham (Johnny Gray)	WGBG, Greensboro, N.C. (Tim Rowe)
WESC, Greenville, S.C. (Bob Hooper)	WENO, Nashville (Johnny K.)
WKDA, Nashville (Joe Lawless)	WMGS, Toledo (Jeff Rice)
	WLOE, Eden, N.C. (Squiffy-P)
	KVWO, Cheyenne (John Shafer)

Bull's Eye Pick: Jeannie C. Riley's "Oh Singer." Best waxing by Jeannie in ages. It's sure to get her name on every playlist! Pick at WGMA, WGBG, KBOX.

Billy "Crash" Craddock's "Knock Three Times" knockin' at the top of charts at WKDA, WDON, WLOE, WSLR, WENO, WUBE, WESC, WYDE; #1 at WGBG. George Jones' "Sometimes You Just Can't Win" hot mover at WDON, WGMA.

"I'm Free," Bobby Spicher on Star-King, pick at WYDE, WUBE; playing heavy at WENO.

RCA's A&R department has gotten religion! Dolly Parton, Red Lane and Eddy Arnold all have new releases that carry gospel-religious themes.

Tom T. Hall's "Ode to a Half-Pound of Ground Round" strong at WGBG, KVWO.

WENO heavy on "When Strangers Say Goodbye," Jack Reno; "If You Want Me To, I'll Go," Bobby Wright; "Georgia Pineywoods," Osborne Bros.

"If You Love Me," Lamar Morris on MGM, pick at WDON; charted at WYDE.

Charley Pride's "I'd Rather Love You," #1 at KBOX, WESC; Hot seller at WMGS, WYDE, WJEF.

Gale Brooks at WGMA playing "LBJ's Farm Report" by David Frye; "Touching Home," Jerry Lee Lewis (also at KBOX); "Big Mabel Murphy," Dallas Frazier; "Did You Ever," Melba Montgomery & Charlie Louvi.

"Soldier's Last Letter," Merle Haggard, very heavy at WKDA, WYDE, WGMA, WESC, WLOE. #1 at WMGS. Flip "Farmer's Daughter" selling at WUBE.

Conway Twitty's "How Much More Can She Stand" pick at WESC, WSLR, charted at WGMA, WYDE, WENO, WMGS, WUBE.

WKDA Pick Single: "Making Up His Mind," Jack Greene. Pick LP: "Willie Nelson & Family." Tom Allen has been named new program director at St. Louis' WIL.

Claude King's new "Chip 'N Dale's Place" playing at WUBE, WGBG; pick at WENO.

"Arms of a Fool," Mel Tillis, climbing at WDON, WMGS.

KBOX getting action on "Goodbye Jukebox," Bobby Lord; "Angel Sunday," Jim Ed Brown; "I Wanna Go Country," Otis Williams; "Mississippi Woman," Weylon Jennings; "Man in Black," Johnny Cash. Ray Price' "I Won't Mention It Again" #1 at WYDE; strong mover at WSLR, WKDA, KBOX, WJEF. Flip "Kiss the World Goodbye" playing at WUBE.

Bill Rice's "Travelin' Minstrel Man" making tracks at WGBG, WKDA, WMGS.

"Empty Arms," Sonny James, hot at WDON, WJEF,

(Continued on page 62)

In September, we released what we thought to be a great album

'This, That And The Other'

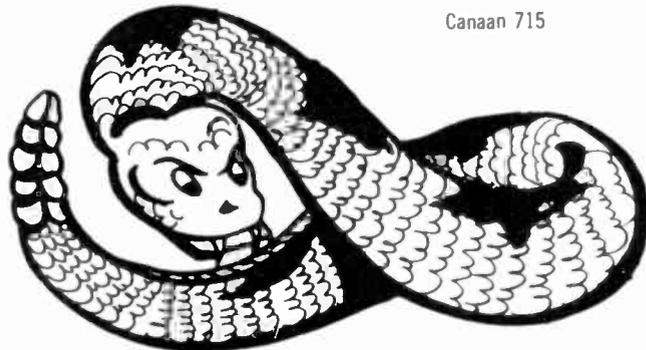
Canaan CAS 9679

by Wendy Bagwell. The response was so great to one cut referred to as "The Rattlesnake Story" that we released a single. The response from listeners to radio stations was fantastic. In fact, see our ad in RECORD WORLD March 20, Page 57. In January, the 50,000 watters and other heavycountry stations went hard on this single. To date, we have sold 110,000 LPs LPs and the single is approaching 200,000. It will probably be more than that by the time this ad is printed. We had a sleeper but now we've got the comedy hit of the year and if you haven't been aware, hope that you'll wake up to this hilariously funny monster.

Wendy Bagwell

'Here Come The Rattlesnakes'

Canaan 715



CAS 9679
Stereo \$4.98
3-9679
8-track
\$6.95



COUNTRY ALBUM PRODUCT

THE OSBORNE BROTHERS

Decca DL 75271.

One of the last really good bluegrass groups has recorded everything from Jimmie Driftwood's "Tennessee Stud" to Hank William's "My Heart Would Know." The Osbornes have been hot recently with the Boudleaux Bryant song, "Rocky Top." The cover is a gas and the Osbornes are super-heavy.



THE BEST OF COUNTRY INSTRUMENTALS—VOL 2

VARIOUS ARTISTS—RCA LSP 4494.

This is a must album for all stations and racks. It features RCA's hottest instrumental artists Jerry Reed, the Nashville Brass, Chet Atkins, Boots Randolph, Floyd Cramer, Kossi Gardner and the Nashville String Band. Most tunes are country standards and easily recognized by listeners and rack buyers. Highlight is Atkins' thumb and finger style picking on "Freight Train."

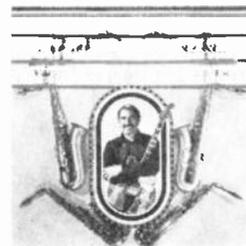


TOMMY ALLSUP & THE TENNESSEE SAXES

PLAY THE HITS OF TAMMY WYNETTE

GRT 20004

Here's another instrumental album that has received tremendous initial reception. Allsup, who is head of A&R for GRT's Nashville office put together the old western swing feel on contemporary country hits like "D-I-V-O-R-C-E," "Your Good Girl's Gonna Go Bad," "Stand By You Man," "I Wanna Play House," "Singing My Song" and six other of Tammy's biggies. The Tennessee Saxes sound a little different but very commercial.



STEP ASIDE

FARON YOUNG—Mercury SR 61337.

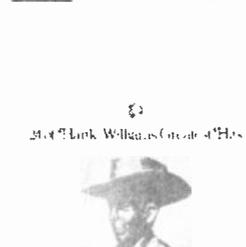
The Young Sheriff has a good, hard country outing of tunes like Twitty's "Hello Darlin'," Faron's two-time hit "Going Steady," Luman's chart hit "Come On Home and Sing the Blues to Daddy" and other songs like "Step Aside," "The Hand That Feeds You," "Just Like Me," "I'm Not Sure" and "Getting Soft On You," which lend themselves to the Faron Young style.



24 OF HANK WILLIAMS GREATEST HITS

MGM SE4755-2.

Here is another one of those re-packaged collector's items that MGM has been doing so well for so long. All the hits save one were recorded between 1949 and 1952 at the now-closed Castle Studios in Nashville. "I'm So Lonesome I Could Cry" was cut in 1949 in Cincinnati. All 24 are the original mono cuts. A must!



Eastern Artists Formed

(Continued from page 60)

to Nashville in 1966. His roster of artist associations has been extensive and well received.

A native and current resident of Wisconsin, Dudley first hit the bigtime in 1963 with his smash of "Six Days on the Road." There's followed a long

list of hit records, top TV and show dates around the world, several movie roles and citations. Also a successful songwriter, Dudley is accompanied on his road dates by his band, the Roadrunners.



COUNTRY SINGLES PUBLISHERS LIST

A STRANGER IN MY PLACE Brian Ahern (TRO-First Edition, BMI)	61	I'M GONNA KEEP ON LOVING YOU Jim Vienneau (Two Rivers, ASCAP)	4
A WOMAN ALWAYS KNOWS Billy Sherrill (Algee, BMI)	9	IS IT ANY WONDER THAT I LOVE YOU Glen Sutton	64
AFTER THE FIRE IS GONE Owen Bradley (Twitty Bird, BMI)	3	IT COULDN'T BEEN ME George Richey (Jerry Chestnut, BMI)	68
ALWAYS REMEMBER Owen Bradley (Forest Hills, BMI)	30	IT WASN'T GOD WHO MADE HONKY TONK ANGELS Cliff Williamson (Peer Int'l, BMI)	14
ANGEL Owen Bradley (Vanjo, BMI)	75	JUKE BOX MAN George Richey (Moss-Rose, BMI)	33
ANYWAY Bob Ferguson (Acuff-Rose, BMI)	11	KNOCK THREE TIMES Ron Chancey (Pocket Full of Tunes/Jilbern/Saturday, BMI)	6
ARMS OF A FOOL Jim Vienneau (Sawgrass, BMI)	1	L.A. INTERNATIONAL AIRPORT (Blue Book, BMI)	22
AT LEAST PART OF THE WAY Tommy Allsup (Jack & Bill, ASCAP)	60	LOVENWORTH George Richey (Champion, BMI)	17
BABY, I NEED YOUR LOVIN' Scott Turner (Jobete, BMI)	71	MAN IN BLACK Johnny Cash (House of Cash, BMI)	51
BABY WITHOUT YOU Owen Bradley (TRO-First Edition, BMI)	45	NEXT TIME I FALL IN LOVE Joe Allison (Central Songs, BMI)	44
BETTER MOVE IT ON HOME Bob Ferguson (Blue Echo, BMI)	13	OH LOVE OF MINE Ken Nelson (Central, BMI)	54
BIG MABEL MURPHY Ronny Light (Blue Crest, BMI)	49	ON THE ROAD TO MEMPHIS Buck Owens (Commander/Tinkerbell, ASCAP)	48
BIG ROCK CANDY MOUNTAIN Owen Bradley (Warner-Tammylane, BMI)	52	RAININ' IN MY HEART Jim Vienneau/Mike Curb (Excellorec, BMI)	41
BRIDGE OVER TROUBLED WATERS Ken Nelson (Charing Cross, BMI)	12	SHE'LL REMEMBER Joe E. Johnson (4-Star, BMI)	24
BUS FARE TO KENTUCKY Ronny Light (Crestmoor, BMI)	55	SHERIFF OF BODNE COUNTY Ronny Light (Hardtack, BMI)	46
CARELESS HANDS Jerry Bradley (Melrose, ASCAP)	39	SHE'S AS CLOSE AS I CAN GET Jerry Bradley (Blue Crest/Hill & Range, BMI)	65
COME SUNDOWN Jerry Kennedy (Combine, BMI)	25	SLOWLY Jerry Bradley (Cedarwood, BMI)	26
CORPUS CHRISTI WINDS Dale McBride (Tupper/Soulsongs, BMI)	58	SOLDIER'S LAST LETTER Ken Nelson (Noma, BMI)	5
DID YOU EVER George Richey (Tree, BMI)	27	SOMETIMES YOU JUST CAN'T WIN Pappy Daily (Glad, BMI)	43
DD RIGHT WOMAN Billy Sherrill (Press, BMI)	20	SO THIS IS LOVE Glen Sutton (Al Gallico, BMI)	35
DON'T WORRY 'BOUT THE MULE Frank Jones (Acuff-Rose, BMI)	40	TELL HIM YOU LOVE HIM Owen Bradley (Tuesday, BMI)	57
DREAM BABY Al DeLory (Combine, BMI)	38	THE CRAWDAD SONG Cliff Williamson (Sue-Mirl, ASCAP)	50
EMPTY ARMS George Richey (Melody Lane/Desiard, BMI)	8	THE LAST ONE TO TOUCH ME Bob Ferguson (Owepar, BMI)	7
FIFTEEN BEERS AGO Jim Vienneau (Peach, SESAC)	32	THE LAST PERSON TO SEE ME ALIVE Buddy Killen (Cross Keys, ASCAP)	72
FREIGHT TRAIN Larry Butler (Peter Maurice, ASCAP)	36	THE PROMISED LAND Billy Sherrill (Arc, BMI)	28
GEORGIA PINEWOODS Owen Bradley (House of Bryant, BMI)	66	THERE GOES MY EVERYTHING Felton Jarvis (Blue Crest, BMI)	15
GUESS AWAY THE BLUES Wesley Rose (Acuff-Rose, BMI)	16	THERE'S SOMETHING ABOUT A LADY Bob Montgomery & Bobby Goldsboro (Pi-Gem, BMI)	59
GULF STREAM LINE Tommy Allsup (Juj, BMI)	69	THREE CHEERS FOR THE GOOD GUYS Don Davis (Wilderness, BMI)	74
HELP ME MAKE IT THROUGH THE NIGHT Jim Malloy (Combine, BMI)	21	THEY'RE STEPPING ALL OVER MY HEART Owen Bradley (Needahit, BMI)	70
HERE COME THE ELEPHANTS Johnny Bond Productions (Sawgrass, BMI)	56	TRAVELIN' MINSTREL MAN Larry Butler (Jack & Bill, ASCAP)	62
HERE COME THE RATTLESNAKES Marvin Norcross (Canaanland, BMI)	10	WARM TO COOL TO COLD Jim Vienneau (LynLau/Shelby Singleton, BMI)	63
HOW MUCH MORE CAN SHE STAND Owen Bradley (Brothers Two, ASCAP)	47	WATCHING SCOTTY GROW Bob Montgomery & Bobby Goldsboro (BnB, BMI)	19
I'D RATHER LOVE YOU Jack Clement (Pi-Gem, BMI)	2	WE SURE CAN LOVE EACH OTHER Billy Sherrill (Algee & Altany, BMI)	18
I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Jerry Kennedy (Music City, ASCAP)	34	WHERE IS MY CASTLE Bob Ferguson (Blue Crest, BMI)	42
I REALLY DON'T WANT TO KNOW Felton Jarvis (Hill & Range, BMI)	15	WITH HIS HAND IN MINE Larry Butler (Copper Basin/Twig, BMI)	23
I WANNA BE FREE Owen Bradley (Sure-Fire, BMI)	53	YOU MAKE ME FEEL LIKE A MAN Owen Bradley (Page Boy, SESAC)	31
I WON'T MENTION IT AGAIN Don Law Prod. (Seaview, BMI)	37	YOU'RE ALRIGHT WITH ME Scott Turner (Wilderness, BMI)	73
IF YOU WANT ME TO GO I'LL GO Owen Bradley (Acuff-Rose, BMI)	67		
I'M A MEMORY Felton Jarvis (Willie Nelson, BMI)	29		

COUNTRY HOT LINE

(Continued from page 61)

WESC, WUBE, WMGS, WKDA.

WSLR's Craig Scott charted "Geogia Pineywoods," Osborne Bros.: "Danny the D.J.," Curly Putman; "Babe I Wish You Well," Gene Thomas on Hickory; "I've Got To Have You," Peggy Little.

Porter & Dolly's "Better Move It On Home" #1 at WENO; spinning at WGBG, WESC, WLOE.

"We Sure Can Love Each Other," Tammy Wynette, strong at WDON, WJEF, WSRL, WMGS, KVWO, WYDE, WKDA, WENO.

Bill Anderson's "Always Remember" heavily requested at WMGS, WENO, WJEF, WDON.

Tom "Cat" Reeder playlisting "Violets Blue," Red Sovine, and "Sunday Morning Christian," Harland Howard.

"L. A. International Airport," Susan Raye, most requested at WESC.

WJEF in Grand Rapids garnering action on "At Least Part of the Way," Stan Hitchcock; "Something About a Lady," Johnny Duncan; "So This Is Love" Tommy Cash.

Faron Young's "Step Aside" pick at WMGS.



THE COUNTRY ALBUM CHART

MARCH 27, 1971

THIS WK.	LAST WK.		WKS. ON CHART
1	2	ROSE GARDEN LYNN ANDERSON—Columbia C30411	14
2	5	WE ONLY MAKE BELIEVE CONWAY TWITTY & LORETTA LYNN—Decca 75251	6
3	1	FROM ME TO YOU CHARLEY PRIDE—RCA LSP 4468	9
4	3	COAL MINER'S DAUGHTER LORETTA LYNN—Decca DL 75253	10
5	8	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000	21
6	6	FOR THE GOOD TIMES RAY PRICE—Columbia CS 30106	29
7	4	BED OF ROSE'S STATLER BROTHERS—Mercury SR 61317	11
8	9	ELVIS COUNTRY ELVIS PRESLEY—RCA LSP 4460	9
9	11	GEORGE JONES WITH LOVE—Musicor MS 3194	5
10	10	MORNING JIM ED BROWN—RCA LSP 4461	9
11	7	TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (or my Tribute to Bob Wills) MERLE HAGGARD—Capitol ST 638	17
12	16	TWO OF A KIND PORTER WAGONER & DOLLY PARTON—RCA LSP 4490	6
13	19	THE TAKER/TULSA WAYLON JENNINGS—RCA LSP 4487	5
14	14	WHERE HAVE ALL THE HEROES GONE BILL ANDERSON—Decca 75254	8
15	17	PORTRAIT OF MY WOMAN EDDY ARNOLD—RCA LSP 4471	8
16	15	FIFTEEN YEARS AGO CONWAY TWITTY—Decca DL 75248	17
17	21	BRIDGE OVER TROUBLED WATER BUCK OWENS—Capitol 685	3
18	13	THE FIRST LADY TAMMY WYNETTE—Epic E30213	21
19	18	WE GOTTA START LOVING BOBBY GOLDSBORO—United Artists UAS 6777	11
20	22	LYNN ANDERSON'S GREATEST HITS—Chart CHS 1040	6
21	23	SHE WAKES ME WITH A KISS EVERY MORNING NAT STUCKEY— RCA LSP 4477	5
22	12	THERE MUST BE MORE TO LOVE THAN THIS JERRY LEE LEWIS— Mercury 61323	10
23	25	WRITES YOU A RECORD JIM REEVES—RCA LSP 4475	9
24	20	THE FIGHTIN' SIDE OF ME MERLE HAGGARD—Capitol ST 451	42
25	30	THIS, THAT AND THE OTHER WENDY BAGWELL—Canaan CAS 9679	5
26	24	ALL FOR THE LOVE OF SUNSHINE HANK WILLIAMS, JR. & THE MIKE CURB CONGREGATION—MGM SE 4750	13
27	34	GEORGIA SUNSHINE JERRY REED—RCA LSP 4391	27
28	29	GOLDEN STREETS OF GLORY DOLLY PARTON—RCA LSP 4398	4
29	27	WHERE HAVE ALL THE SEASONS GONE BOBBY BARE—Mercury SR 61315	11
30	32	GUESS WHO SLIM WHITMAN—United Artists UAS 6783	5
31	33	I'VE GOTTA SING WANDA JACKSON—Capitol ST 669	7
32	42	SOMETHING TO BRAG ABOUT MELBA MONTGOMERY & CHARLIE LOUVIN— Capitol ST 686	2
33	28	THE JOHNNY CASH SHOW—Columbia KC 30100	21
34	41	FOR THE GOOD TIMES CHET ATKINS—RCA LSP 4464	4
35	40	DOGGIN' IT DICK CURLESS—Capitol 689	3
36	31	THAT'S THE WAY IT IS ELVIS PRESLEY—RCA LSP 4445	12
37	26	WHERE IS MY CASTLE CONNIE SMITH—RCA LSP 4474	8
38	35	HEE HAW, VOL. 2—Capitol ST 670	6
39	39	CHARLEY PRIDE'S 10TH ALBUM—RCA LSP 4367	36
40	44	RED FOLEY SONG BOOK KENNY PRICE—RCA LSP 4469	4
41	—	CARELESS HANDS DOTTIE WEST—RCA LSP 4482	1
42	36	ONE HUNDRED CHILDREN TOM T. HALL—Mercury SR 61307	11
43	—	ARMS OF A FOOL/COMMERCIAL AFFECTION MEL TILLIS—MGM SE 4757	1
44	38	LISTEN BETTY DAVE DUDLEY—Mercury SR 61315	11
45	47	I AM NOT ALONE JACK GREENE—Decca DL 75080	3
46	37	#1 SONNY JAMES—Capitol ST 451	17
47	50	THE BEST OF ROY CLARK—Dot 25986	2
48	51	GREATEST HITS, VOL. 2 ERNEST TUBB—Decca DL 75252	4
49	54	GLEN CAMPBELL PRESENTS LARRY McNEELY—Capitol ST 674	2
50	—	I'M GONNA KEEP ON LOVIN' YOU/SHE GOES WALKIN' THROUGH MY MIND BILLY WALKER—MGM SE4756	1
51	43	LOOK AT MINE JODY MILLER—Epic E30382	12
52	46	SNOWBIRD ANNE MURRAY—Capitol ST 579	26
53	45	I WALK THE LINE JOHNNY CASH—Columbia S 30397	14
54	—	WILLIE NELSON & FAMILY—RCA LSP 4489	1
55	61	EARLY IN THE MORNING MAC CURTIS—GRT 20002	2
56	48	IDENTIFIED NASHVILLE STRING BAND—RCA LSP 4472	7
57	52	HELLO DARLIN' CONWAY TWITTY—Decca DL 75209	38
58	49	OKIE FROM MUSKOGEE MERLE HAGGARD—Capitol ST 384	59
59	53	THE GLEN CAMPBELL GOODTIME ALBUM—Capitol SW 493	25
60	58	SINGER OF SAD SONGS WAYLON JENNINGS—RCA LSP 4418	17
61	67	LLOYD GREEN & HIS STEEL GUITAR—Prize 498-01	2
62	55	DOWN HOMERS DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4424	20
63	56	THE BEST OF GEORGE JONES—Musicor 3191	21
64	57	BEST OF DOLLY PARTON—RCA LSP 4449	17
65	63	SKIDROW JOE/DOWN IN THE ALLEY PORTER WAGONER—RCA LSP 4386	17
66	65	ME AND JERRY JERRY REED & CHET ATKINS—RCA LSP 4369	26
67	60	IN LOVING MEMORIES JERRY LEE LEWIS—Mercury SR 61318	9
68	66	LORETTA LYNN WRITES 'EM AND SINGS 'EM—Decca DL 75198	37
69	68	I WOULDN'T LIVE IN NEW YORK CITY BUCK OWENS & THE BUCKAROOS— Capitol ST 628	17
70	70	LIVE AT THE INTERNATIONAL, LAS VEGAS JERRY LEE LEWIS— Mercury SR 61278	36
71	59	I NEVER PICKED COTTON ROY CLARK—Dot DLP 25980	33
72	64	BEST OF CAL SMITH—Kapp KS 3642	7
73	73	THIS IS CHET ATKINS—RCA VPS 6030	15
74	72	TAMMY WYNETTE'S GREATEST HITS—Epic BN 26486	33
75	71	ONCE MORE PORTER WAGONER & DOLLY PARTON—RCA LSP 4388	30

Wanda salutes the land she loves

WANDA JACKSON

and the OAK RIDGE BOYS

"Glory Hallelujah"

(Battle Hymn Of The Republic)

Capitol Records 3070

Wanda's Greatest Album

"I'VE GOTTA SING"

Capitol ST 638

Goodman/Jackson Agency
6716 So Western Oklahoma City/Oklahoma 78139



COUNTRY SINGLE PRODUCT

RED LANE—RCA 47-9970

THE WORLD NEEDS A MELODY (Tree, BMI)

THE BARKER STORE (Tree, BMI)

Great vocal outing for Red. Song is a medley of favorite gospel tunes wrapped in a Lane-Henley-Slate idea that ties it all together. Look for heavy airplay.

SUZI ARDEN—Nugget 1057

THE EFFECTS YOUR LEAVING HAD ON ME (Vanjo Music, BMI)

THE GIRL ON THE COVER (Lonzo & Oscar Music, BMI)

Flip it: "Girl On the Cover" ain't the side. This is the gal that had the first cut on the Susan Raye hit, "L. A. International Airport." PIP distributes.

JIM ED BROWN—RCA 45-251

ANGEL'S SUNDAY (Moss-Rose, BMI)

Hit writer Hank Mills is grinding out the commercial tunes again. As nice as this release is, it will be hard to match the sales that the Browns' sound of "Morning" did.

CONNIE EATON—Chart 5120

LEAVE ME (Yonah Music, BMI)

Johnny Scoggins wrote this one for the cute redhead. Connie's got some network TV coming up which should help her new record get off and running. Good performance.

OLIN BINGHAM—Mega 615-0020

HOME SWEET HOME (100 Oaks Music, BMI)

THEY WOULDN'T LISTEN TO A KID (Liar Music, BMI)

Up-tempo song with pretty chord changes. Bingham is one of Nashville's better singing up-and-coming talents. Music directors should keep an eye open for future releases.

ROGER MILLER—Mercury 73190

TOMORROW NIGHT IN BALTIMORE (Tree, BMI)

A MILLION YEARS OR SO (Tree, BMI)

Heaviest thing from Roger since "Bobby McGee." It was written by RCA artist Kenny Price, arranged by Don Tweedy and produced by Jerry Kennedy. Great lyric and Roger sells it.

JACK GREENE—Decca 32823

MAKIN' UP HIS MIND (Jaray Music, BMI)

THERE'S A WHOLE LOT ABOUT A WOMAN (Forrest Hills, BMI)

Up-tempo rocking tune about henpecked males. This is out of the usual Green bag, but why not? Decca thinks the flip is due attention, too.

BARBARA FAIRCHILD—Columbia 4-45344

WHAT DO YOU DO (Champion, BMI)

"Fantastic," somebody in producer Crutchfield's office said. This time he's after the operator's dollar and Barbara's not gonna have trouble getting it.

ERNEST TUBB—Decca 32800.

ONE SWEET HELLO (Blue Book, BMI)

WHEN OLE GOIN' GETS A'GOIN' (Tree, BMI)

Merle Haggard now has a top 10 song that was a big seller for Ernest years back; now "E. T." has cut a Haggard tune that sounds awfully good.

RED SOVINE—Starday 45-926

VIOLETS BLUE (Tarheel/Hill & Range, BMI)

GET IN TOUCH (Tarheel, BMI)

Son Roger has produced a stone country outing for the ole Red Head's new one. Country shuffle features fiddle work by Johnny Gimble. Good juke box number.



COUNTRY DISC JOCKEY REPORTS

WCNW—Fairfield, Ohio

1. AFTER THE FIRE IS GONE—L. Lynn & C. Twitty
2. I'D RATHER LOVE YOU—Charlie Pride
3. A WOMAN ALWAYS KNOWS—David Houston
4. I'M GONNA KEEP ON LOVING YOU—Billy Walker
5. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
6. THE ARMS OF A FOOL—Mel Tillis
7. WATCHING SCOTTY GROW—Bobby Goldsboro
8. SOLDIER'S LAST LETTER—Merle Haggard
9. KNOCK THREE TIMES—Billy "Crash" Craddock
10. LOVENWORTH—Roy Rogers

KSFA—Nacogdoches, Texas

1. EMPTY ARMS—Sonny James
2. WE SURE CAN LOVE EACH OTHER—Tammy Wynette
3. I'M A MEMORY—Willie Nelson
4. I'D RATHER LOVE YOU—Charley Pride
5. L. A. INTERNATIONAL AIRPORT—Susan Raye
6. DID YOU EVER—Charlie Louvin & Melba Montgomery
7. SLOWLY—Dottie West & Jimmy Dean
8. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
9. SOMETIMES YOU JUST CAN'T WIN—George Jones
10. COME SUNDOWN—Bobby Bare

WEXL—Detroit, Mich.

1. I'M GONNA KEEP ON LOVING YOU—Billy Walker
2. SOLDIER'S LAST LETTER—Merle Haggard
3. BRIDGE OVER TROUBLED WATER—Buck Owens
4. BETTER MOVE IT ON HOME—Porter Wagoner & Dolly Parton
5. AFTER THE FIRE IS GONE—Conway Twitty & Loretta Lynn
6. EMPTY ARMS—Sonny James
7. JUKE BOX MAN—Dick Curless
8. I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME—Roy Drusky
9. DON'T WORRY 'BOUT THE MULE (JUST LOAD THE WAGON)—Carl Smith
10. YOU MAKE ME FEEL LIKE A MAN—Warner Mack

KUZZ—Bakersfield, Calif.

1. BRIDGE OVER TROUBLED WATER—Buck Owens
2. I'D RATHER LOVE YOU—Charley Pride
3. BIG MABLE MURPHY—Dallas Frazier
4. L. A. INTERNATIONAL AIRPORT—Susan Raye
5. I'M ON THE ROAD TO MEMPHIS—Alan/Rich
6. AFTER THE FIRE IS GONE—Twitty/Lynn
7. HELP ME MAKE IT—Sammi Smith
8. I'M GONNA KEEP ON LOVIN' YOU—Billy Walker
9. SAN BERNADINO—Christie
10. SOLDIER'S LAST LETTER—Merle Haggard

WJEM—Valdosta, Ga.

1. WHO'LL TURN OUT THE LIGHTS—Wayne Kemp
2. A WOMAN ALWAYS KNOWS—David Houston
3. KNOCK THREE TIMES—Billy Craddock
4. DAYTON, OHIO—Jack Barlow
5. SOLDIER'S LAST LETTER—Merle Haggard
6. AFTER THE FIRE IS GONE—Conway & Loretta
7. BIG MABLE MURPHY—Dallas Frazier
8. DID YOU EVER—Charlie & Melba
9. I'D RATHER LOVE YOU—Charlie Pride
10. DO RIGHT WOMAN—Barbara Mandrell

KOKE—Austin, Texas

1. EMPTY ARMS—Sonny James
2. BETTER MOVE IT ON HOME—Dolly & Porter
3. WE SURE CAN LOVE EACH OTHER—Tammy Wynette
4. I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME—Roy Drusky
5. SOMETIMES YOU JUST CAN'T WIN—George Jones
6. KNOCK THREE TIMES—Billy Craddock
7. LOOK AT THAT GIRL—The Moods (Of Country Music)
8. AFTER THE FIRE IS GONE—Conway Twitty & Loretta Lynn
9. BRIDGE OVER TROUBLED WATER—Buck Owens
10. DID YOU EVER—C. Louvin & M. Montgomery

WCMS—Norfolk, Virginia

1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
2. A WOMAN ALWAYS KNOWS—David Houston
3. THE PROMISED LAND—Freddie Weller
4. JOSHUA—Dolly Parton
5. I REALLY DON'T WANT TO KNOW/THERE GOES MY EVERYTHING—Elvis Presley
6. KNOCK THREE TIMES—Billy Craddock
7. SHE WAKES ME EVERY MORNING—Nat Stuckey
8. WHERE IS MY CASTLE—Connie Smith
9. DO RIGHT WOMAN—Barbara Mandrell
10. RAININ' IN MY HEART—Hank Williams, Jr.

KMND—Mesa, Arizona

1. I'M GONNA KEEP ON KEEP ON LOVIN' YOU—Billy Walker
2. I'D RATHER LOVE YOU—Charlie Pride
3. ARMS OF A FOOL—Mel Tillis
4. HELP ME MAKE IT THRU THE NIGHT—Sammi Smith
5. A WOMAN ALWAYS KNOWS—David Houston
6. PROMISED LAND—Freddie Weller
7. DO RIGHT WOMAN DO RIGHT MAN—Barbara Mandrell
8. ANYWAY—George Hamilton IV
9. I REALLY DON'T WANT TO KNOW/THERE GOES—Elvis Presley
10. AFTER THE FIRE IS GONE—Conway Twitty/Loretta Lynn

WIL—St. Louis, Missouri

1. I'D RATHER LOVE YOU—Charley Pride
2. AFTER THE FIRE IS GONE—Conway and Loretta
3. THE SOLDIER'S LAST LETTER/FARMER'S DAUGHTER—Merle Haggard
4. BETTY MOVE IT ON—Porter and Dolly
5. DID YOU EVER—Charlie and Melba
6. AMAZING GRACE—Judy Collins
7. ARMS OF A FOOL—Mel Tillis
8. I'M GONNA KEEP ON LOVING YOU—Billy Walker
9. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
10. KNOCK THREE TIMES—Billy "Crash" Craddock

KBMN—Bozeman, Montana

1. THE PROMISED LAND—Freddie Weller
2. I'M GONNA KEEP ON—Billy Walker
3. I'D RATHER LOVE YOU—Charley Pride
4. ARMS OF A FOOL—Mel Tillis
5. ANYWAY—George Hamilton
6. DO RIGHT WOMAN—DO RIGHT MAN—Barbara Mandrell
7. LOVENWORTH—Roy Rogers
8. BRIDGE OVER TROUBLED WATER—Buck Owens
9. SLOWLY—Jimmy Dean & Dottie West
10. SOLDIER'S LAST LETTER—Merle Haggard

WANL—Lineville, Alabama

1. I'M GONNA KEEP ON LOVING YOU—Billy Walker
2. THE ARMS OF A FOOL—Mel Tillis
3. A WOMAN ALWAYS KNOWS—David Houston
4. THE FIRST LOVE—Penny DeHaven
5. BIG MABLE MURPHY—Dallas Frazier
6. PUT YOUR HAND IN THE HAND—Beth Moore
7. IT'S YOUR BABY YOU ROCK IT—Elvis Presley
8. MOVE TWO MOUNTAINS—Dave Peel
9. WATCHING SCOTTY GROW—Bobby Goldsboro
10. DO RIGHT WOMAN, DO RIGHT MAN—Barbara Mandrell

KGAY—Salem, Ore.

1. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
2. WHAT AM I LIVING FOR—Conway Twitty
3. A WOMAN ALWAYS KNOWS—David Houston
4. THERE GOES/I REALLY DON'T—Elvis Presley
5. COME SUNDOWN—Bobby Bare
6. AFTER THE FIRE IS GONE/FLIP—Conway & Loretta
7. KNOCK THREE TIMES—Billy Craddock
8. THE PROMISED LAND—Freddie Weller
9. RAININ' IN MY HEART—Hank Williams Jr.
10. LAST ONE TO TOUCH ME—Porter Wagoner

WJQS—Jackson, Mississippi

1. HELP ME MAKE IT THROUGH THE NIGHT (Alb.)—Ray Price
2. ROSE GARDEN—Lynn Anderson
3. BED OF ROSES—Statter Brothers
4. YOU MAKE ME FEEL LIKE A MAN—Warner Mack
5. SHE'S AS CLOSE AS I CAN GET TO LOVING YOU—Hank Locklin
6. KNOCK THREE TIMES—Billy "Crash" Craddock
7. EMPTY ARMS—Sonny James
8. TELL HER LIES AND FEED HER CANDY—Murry Kellum
9. WE SURE CAN LOVE EACH OTHER—Tammy Wynette
10. THERE GOES MY EVERYTHING/I REALLY DON'T WANT TO KNOW—Elvis Presley

KTUF-KNIX—Phoenix, Arizona

1. THE PROMISED LAND—Freddie Weller
2. A WOMAN ALWAYS KNOWS—David Houston
3. WATCHING SCOTTY GROW—Bobby Goldsboro
4. IF YOU COULD READ MY MIND—Gordon Lightfoot
5. I'M GONNA KEEP ON LOVING YOU—Billy Walker
6. LOOKIN' OUT MY BACK DOOR—Buddy Alan
7. WHERE IS MY CASTLE—Connie Smith
8. WE SURE CAN LOVE EACH OTHER—Tammy Wynette
9. BRIDGE OVER TROUBLED WATER—Buck Owens
10. LOVENWORTH—Roy Rogers



THE COUNTRY SINGLES CHART

MARCH 27, 1971

THIS LAST
WK. WK.

WKS. ON
CHART

1	3	ARMS OF A FOOL MEL TILLIS—MGM K14211	9
2	1	I'D RATHER LOVE YOU CHARLEY PRIDE—RCA 47-9952	7
3	2	AFTER THE FIRE IS GONE/THE ONE I CAN'T LIVE WITHOUT CONWAY TWITTY & LORETTA LYNN—Decca 32776	8
4	4	I'M GONNA KEEP ON LOVING YOU BILLY WALKER—MGM K14210	9
5	7	SOLDIER'S LAST LETTER MERLE HAGGARD—Capitol 3024	6
6	8	KNOCK THREE TIMES BILLY "CRASH" CRADDOCK—Cartwheel A193	7
7	10	THE LAST ONE TO TOUCH ME PORTER WAGONER—RCA 47-9939	12
8	17	EMPTY ARMS SONNY JAMES—Capitol 3015	4
9	5	A WOMAN ALWAYS KNOWS DAVID HOUSTON—Epic 5-10696	11
10	11	HERE COME THE RATTLESNAKES WENDY BAGWELL—Canaan 715	9
11	12	ANYWAY GEORGE HAMILTON IV—RCA 47-9945	9
12	14	BRIDGE OVER TROUBLED WATER BUCK OWENS—Capitol 3023	8
13	16	BETTER MOVE IT ON HOME PORTER WAGONER & DOLLY PARTON—RCA 47-9958	5
14	15	IT WASN'T GOD WHO MADE HONKY TONK ANGELS LYNN ANDERSON—Chart 5113	8
15	6	THERE GOES MY EVERYTHING/I REALLY DON'T TO KNOW ELVIS PRESLEY—RCA 47-9960	12
16	18	GUESS AWAY THE BLUES DON GIBSON—Hickory 1588	9
17	19	LOVENWORTH ROY ROGERS—Capitol 3016	9
18	27	WE SURE CAN LOVE EACH OTHER TAMMY WYNETTE—Epic 5-10707	3
19	9	WATCHING SCOTTY GROW BOBBY GOLDSBORO—United Artists 50727	14
20	20	DO RIGHT WOMAN BARBARA MANDRELL—Columbia 4-45307	8
21	13	HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega 615-0015	15
22	29	L.A. INTERNATIONAL AIRPORT SUSAN RAYE—Capitol 3035	6
23	30	WITH HIS HAND IN MINE JEAN SHEPARD—Capitol 3033	5
24	31	SHE'LL REMEMBER/AFTER YOU JERRY WALLACE—Decca 32777	7
25	21	COME SUNDOWN BOBBY BARE—Mercury 73148	14
26	26	SLOWLY JIMMY DEAN & DOTTIE WEST—RCA 47-9947	9
27	33	DID YOU EVER CHARLIE LOUVIN & MELBA MONTGOMERY—Capitol 3029	6
28	22	THE PROMISED LAND FREDDIE WELLER—Columbia 4-45276	15
29	35	I'M A MEMORY WILLIE NELSON—RCA 47-9951	7

30	50	ALWAYS REMEMBER BILL ANDERSON—Decca 32793	3
31	44	YOU MAKE ME FEEL LIKE A MAN WARNER MACK—Decca 32781	6
32	32	FIFTEEN BEERS AGO BEN COLDER—MGM K14209	7
33	36	JUKE BOX MAN DICK CURLESS—Capitol 3033	5
34	49	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME ROY DRUSKY—Mercury 73178	3
35	46	SO THIS IS LOVE TOMMY CASH—Epic 5-10700	4
36	37	FREIGHT TRAIN JIM & JESSE—Capitol 3026	7
37	59	I WON'T MENTION IT AGAIN RAY PRICE—Columbia 4-45329	2
38	58	DREAM BABY GLEN CAMPBELL—Capitol 3062	2
39	47	CARELESS HANDS DOTTIE WEST—RCA 47-9957	4
40	40	DON'T WORRY ABOUT THE MULE CARL SMITH—Columbia 4-45293	5
41	24	RAININ' IN MY HEART HANK WILLIAMS, JR. & THE MIKE CURB CONGREGATION—MGM K-14194	15
42	23	WHERE IS MY CASTLE CONNIE SMITH—RCA 479938	13
43	67	SOMETIMES YOU JUST CAN'T WIN GEORGE JONES—Musicor 1432	2
44	57	NEXT TIME I FALL IN LOVE (I WON'T) HANK THOMPSON—Dot 17365	3
45	45	BABY WITHOUT YOU JAN HOWARD—Decca 32778	6
46	25	SHERIFF OF BOONE COUNTY KENNY PRICE—RCA 47-9932	15
47	—	HOW MUCH MORE CAN SHE STAND CONWAY TWITTY—Decca 32801	1
48	51	ON THE ROAD TO MEMPHIS DON RICH & BUDDY ALAN—Capitol 3040	4
49	54	BIG MABEL MURPHY DALLAS FRAZIER—RCA 47-9950	7
50	52	THE CRAWDAD SONG LA WANDA LINDSEY & KENNY VERNON—Chart 5114	5
51	—	MAN IN BLACK JOHNNY CASH—Columbia 4-45339	1
52	53	BIG ROCK CANDY MOUNTAIN BILL PHILLIPS—Decca 32782	4
53	—	I WANNA BE FREE LORETTA LYNN—Decca 32796	1
54	56	OH LOVE OF MINE JOHNNY & JONIE MOSBY—Capitol 3039	4
55	62	BUS FARE TO KENTUCKY SKEETER DAVIS—RCA 47-9961	3
56	55	HERE COME THE ELEPHANTS JOHNNY BOND—Starday 45-916	9
57	61	TELL HIM YOU LOVE HIM WEBB PIERCE—Decca 32787	4
58	60	CORPUS CHRISTI WINDS DALE McBRIDE—Thunderbird 539	5
59	66	THERE'S SOMETHING ABOUT A LADY JOHNNY DUNCAN—Columbia 4-45319	3
60	64	AT LEAST PART OF THE WAY STAN HITCHCOCK—GRT 39	3
61	68	A STRANGER IN MY PLACE ANNE MURRAY—Capitol 3059	2
62	69	TRAVELIN' MINSTREL MAN BILL RICE—Capitol 3049	2
63	63	WARM TO COOL TO COLD LOIS JOHNSON—MGM 14317	4
64	70	IS IT ANY WONDER THAT I LOVE YOU BOB LUMAN—Epic 5-10699	2
65	65	SHE'S AS CLOSE AS I CAN GET HANK LOCKLIN—RCA 47-9955	4
66	73	GEORGIA PINEYWOODS OSBORNE BROS.—Decca 32794	2
67	72	IF YOU WANT ME TO, I'LL GO BOBBY WRIGHT—Decca 32792	2
68	—	IT COULD 'A BEEN ME BILLIE JO SPEARS—Capitol 3055	1
69	—	GULF STREAM LINE MAC CURTIS—GRT 41	1
70	74	THEY'RE STEPPING ALL OVER MY HEART KITTY WELLS—Decca 32795	2
71	75	BABY, I NEED YOUR LOVIN' EARL RICHARDS—United Artists 50752	2
72	—	THE LAST PERSON TO SEE ME ALIVE DIANA TRASK—Dot 17369	1
73	—	YOU'RE ALRIGHT WITH ME BILLY MIZE—United Artists 50751	1
74	—	THREE CHEERS FOR THE GOOD GUYS LEFTY FRIZELL—Columbia 4-4536	1
75	—	ANGEL CLAUDE GREY—Decca 32786	1

STEP ASIDE FOR FARON YOUNG'S NEW SINGLE

STEP ASIDE 73191



Faron Young, who records for Mercury Records, confers with producer Jerry Kennedy during his just completed session.

JUST RELEASED

step aside
FARON YOUNG



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BLOODROCK

