WHO IN THE WORLD

Mel Bly, Executive VP
Of Warner Bros. Music And
Viva Records, and Warner
Bros. Records President
Mo Ostin at Signing
Of Pact for Warners
To Distribute Viva/Pentagram
Labels. Story on Page Three.

PICKS OF THE WEEK

CREEDENCE CLEARWATER REVIVAL, "SWEET KITSCH-HIKER" (Greasy King, BMI). America's mighty rock and roll band has diminished in one number, but not one iota in sheer vitality and quality. Their first in six months. B/w "Door to Door" (Cotanday, BMI). Fantasy 665.


BREAD, "MOTHER FREEDOM" (Screen Gems-Columbia, BMI). In which leading exponents of the soft sound prove they can rock with the best of them. Stylistic shift of gears written and produced by David Gates. B/w "Live in Your Love" (Gile Grog, BMI). Elektra 45740.

IKE AND TINA TURNER, "I'VE BEEN LOVING YOU TOO LONG" (East/Memphis-Time-Curtom, BMI). With Turners on top, label has reissued the Otis Redding tune that, as sung by Tina, stole "Gimme Shelter." B/w "Crazy Bout You, Baby" (Algonquin, BMI). Blue Thumb 202 (Paramount).

SHAY NA NA, "TOP FORTY" (Scottarina, BMI). Rock revivalists aim their satire at the current country and religious rock trends, as well as record trade in general, and come up with an aptly titled tune. Original material written by keyboards man Scott Simon. Kama Sutra 528 (Buddah).

STEPHEN STILLS, "STEPHEN STILLS 2." Stephen Stills continues to be critical of contemporary society, and he vents his concern with another album of lambent songs. The usual assortment of sidemen play and sing along on "Change Partners." etc. Atlantic SD 7206.

THE BYRDS, "BYRDMANIAX." Each successive Byrds album contains its striking personnel change and its striking song or two or three or eight. Roger McGuinn, Gene Parsons and crowd come up with their usual country-rock here. Package will score. Columbia KC 30640.

COUNTRY JOE McDONALD, "WAR-WAR-WAR." Here's a unique package. War critic Joe McDonald has set a number of Robert Service's World War I poems to music. The intensity and sincerity of the package could turn it into something big. Vanguard VSD 79315.

SMOKE RISE, "THE SURVIVAL OF ST. JOAN." "The Survival of St. Joan" would seem to be a follow-up to "Jesus Christ/ Superstar" and as such has some power and melody to recommend it. If package only does half the business of "JC/SS," it's okay-going. Paramount PAS 8000.


Our July country release is a wealth of talent. From the treasury of America's finest C&W artists. Music that's very good. And very commercial. Month after month, it's that way at country's number one company.

Share The Wealth.

dynaflex

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

RCA Records and Tapes
Warners Distributes Viva/Pentagram Labels

- Mo Ostin, President of Warner Bros. Records, and Mel By, Executive Vice President of Warner Bros. Music Publishing and Viva Records, have announced completion of an agreement whereby all product from the Viva and Pentagram labels will be distributed through Warner Bros. Records.

New Artists Take Top 10

- Who says new artists can't get into the top 10?
  
  True, it isn't all peaches and cream, but four of this week's Top 10 singles are there with their first release and a fifth is there with her first significant single release.

  The first-timers include Cornelius Brothers and Sister Rose with "Treat Her Like a Lady (United Artists) at 3; Hamilton, Joe Frank and Reynolds with "Don't Pull Your Love" (Dunhill) at 4; 8th Day with "She's Not Just Another Woman" (Invictus) at 9; and Carly Simon with "That's the Way I've Always Heard It Should Be" (Elektra) at 10.

  Jean Knight, who is at 7 with "Mr. Big Stuff" (Stax), has had three masters around before, but the Stax side is her first important release.

RCA Purchases Music West

- RCA Records has announced the purchase of Music West, which company will become an RCA Records distribution arm in California, Nevada and Arizona.

  Announcement was made by Rocco Lagnestra, President, RCA Records, who said Music West will distribute RCA recorded entertainment product and the product of other independent labels.

Schuster Screen Gems-Col Ltd. Director

- NEW YORK—Irwin Schuster, a veteran of 16 years in the pop music field, has been named Managing Director of Screen-Gems-Columbia Music, Ltd., announces Lester Sill, President of Screen-Gems-Columbia Music, Inc.

  Screen Gems-Columbia Music, Ltd., is the United Kingdom-based arm of Screen Gems-Columbia Music, Inc., the music publishing subsidiary of Columbia Pictures Industries, Inc.

  Schuster has served in a succession of executive positions with Screen Gems-Columbia Music, Inc., since joining the company three years ago. Sill said: "Irwin Schuster's many talents will be invaluable in spearheading the continued growth of our important English operation. He will be responsible for the exploitation and administration of the company's U.S. pop catalogue, as well as finding and developing new writing talent in England."

  Schuster, who will move his base of operations from New York to London in mid-August, (Continued on page 43)

Fillmore East Closes

The End of An Era—Maybe

By DAVE FINKLE

- NEW YORK — Since I hate long good-byes, I didn't stay for the entire Fillmore East closing night last week (June 27).

  Besides which, I had the curious feeling that a re-opening wasn't too far off and I needed my energy, or why—and this is no jive—was Sid Bernstein standing directly behind (and studying) the ticket-taker as I went through the carefully guarded door?

  Getting familiar with how the well-oiled Fillmore machine runs, was he?

  (Continued on page 26)

Station KSFX Airs Fillmore W. Closing

- Beginning July 1, KSFX, the ABC-FM station in San Francisco, will simulcast with KSAN the closing of Fillmore West.

  The stations will air the last four nights of concerts in their entirety. This marks the second joint venture of an ABC-FM station in less than a week. WPLJ and WNEW-FM in New York joined to simulcast the closing of Fillmore East June 27.

Wynn Award to Gallagher

- The American Parkinson Disease Association, through its Executive Director, Irving Liberman, has announced that the recipient of the 1971 annual Ed Wynn Humanitarian Award will be William P. (Bill) Gallagher, President of Famous Music.

  The event this year will be held in the main ballroom of the Copley Plaza Hotel on Sept. 22, The Chairman of the dinner committee is Joseph D'Abate, President of Feld Bros. Management Corp. and Ringling Bros. and Barnum & Bailey Circus.

(Continued on page 26)

Columbia/Epic Convention In Los Angeles July 21-25

- Columbia and Epic Records will hold their 1971 Convention at the Century Plaza Hotel in Los Angeles, Calif., from July 21-July 25.

  Clive Davis, President, all other top Columbia executives and the entire Columbia field sales force will be in attendance for the convention's four days of addresses, seminars and workshops. Also attending will be Goddard Lieberson, President of the CBS Columbia Group; Harvey Schein, President, CBS In.

  (Continued on page 26)

Carlton VP, Capitol A&R

- HOLLYWOOD—Joe Carlton, veteran record business exec, has been named VP of the Capitol Records A&R Department. Carlton will work here under Artie Mogull, Vice President, Creative Activities. Carlton had recently been heading up special projects for Howie Richmond's TRO publishing.
Cast of 60 Assembled For 'Superstar' Concerts

- NEW YORK — After several weeks of intensive auditioning, Robert Stigwood, Chairman of the Robert Stigwood Group, Ltd., has announced that casting has been completed for the original concert presentation of the rock opera “Jesus Christ Superstar.”

The production, which premieres at the Civic Arena in Pittsburgh on Monday, July 12, is under the artistic supervision of the composer Andrew Lloyd Webber and lyricist Tim Rice. It will feature a cast of 20 singers, a 32-piece orchestra including a rock band and will travel with a large retinue of technical personnel.

Featured in the cast will be Yvonne Elliman, who will recreate the role of Mary Magdalene which she portrayed on the Deca recording. Yvonne is best known for her hit single from the opera, “I Don’t Know How to Love Him.” Born in Hawaii, the 19-year-old Miss Elliman has lived in England for the past three years. She is well known there as a freelance solo singer, appearing in many London clubs.

Maxin Morris Gen. Mgr.

Edwin H. Morris, Arnold Maxin

- NEW YORK—On the eve of his departure for Europe, Edwin H. Morris, President of the world-wide music publishing company bearing his name, announced the appointment of Arnold Maxin to the post of General Manager.

Maxin Morris Gen. Mgr.

- NEW YORK — Neil Bogart, Art Kass, co-presidents of the Buddah/Kama Sutra Group, announced the signing of Paul Anka to a long-term, exclusive recording contract.

Massive promotion is planned for what Bogart and Kass called "one of the most important artist signings in the history of the label." First single will be issued in two weeks, with an album by late August. Anka is currently appearing at the El San Juan Hotel in Puerto Rico. On Aug. 13 he opens a four-week engagement at Caesar's Palace in Las Vegas. A European personal appearance tour has also been set in December with the kickoff in London in December, to be followed by a tour of Japan.

Equally famous as an artist and hit compiler, Anka penned the non-standard "My Way" for Frank Sinatra, "She's a Lady" for Tom Jones, and "Here's Johnny," the theme for the "Tonight" show starring Johnny Carson. One of Anka's self-penned hits include "Diana," "Put Your Head On My Shoulder," the hit forypassed which was also featured in "Amarcord," "From the World of Stephen" and "The Long Goodbye."

MGM Distsribu

MGM Distribu

Marina Label

- HOLLYWOOD — In a joint statement, Mike Curt, MGM Records President, and Harold Berkman, former Sr. Vice President of MGM Records, announced the formation of a joint venture between MGM Records and Berkman's new company, Marina Records, Inc., for the purpose of distributing the new label.

Berkman, a record industry veteran, has been given credit for his contribution in putting MGM into the commercial record market with the development of such acts as Herman's Hermits, Eric Burdon, the Lovin' Spoonful, the Cowsills and, most recently, Michael Parks, the Osmonds and Eric Burdon and War.

The first release on the new Marina label will introduce recording artist Dallas with a tune titled, "Take Me Where the Music's Playing."

Zynczak VP

Zynczak VP

- NEW YORK—Art Kass and Neil Bogart, co-presidents of the Buddah/Kama Sutra Group, announced the appointment of Joseph E. Zynczak as a Vice President of Buddah Records.

Zynczak is house counsel for the label, a position he has held since November, 1968. Prior to his employment with Buddah, he was associated with MGM Records and Kendor Music Co. Zynczak is a graduate of the State University of New York, School of Law, at Buffalo.

Handlemanc May Sell 50% Stock

Handleman May Sell 50% Stock

- DETROIT—The Handleman families may relinquish more than 50% of their controlling interest in Handleman Co. through a secondary public offering of up to 650,000 common shares.

The distributor of records and tapes announced that it's considering Securities and Exchange Commission registration to cover the secondary sale, plus a simultaneous offering of 250,000 shares in its own behalf. Currently there are 1,444,073 shares outstanding. The

AIR Limits Product

AIR Limits Product

American International Records is now limiting its product to soundtrack packages to be distributed by MGM Records.
Seven reasons why we are celebrating Crosby, Stills, Nash & Young Month in July:

Stephen Stills 2  
SD 7206  
Graham Nash

"Songs for Beginners"  •  Crosby, Stills, Nash & Young  
SD 7204  
"4 Way Street"

Crosby, Stills, Nash & Young  
"Déjà Vu"  •  David Crosby  
SD 7200  
"If I Could Only Remember My Name..."  •  Crosby, Stills & Nash  
SD 8229  
Stephen Stills  
SD 7202

Direction: The Geffen Roberts Management Company

On Atlantic Records and Tapes  Tapes distributed by Ampex
Edgar Winter White Trash Gives Fillmore Great Send-Off

NEW YORK — Since neither Atlantic's Rolling Stones nor Epic's Sly and the Family Stone are around much anymore, I'm prepared to say that Edgar Winter's White Trash (also Epic) is the best rock and roll band on the diminishing circuit now (they played the defunct Fillmore a couple of times last week). I'm also prepared to say that their first album is the best rock album of 1971.

They are really one of the goddamindest things I've ever seen, and the only problem they pose is what do you praise first. I guess you start with Edgar Winter himself. Made of wire, gristle and a hand of spun-plati nun hair and the personification of his lyric "there's beauty in distortion." Winter is a virtuoso on two instruments and a song writer whose tunes are so effortless that they seem to have always existed.

He also has one of the best voices in contemporary music. Nothing like his raspy falsetto has bent the airwaves since Shirley of Shirley and Lee let the good times roll. Listening to Winter wind around "To- bacco Road," for instance, is a breath-taking experience. Listening to him duet with himself on electric piano is also breath-taking and just the beginning of plumbing his musical expertise.

After Winter, Jerry LaCroix (pronounced LaCroy, for the uncertain) is the cynosure. For a group to have one of the top four or five singers in rock as White Trash has in Winter is one thing; for a group to have two as it has in LaCroix is overwhelming. LaCrox, as other critics have noticed, sounds rather like David Clayton-Thomas, but he surpasses Clayton-Thomas' stage performances with his complete lack of inhibitions. He hunkers, he leaps, both physically and vocally; he blasts and beats, always, however, keeping the lyric uppermost in his delivery. He's got news, he sings, he's got talent, he may be; maybe it's not good news, he interpretes, but he's got news, I'll say. And he also plays harmonica and sax with a burnout burner intensity.

Rick Derringer, who has evidently officially left Johnn Winter And, played with White Trash at both performances I saw (and also makes a guest appearance on their album) and he seems a mainstay of the aggregate. The ex-McCoy, who was forced to remind the audience of his past and even glot over bouncing back after being down and counted out, romps through "Hang On, Sloopy" and picks his guitar with agility. He, on guitar, and Winter, on vocals, engage in a challenge round in "Tobacco Road" that is one of the best single musical moments I've seen on-stage.

And words of praise for Jon Smith, Mike McLellan, Bobby Ramirez, George Sheek, Floyd Radford and Tilly Lawrece, all of whom are equally outstanding.

It seems to me that what distinguishes Edgar Winter's White Trash from all the other groups that are trying to mine rock and roll is, beside their overall excellence, the unadulterated love of music and of singing and playing together. They aren't out to shock or intimidate, titillate or disdain. They are conductors of a life-force, and they are magnificent. Dave Finkle

Buffy Brightens Hunter Auditorium

NEW YORK—Buffy Sainte-Marie's fans—and there seems to be an ever-increasing number of them—packed Hunter College's Auditorium Saturday June 26, and were treated to a fine performance by the beautiful Vanguard artist.

Appearing alone throughout the concert and accompanying herself on guitar and piano, Miss Sainte-Marie went through a lengthy set of songs which reflected both her catalogue of classics and the recent changes she seems to have undergone. Among the highlights of the show were her rendition of the empathy-standard which she wrote, "Universal Soldier," several Joni Mitchell tunes ("Circle Game," "For Free") and another more recent origin- al used to Want to be a Ballerina.

The differences from past concerts came in the poltical tone of the evening. Many of the songs reflected a strong sense of Indian pride, and emphasized the distorted view of American history sometimes taught in schools. But the success of the concert was due not so much to the political messages as to the uniqueness and penetrating power of Buffy Sainte-Marie's voice. Her patented warble cannot be duplicated by anyone, and, whether she is singing deeply political songs or simple, soft music, it is her voice which ultimately brings out and will keep bring- ing out the fans. Unfortunately for New Yorkers, this was to be her only concert in New York this year.

Also appearing at Hunter was Capricorn's Jonathan Edwards, whose brand of country good time music showed some promise, especially in his interpretation of "Sugar Babe." Edwards could have an entertaining act if he added some diversity, but as it is his appeal is limited by the same- ness of his songs. Mike Sigman

Acoustics Mar Upstate Bill

WHITE PLAINS, N. Y.—What a place for a concert! The Westchester Center in White Plains! The three acts, Tom Paxton, Buzzy Linhart and the Rascals, were subjected to some of the worst acoustics I have heard in some time.

Paxton, who just enjoyed a stint at the Bitter End, was completely swallowed up by his back-up instruments. The fine lyrics of the recently signed Buzzy Linhart were lost in the gymnasium-type structure.

With Buzzy the problem seemed less apparent. Sometimes he was buried by the bass, at other times his voice was distorted. But he still came off the better. The only one to receive an encore, the irresistible Buzzy from Budhad delighted the crowd with Elton John's "Take Me to the Pilot," Tim Hardin's "Reputation" and (Continued on page 24).

Chase and Rich Park Clicks

NEW YORK — The Wollman Skating Rink was left vibrating from the exciting sounds of two excellent groups last Monday (29). Epic's current rage, Chase, and Buddy Rich's Big Band, always a great attraction, combined to provide the audience with an impressive display of precision music.

Chase, a group usually described as jazz-rock, seemed to put across an image similar to Columbia superstars Chicago, with added jazz touches of Blood, Sweat and Tears. The individual talent of each musician (including trumpets, organ, bass, drums and guitars) is beyond question, but it seemed at times as though they were limited in their choice of simplified material. In addition, it seemed that a conscious effort was made to imitate other great musicians, such as Jimi Hendrix. Although Chase lacked a unique style, they are definitely a crowd-pleaser and show much potential for the near future. Their new single, "Get It On," is now climbing Record World's charts.

This was the first time this reviewer saw Buddy Rich's Big Band although they have been around for quite awhile, but it won't be the last. Each musician seemed to have mastered his instrument to the highest degree. From the incredible stickwork and finesse of Buddy right down to the last note played by the bass guitarist, the musical ability of each musician was apparent. A feature that keeps coming back to my mind is Buddy Rich's interpretation of the overture to "West Side Story," a unique, exciting arrangement.

Professionalism was definitely the watchword in Central Park this evening.

Martin Snider

Main Events Join UA

Hollywood — The Main Events, West Coast vocal group, were signed to an exclusive long-term recording contract by United Artists who also acquired management rights to their initial outing entitled "Girl, I Want You to Remember."

The Los Angeles-based Main Events consists of brothers Fred- die and Arthur Sprewell, Delph McCellian, Janet James and Mark Givens, who penned the "Girl" release. Dead was set by Mike Lipton, Executive VP United Artists, and Joel Turner, who produces the group for Skip Layne-Jandiean Productions.

(Continued on page 24)
Brenda Lee
A unique artist's unique sound

"If This Is Our Last Time," is the latest single from one of the most consistent hit-makers around. It was produced in Nashville by the incomparable Owen Bradley, with whom Brenda has worked many times before. And each collaboration has always resulted in a great product.

Brenda Lee. One of a kind.

"If This Is Our Last Time" D32848
b/w "Everybody Reaching Out For Someone"
Decca Records

© MCA Records, Inc. 1971
I think promotion is coming into its own. I'm proud of what's happening here at RCA. Great things can happen because I can now devote myself to promotion on a full-time basis. I don't have to get involved in the function of sales at all. And that seems to be a revolutionary move here at RCA. We have full-time men in every category—in country, in pop, in classical music, and we have a singles promotion man who isn't involved with any of the other men.

I don't believe that promotion changes all that much. It's hard to say in what way it changes. You still have to promote in whatever area is open. Well, now we go to one man at a radio station where we used to go to five men. Perhaps you can say we deal with a smaller number of people. If we get locked out of top 40 stations, we go to the college stations. Any exposure we can get, of course, is good for us.

One thing we're doing that seems to be successful is we're giving a seminar for college students once a month at the RCA studios in Los Angeles. It's for the student at the radio station, for the student who helps book acts on campus. They come from 150 miles around. In the fall we're going to have seminars in eight additional markets.

Promotion Gimmicks Not His Style

Promotion gimmicks are not my style. I don't believe in them. They don't work. When you think about it, you can come up with a gimmick on every record you release, and suddenly you find you have to. If we have any gimmicks at all, it's all on a local basis. We want to stimulate creative promotion, and so, if a local man comes up with an idea he wants to follow-up, it would be wrong to stop him. After all, all good promotion is built around the personal touch. I don't see it nationally. It kind of loses its effect.

My style is quiet. I have no rules. Rules don't apply because the conditions are different. I have 22 men working for me and all they do is promote my product. Other men may not have that kind of set-up. They may be in competition with other lines. My rules wouldn't apply to their circumstances.

The major thing is credibility. If you can get people to believe in the figures and information you pass on. Credibility and patience. Patience, because it takes longer to break records these days. You can have records out for three or four months before anything happens. You have to be ready to re-service. Take the John Denver record, "Take Me Home, Country Roads." That's been out three months. Or Jerry Reed's "Amos Moses." That's a classic example. It was out for eight months. Was it eight months? It was released in August. Well, seven, eight months before it was certified gold. You have to stay with it. We worked that one door-to-door. We stick with the ones that get reaction at any level of one guy likes it and plays it.

I believe that all records are hits. If they don't become hits after they've been made, it's because the promotion has failed. No one goes into the studio intentionally to make bombs. It's not my position to judge or only to push the records I've liked. There have been records I've liked that have never made it. You should see my own collection. It's full of records that have never made it, but I love those records. If I waited for a record I liked, it might be months before I found one. It's not a promotion man's job to make judgments. If you ask a promotion man to make a judgment, you turn him into an A&R man. You don't ask a promotion man "should I have added trumpets." It's like asking, "how do you like my wife?" You should have asked when she was your girlfriend. And another thing. If you tell someone you don't like the record, from then on, if the record doesn't make it, in the back of the guy's mind will be the thought that the record didn't make it, no matter what was done, because the promotion man didn't like the record. Not passing judgment is a form of protection.

We have had some problems recently. We have been deleting a great many stations from our release list. It's a matter of economics. There was just too much. For some stations—many stations which we hadn't checked out in years—it was just a way of life to receive RCA records. We have had to try guidelines. We go to the station that someone likes it. If you can, you can deal with a smaller number of people. If we get locked out of top 40 stations, we go to the college stations. Any exposure we can get, of course, is good for us.

Also although we've cut many stations, we still, I would say, service more stations than any other company. We also serve any country station that is an all-country station. Better than anyone else. The country artists, you know, are always dropping in at stations, and there's no reason for them to be embarrassed by their product not being there.

We have offered a subscription service for stations who are interested.

Artist Dealings More Beneficial

We have been dealing with artists in a more beneficial way. Too. We have let them know we're not in the appeasement holding business. But at the same time we let them know that more will be done. It means that when we show up, it will be with the retailer that makes sense, the right reviewer, and looking for two seats down front. With new artists or artists that are used to something else, we let them know how we're going to operate, and we let them know we expect them to be ready to work. When we show up with someone, we want the artist to show the personality that's expected. We feel we just have to get out of hand-holding. Artists love what we do, They're thrilled. There's activity, and they love it.

We have had tours for John Denver and José Feliciano recently, but we don't do that many tours. I find that it's better to send an act where there's specific interest. A handshaking tour just isn't beneficial anymore. Unless you have something very different, if you can go somewhere and put a whole show as we did with the Cowails when I was at MGM, there's no reason just to have a tour. Of course, any kind of exposure is good. It's like sitting in the classroom and failing the course. You still have to have learned something.

I don't know whether we've made enough of a point of my belief in the local promotion man. Any success I've had has come about because of the local promotion man—well, we have (Continued on page 46)
The difference between ASCAP and BMI is rather simple.

The ASCAP writers and publishers own ASCAP. But the BMI writers and publishers don't own BMI. Broadcasters do.

BMI is operated for the benefit of the broadcasters and not the writers and publishers.

In other words, the more money you get, the less money the broadcasters keep.
And the more money they keep, the less money you get.

In a case like that, self-interest usually dictates which choice will be made.

Examples of this are easy to come by. You know what you made at BMI.

We have a computer, it tells us what you would have made with ASCAP.

Then you can figure out to the penny what each of us pays.

BMI, we suspect, would rather not have you do this.

We'd like nothing more.

American Society of Composers, Authors and Publishers.
ARLENE HAR DEN—Columbia 4-45120
C O R G A N T U L A T I O N S (You Sure Made a Man Out of Him) (Cross Keys, ASCAP)
Arlene will make her big pop breakthrough with this tale of the shattering psychological results of warfare. Topical and important.

POLLUTION—Prophesy 45-55001 (Atco)
D O Y O U R E A L L Y H A V E A H E A R T (long, BMI)
New group in a soulful rendering of a Paul Williams-Roger Nichols song that packs plenty of appeal across the board.

W A D S W O R T H M A N S I O N—Sussex SUX 221 (Buddah)
N I N E O N T H E L I N E (Kama Sutra/Big Hawk, BMI)
QUEENIE DEW (Kama Sutra/Big Hawk, BMI)
Group that not long ago hit big with “Sweet Mary” returns with a rock and roller that will bring their fans out in droves.

J O H N P R I N E—Atlantic 45-2815
S A M S T O N E (Walden-Sour Grapes, ASCAP)
B L U E U N B R E L L A (Walden-Sour Grapes, ASCAP)
Tragic tale of Viet Nam returnee with a habit is a topical tune with an important message for all Americans. Prine a singer-songwriter to be watched (and listened to).

A L K O O P E R—Columbia 4-45412
J O H N T H E B A T I S T (HOLY JOHN)
(Sea-Lark & Joans Bones, BMI)
B A C K O N M Y F E E T (Sea-Lark & Joans Bones, BMI)
Al’s new album is his best yet and this cut from it is representative of the quality of his current work. Big production.

T H E Q U I N A I M E S B A N D—Elektra 45736
L O O K T O Y O U R S E L F (Chesler-Schultz, ASCAP)
Q U E E Q U E D (ROLL THEM BONES) (Chesler-Schultz, ASCAP)
Former Family Jewels make their label single debut with an intense rocker that’s strong in every respect. Top 40 for fun and profit.

L Y N N A N D E R S O N—Chart CH-5136
“Rose Garden” introduced Lynn to pop audiences. They may now be ready to give her version of the Newbury-Gilmore country classic a listen.

P A T T I P A G E—Mercury 73222
I’D R A T H E R B E S O R R Y (Buckhorn, BMI)
W O R D S (Rempier, BMI)
The Singing Rage has made her comeback country, but this Kristofferson song should be heard MOR, too. Piano intro straight out of Kenny Lester’s “Love Letters.”

F R E D D I E N O R T H—Mankind 12004 (Nashboro)
S H E A L M E (I Got) (Jerry Williams/Excelsior, BMI)
A I N ’ T N O T H I N G I N T H E N E W S (But the Blues) (Jerry Williams/Excelsior, BMI)
Exciting new R&B talent is spotlighted in this uptempo, rhythm workout. Fine record features sharp guitar work and mellow vocal.

S O N G O F T H E W E E K—THE CALIFORNIA GOLD RUSH—Scepter SCE-12321
CHIRPY CHIRPY CHEEP CHEEP (Intersong U.S.A., ASCAP)
LET’S GET IT ON TODAY (Don Kirshner/ATV, BMI)
Hot European hit is going to smash for someone on these shores. Don Dante- John Walsh production has the contemporary top 40 sound. Great honking sax.

M I D D L E O F T H E R O A D—RCA 74-0407
CHIRPY CHIRPY CHEEP CHEEP (Ed. Affl e/SSI, ASCAP)
RAININ’ N’ PAYIN’ (Sunbury, ASCAP)
The British original of the pop ditty that’s going to be a hit in some version here. This one is a proven chart-topper, and deservedly so.

R U B Y A N D E R S O N—Zodiac 2-1022
HOUND DOG (Elvis Presley/Iron, BMI)
Novel reading of the Lieber-Stoller lament that Elvis (and Big Mama Thornton) turned into a standard of sorts. R&B automatic.

L A N I H A L L—A&M 1275
W E C O U L D B E F L Y I N G (Almo, ASCAP)
EMMANUEL (Almo, ASCAP)
Lovely vocal performance from the extended pop piece “Wings” with lyrics by Paul Williams and music composed, orchestrated and conducted by Michel Colombier.

T H E M I L K Y W A Y—4 Radio RR-333
H I G H S C H O O L GIRL (ExtraGordonyan, BMI)
Very tasty pop-rocker mixes styles of top 40 sounds and succeeds in creating a sound of its own. Innovative and unique.

J E Z E B E L A N D C H R I S —M 1276
T H E N I T I L I S M E (Trif/Mother Bertha, BMI)
CRAZY ‘BOUT MY BABY (Sea Lark, BMI)
What this revival of the old Crystals hit lacks is Phil Spector’s driving production. For the uninhibited, though, this is a delight.

W H A T N A U T S —Stang ST 5030
Group’s latest is chock full of stylistic references to Barbara Mason’s “Yes, I’m Ready.” Smooth sound soul can’t miss R&B.

S T E V E K A R M E N O R C H E S T R A—Audio Fidelity AF-171
YOU’VE SAID IT ALL (Sandlee, ASCAP)
Neat and nice instrumental] will be familiar to devotees of Budweiser beer. Ideal programming item for all sorts of radio.

M A R I A N S E G A L W I T H S I L V E R J A D E —DJM 70-20 (Bell)
ALAN’S SONG (Dick James, BMI)
MA MA (Dick James, BMI)
British lass combines elements of English and American folk music to create a very beautiful sound. She’s a promising writer, too.

D A D D Y D E W D R O P—Sunflower 111 (MGV)
FOX HUNTING (ON THE WEEKEND) (Str, BMI)
Follow-up to “Chick-A-Boom” top 10 breakthrough is also a happy-go-lucky sing along type tune. Lots of top 40 fun.

R O B I N M C N A M A R A—Stedt STA-735 (Paramount)
R I S E A N D SHINE (Heires, BMI)
I O S T I N F O S T O N (Heires, BMI)
Young star of “Hair” hit last year with “Lay a Little Loving On Me.” Produced by Jeff Barry, his new one has a sort of gospelish fervor about it.

K I M M O R R I S O N—Mercury 73214
A L L I W A N N A D O I S L O V E Y O U (Newkeys, BMI)
500 MILES AWAY FROM HOME (Central Songs/Atzal, BMI)
Very pretty side on the order of “I Don’t Know How To Love Him.” Should win gradual acceptance across the board. Promising vocalist.

T H E P R O F I T S—Sire Si-353 (Polydor)
W I N D (Truman, BMI)
V A G A B O N D (Ole Duske, ASCAP)
New version of old song done by old group with new name. At any rate, it’s a delight to hear this one again. Ah, golden memories!

R A I N M A K E R-SUNFA T H E R (Luna Grande, BMI)
G E N T L Y K N O W Y O U N O W (Luna Grande, BMI)
Writer-singer has an exceptional release here that marks her as an important creative force for the future. Very strong contemporary folk.

D A V I D P O M E R A N Z—Deca 32847
M I S S I N ’ S O N G (Unsafe, BMI)
B R E N D A P L E A S E (Unsafe, BMI)
New tunesmith impressed with his debut “New Blues” album. From it, not blues but a folksy melody very pleasing to the ear.

C L I M A X—Carousel 30.055 (Bell)
P R E C I O U S A N D F E W (Caesar’s/Emerald City, ASCAP)
P A R K P R E S E R V E (Caesar’s/Emerald City, ASCAP)
Soft-rocker in the contemporary mode will win MOR converts immediately with top 40 catch-up. Nicely produced and delivered.

P E N D L E T O N B R O W N—Columbia 4-45421
M O O N I N G G L O R Y (Behlin-Mills, ASCAP)
S U Z Z A N N E (Project Seven, BMI)
A nice record that could do quite well top 40 and MOR if given the chance. Subtle appealing sound will succeed if given the chance.

L A N A C H A P E L—Mega 615-0032
R I V E R D A Y S (Vintage, BMI)
Songstress wrote this one herself and delivers it with an enchanting lift. Pretty material should score MOR and pop, too, with breaks.

A L E X B R O W N—Sundt 316
S O M E T H I N G (Harrisons & Abke, BMI)
I’M N O T R E S P O N S I B L E (Tobac & Special Amt, BMI)
Beautiful R&B version of the George Harrison classic marks a soul singer to be watched. Flip real good, try some.

(Continued on page 12)
Bobby Goldsboro, "Come Back Home."

B.A.W. "I'll Remember You."
Produced by Bob Montgomery & Bobby Goldsboro
Written by Bobby Goldsboro #50807

"When Bobby Goldsboro makes a statement...Listen."
Co-Writer Tim Rice Reveals 'Superstar' Production Plans

HOLLYWOOD — Plans are now firm for “Jesus Christ Superstar” to open on Broadway at the Mark Hellinger Theatre on or about Oct. 8 either with the first preview or an opening night. Stage rehearsals are scheduled for around a five-week period.

Tim Rice, who co-wrote the rock opera with Andrew Lloyd Webber, was in town at the Beverly Hills Hotel for two days last week and Record World was able to chat with him. “There is also a road show concert version with a minimum of staging that will begin in July,” said Webber. “This will be a straight operatic performance and will obviously be used, in many respects, as a rehearsal period also.”

By the time the show opens two or possibly three casts will be necessary as the road shows will continue after the Broadway bow. Total cast numbers include 40 for Broadway and 20 for the road shows. In speaking of the cost of mounting the show, Rice said: “The main cost will be in the musical department. There’s a fairly large orchestra of 32 pieces which includes the rock band.”

Robert Stigwood is producing with Frank Corsaro directing; those two also have final say in the casting.

“Andrew and I do have artistic control basically. Obviously that’s a very vague phrase but one of the reasons that signed the rights over to Robert Stigwood in the first place is that he guaranteed that we would be very much involved in the theater concept of ‘Superstar’ which is often not the case. Writers are often told to stay away,” said Rice.

Technical assignments include Jules Fisher’s lighting and Robin Wagner’s settings.

One very serious problem facing Rice, Webber and Stigwood is that of pirate productions all over the country. “A lot of get-rich-quick merchants have set up dubious companies and are flocking around the states doing not a very good job,” said Rice. He also mentioned that some people are changing the ending and putting in their own songs. “We have no objection to schools or churches doing it, but the dramatic rights have been sold and these other people are in direct breach of it,” he remarked. One entrepreneur had a tour set up to do “Superstar” in 100 cities and they managed, legally, to stop him a tenth of the way through. They (Rice and Webber) lose both ways because of bad reviews and no royalties, it was noted. One Chicago production was referred to as having been called “Jesus Christ Superbuck.”

The concert version will open July 12 in Pittsburgh followed by New Jersey. A fall tour is also planned for colleges.

Tony Lawrence

Co-Writer Tim Rice Reveals 'Superstar' Production Plans

NEW YORK — The last day of June should be checked on your calendar for it marked the triumphant return of John Denver (RCA). The one-time member of the Mitchell Trio (that’s the Chad Mitchell Trio!) has all the ingredients necessary to become one of the major stars of the ’70s: flawless singing and writing, the ability to bring true meaning to material of others and a beautiful rapport with his audience.

Those fortunate enough to see John’s set will find themselves glowingly comfortable, even at a place like the Bitter End. All songs exhibited were great. Medicority just wasn’t apparent.

There was James Taylor’s “Carolina in My Mind,” George Harrison’s “Here Comes the Sun,” John’s own “Leaving on a Jet Plane” and the title track from his latest LP, “Poems. Prayers and Promises.” All four songs were done with just amounts of professionalism and class, and they weren’t even the high points of the evening.

For me, the high points happened when John combined his talents with a duet that calls itself Fat City. One half of the group is Bill Danoff. His female partner’s name is Taffy Nivert. Opening the bill, Fat City delighted the crowd with original material and a carefree attitude so rarely seen. Presently, they are not signed to a label, but with the amount of RCA brass in attendance, that unsigned status should change.

Back to the high points. John wailed through “Readjustment Blues,” written by Danoff. Taffy joined John for an updated version of Merle Haggard’s “Okie from Muskogee.” For a finale, Bill made it a trio on John’s latest single smash, “Take Me Home, Country Roads.” Incidentally, the song was written by all three.

Credite some excellent support to Mike Taylor on acoustic gui.

(Continued on page 23)
Epic Expands A&R Department

appointment of Larry Cohn as Director, Epic A&R, West Coast. Cohn will be located in San Francisco. He joined Epic in 1968 as Manager of Merchandising and since 1968 has been Director of Epic A&R in New York.

Don Ellis has been named to head the East Coast Epic A&R Department. Since transferring in 1970 from Discount Records, Ellis has been Director, Epic Merchandising and Director, Artist Development for Columbia.

Polydor Inks Michele Lee Disc Pact

Michele Lee has been signed to an exclusive recording contract with Polydor Records, announces President Jerry Schoenbaum.

The label is rushing into release this week a new single by Miss Lee entitled "There's An Island," written by Billy Meahel, Chris Welch and Mark Gitlin. Michele has had little time for recording in the past few years because of her television, stage and movie commitments. She has appeared on most national variety shows and co-starred on Broadway in three musicals, as well as appeared in several films.

Rosner Exits James Music

NEW YORK—David Rosner has resigned his position as Music Manager of Dick James Music, Inc., after completing the second of two trips to London for talks with James.

Rosner had been with the James Organization for 15 months. He was responsible for directing the exploitation of the James publishing catalogues in the United States and also supervised the handling of James record product, most significantly that of Elton John on Uni. He additionally functioned in a personnel management capacity as concerns John's American activities.

Rosner stated that he would remain with the company for approximately three weeks in order to tie up loose ends.

Ramone N.Y. NARAS President

NEW YORK—Phil Ramone has been elected President of the New York chapter of NARAS.

The Exec VP of A & R Recording and Creative Director of A & R Records was elected by the chapter's new Board of Governors, along with Bob Costa, former Columbia Records Creative Director and now a free-lance Art Director, as first Vice President, producer Johnny Pate as Second Vice President, Jazz and Pop Publisher Pauline Rivelli as Secretary and Jim Lyons, Editor and Publisher of The American Record Guide, as Treasurer.

"Governors Most Caring, Active in NARAS History"

Ramone, succeeding Milt Okun, off to set up home and shop in London, begins his two-year term with a group of Governors which he describes as one of "the most caring and active in the history of NARAS—a group we hope will bring about more NARAS activities in all communities, so that all of us now in the Academy will be able to share our music and our knowledge with today's youth."

"Governors Most Caring, Active in NARAS History"

Last week, the New York chapter of NARAS completed a week of intensive on-the-spot education with more than 40 of the city's high school students as part of the Academy's national program to bring more of today's youth into actual contact with the industry and to point out to them future job possibilities. (Details of the New York seminar will be released next week.)

Carpenters Aid ACS

NEW YORK — The appointment of 21-year-old Karen Carpenter, lead singer of the A&M's Carpenters, as National Youth Chairman for the American Cancer Society was announced June 29. At the same time, Miss Carpenter, and her brother, Richard, disclosed they would donate to the ACS net proceeds from the sale of souvenir programs at their concerts.

At B'nai B'rith Awards

Pictured left to right at the recent B'nai B'rith dinner held at the New York Hilton honoring Dionne Warwick and Bill Graham are: Record World's Bob Austin; previous Award recipient Hal David; Music & Performing Arts Lodge President Floyd Glener; Creative Achievement Award winner Dionne Warwick; Humanitarian Award recipient Bill Graham; and Dinner Chairman Ken Rosenblum. Affair attracted more than 500 industry reps.

"dream a little longer and see through the shadows where the bad omens seem to be set free..."

this is a part of "children so young,"

a part of krayer and pitt,

a part of truffle records.
CHARITY BALL
FANNY—Reprise RS 6156.
Even better than their first album, this new opus from Fanny will further establish them as a group to be listened to and loved. All of the songs have vitality and staying-power. From cut to cut Fanny maintain their drive and sense of fun. Any song could single-o.

SPIRIT IN FLESH
Metromedia MD 1011.
Metromedia has been carrying on a big pre-release campaign on behalf of Spirit in Flesh. It has paid off with a rather heavy advance sale. The music is non-stop beat and raucous singing and just might support the big preliminary word.

HOW COME THE SUN
TOM PAXTON—Reprise RS 6413.
Tom Paxton moans, groans and drones more than he usually does on this bow for Reprise. As expected, there are a number of perceptive observations about the world made here. It’s just that to cut to them, a lot of muddy music has to be plodded through. Title tune strongest.

CAIRNBOY RACE
PETE SECKER—Columbia C 30739.
Pete Seeger, not shying away from the controversial, makes a frontal attack (in his peaceful way) on war morality with “Last Train to Nuremberg.” Belligerent and malignant folk songs of recent Seeger vintage are here and the fans will be only too glad to hear them.

FROG CITY
SOUTHERN COMFORT—Capitol ST 800.
Formerly Matthews Southern Comfort and on Decca, this group re-surfaces sans Ian Matthews on Capitol, a label particularly partial to country rockers. There’s no way to be deeply critical of the package, but, equally, few cuts truly excite. “April Lady,” “I Sure Like Your Smile.”

KINFOLK
LEIGH ASHFORD—RCA LSP 1520.
Sure, Canada, you gave us the Guess Who, Gordon Lightfoot, Joni Mitchell, the Bells and Neil Young, but what have you done for us lately? Leigh Ashford. Not bad. These Canadian fellows make very melodic, tightly-constructed music and the buyers will shake hands across the border.

ONE WORLD
RARE EARTH—Rare Earth RS 520.
Rare Earth start things off with a “What’d I Say” that Ray Charles wouldn’t recognize, though it’s funky. “I Just Want to Celebrate” is here with the more interesting “The Seed” and “If I Die.” Guys keep the beat going, but the aforementioned first side is best.

PETER RABBIT AND TALES OF BEATRIX POTTER
SOUNDTRACK—Angel S 36789.
Beatrix Potter’s classic animal stories have been transformed into a movie ballet by Frederic Ashton. Evidently the film is going to become something of a child’s classic itself. For those who see and love the film this recording of John Lanchbery’s lively, traditional settings should please.

LOVE IS STRONGER
LOVE, PEACE & HAPPINESS—RCA LSP 1555.
Here’s a trio that is slightly different. Two guys and a gal put the emphasis on rhythm and blues with a contemporary twist. Make-up is new enough to get attention, even though the tunes are not all that red-hot. “Don’t Take Your Love From Me” and “Unborn Child” could click.

COMING DOWN
SWIFT RAIN—Hi SHL 32064.
Swift Rain lay down a solid beat that has the snap and direction of a highway. Every once in a while the music threatens to become as monotonous as a highway, too, but then a bend or curve comes up and the group save themselves and the listeners.

SUPA’S JAMBOREE
SUPA—Paramount PAS 6009.
Brooklyn kid Richard Supa, who has been in a couple of groups in his time, hits that well-worn country-western trail in his latest (try to lasso the steer of rock success. No gainsaying that he (and group) has a knack for lively music, but is there room in the cornal for another country-ish group?

I DON’T KNOW HOW TO LOVE HER
JERRY VALE—Columbia C 30799.
Those into Jerry Vale and “I Don’t Know How to Love Her” will find the perfect match on this album. Jerry has, is his wont, combed the charts for other MOR top 10ers and come up with some good ones. One would hardly say that it was passion that inspired this collection.

ANDY ROBERTS WITH EVERYONE
Ampex A 10117.
Andy Roberts, John Pearson, Dave Richards, Bob Sergeant are interested in a kind of close harmony, country-style, and they’re successful at it on “Midnight Shift.” “Sitting on a Rock.” “Radio Lady.” The rest of the music is okay, but leaves spark to be desired.

HOUSTON
SSS International SSN 19.
These guys know a good beat when they hear one and they heard one. They use it a few times more than they should. It is bouncy, though, and there are some exceptions. The songs that could put Houston on the map are “Pretty Millie,” “Fly” and “Doctor.”

(Continued on page 18)
Joan of Arc, her dramatic story comes to life in today's most exciting art form...

She was remembered by her friends and neighbors as a simple, hard-working, yet exceptionally pious child... from the age of thirteen she began to hear the voice of God and the three patron saints who stood in the village churchyard. These voices were to direct her throughout her short, yet dramatically turbulent life.

This Rock Opera, performed by the group SMOKE RISE, describes the experiences and frustrations of history's most dynamic militant.
John Doumanian, Steve Tyrell

NEW YORK - Steve Tyrell announces that John Doumanian has been appointed Executive VP for New Design Records, TNT Management, and Sweet Glory Music.

Doumanian, who recently was with the Rod McKuen Enterprises, will be in charge of West Coast operations for Tyrell. Prior to his stint with McKuen, Doumanian was National Promotion Director of Philips Records. A 15-year veteran of the record industry, he was previously with Capitol Records and Columbia Records. The West Coast office is located at 153 South Roxbury Drive in Beverly Hills.

New Design Records, which is distributed by Columbia Records for Mercury, contains artists B. J. Thomas, Barry Mann and Mark James.

Monarch Productions Unaffected by Strike in Los Angeles

LOS ANGELES—Employees of APM Engineering and Record Labels, plating and label printing facilities of Monarch Record Manufacturing Co., have been out on strike since June 16.

However, some employees are still working and both firms are still in operation, according to Nate Duroff, Executive Vice-President of Monarch. Duroff also stated that the strike in the other firms has in no way affected production at Monarch and the pressing plant is operating full time filling all orders.

Birdsong Pushes Take Flight

NEW YORK—Jerry Schoenbaum, President of Polydor, announces the release of Edwin Birdsong's debut album, "What It Is."

The album represents Edwin's own unique blend of gospel, rock and jazz, stemming from pop and classical roots, mostly written by Edwin and his wife Michelle, and including many of a previous collaboration with their friend and fellow Polydor artist, Roy Ayers, "Pretty Brown Skin."

Edwin attended the Manhattan School of Music and Juilliard, where he majored in composition. During this time he both wrote and arranged for other groups and formed his own, called Birdsong. His development and growth included the constant exploring of new forms of expression, such as the symphony orchestra for which he scored three of his pieces for performance at Carnegie Hall. When not involved in music, he paints and designs many of his personal objects.

"What It Is" is ready for immediate shipment, and will be the source of an intensive promotional campaign that will include ads in trade and underground papers, radio spots and dealer coops. Label expects that Birdsong's album will span markets on AM, FM and MOR stations.

"Black Mass" LP Due

LOS ANGELES—Mort Garson's Patchwork Productions has been set by Uni Records' Russ Regan to compose and produce an all-electronic album, "Black Mass," for August release. Elpee will chronicle his tory of witchcraft.

involved

EDWIN STARR—Gordy G 936 L.

Exactly what this album is is uncertain. Evidently Gordy decided to re-package Edwin Starr's last album, because "War" and "Stop the War" are both here, but the other sides seem to be new Starr interpretations. A long and involved "Ball of Confusion" is a highlight.

pure imagination

ANTONY NEWLEY—MGM SE 4781.

Those with a sweet tooth will go for this album from Anthony Newley on which he sings mostly songs he and Leslie Bricusse wrote for upcoming film, "Will Wonka and the Chocolate Factory." For those whom a little Newley goes a long way, this is a lot.

rich mountain tower

Ovation OV/14-12.

Heavy production values are lavished on this new group, but whether their songs warrant the attention is another question. There is plenty of poetry-trying and reaching on the album, and that may impress some. "Song of the Sea" sound's like the best single bet.

the great comedy album

SPIRO T. AGNEW, WILL JORDAN—

Flying Dutchman FD 10137.

The idea here is to play Spiro T. Agnew speeches pretty much straight and hope people get the laughs out of his pompous rhetoric. Problem is that those who will already have, and those who haven't won't now, Will Jordan shows up once in a while to point the way brightly to the jokes.

no, no, nanette

LEROY HOLMES SINGERS—

United Artists UAS 6806.

There has already been a rush of nostalgia product ringed around the rosy revival of "No, No, Nanette." So one suspects this Leroy Holmes package of Youmans-Caesars ear-ticklers will have its greatest day on the ear waves. The arrangements are all sax-, piano- and clarinet-based.

sam kapu again!

SAM KAPU—Hann Ho HN 6701.

Don Ho is giving Sam Kapu the big build-up and the guy sounds like Steve Lawrence in the way Ho recalls Dean Martin. Guy's warm and gentle style could appeal to the listeners and buyers. Songs for the most part are unfamiliar and Hawaiian-oriented.

possum up a simmon tree

SNOOKS EAGLIN—Atchville 14.

Snooks Eaglin, Percy Randolph and Lucius Bridges satisfy the purists with these folk tunes that have all the grit and durability of a washboard. The tunes Snooks has rounded up show the influences of all sorts of precedent-setting music. The slapping shoe shine rag is the best.
Cat Stevens' "Moon Shadow": Intended to make the wait for his third A&M album (due for release in late summer) more bearable—a beautiful, whimsical/melancholy ballad of the sort Cat's admirers adore. Licensed by Island Records Ltd., London. A&M Records and Tapes AM 1265.
Buddah's Milt Sincoff:
Visual Continuity of Product at Every
Level of Merchandising Key to Success

By MIKE SIGMAN
NEW YORK — “I believe that many of the contemporary record buyers want more than just an album.”
With these words Milt Sincoff, Director of Creative Merchandising and Packaging for the Buddah Group, expresses the reason for his concept of the importance of unique packaging and total communication at all levels of merchandising. According to Sincoff, the creative and the practical must be combined by the alert merchandiser today, due to the sophistication of the contemporary record-buying public. The result is an all-out effort at Buddah to coordinate packaging, sales promotion and advertising product for the consumer.

Recent Innovation
One of the recent innovations Buddah has offered under Sincoff is the “Melanie Good Book,” which is not just an album but a total package, complete with pictures and a booklet of drawings and lyrics. This plus streamers, displays and other advertising devices allows a good record the maximum chance for success.
And Sincoff explains that the key to success in today’s competitive market lies in what he calls “visual continuity of product at every level of merchandising, from the distributor to the dealer to the consumer.”

In Intimate Communication
“And, of course, this cannot be accomplished by just one man, so I have surrounded myself with top-flight designers, photographers and artists. In addition, the creative packaging expert must remain in intimate communication with recording artists and producers as well as businessmen, for a package which reflects the music inside is the only package that will sell the sales of a record today.”

End of Second Year
Sincoff, now nearing the end of his second year at Buddah, brings with him the experience of 15 years in the record business, including 11 with Kapp Records. He estimates that while at Buddah he has been involved in over 150 packages of new releases. And his track record, with stars such as Honey Cone, Brewer and Shipley and Melanie, speaks for itself.

As for the future, dealers, distributors and consumers can look forward to more innovations from Milt Sincoff and his staff in the areas of packaging and creative merchandising, as well as to many new Buddah records.

Disney Introduces New Point-of-Sale Displays

■ Disneyland/Vista Records is offering a varied selection of newly created point-of-sale display units to its customers.
Among them are a Halloween browser box in orange and black which holds 25 of 12” DQ-1257 “Chilling, Thrilling Sounds of the Haunted House”; the colorful new Disneyland Floor Merchandiser with changeable backup card, holding 60 12” Disneyland DQs and 75 7” Disneyland Little LPs; the “Pinocchio” browser designed to display 25 12” DQ-7292 “Pinocchio” records as a tie-in with the current theatrical re-release of the Disney cartoon feature; and the “Scandalous John” browser, now in record outlets, containing 25 Vista-5004 sound-track albums with music composed and performed by Rod McKuen.

Stacks, Photos Utilized
Additionally, “Scandalous John” cube stacks and Rod McKuen photos are being utilized by retail stores for window displays and in-store promotions.
These newly produced Disneyland Records display pieces augment the Disneyland “Profit Tree” units and Shelf Extenders presently in use across the country.

Retailers Respond to RCA Big Band Series
■ RCA Records reports tremendous response from all parts of the nation for its specially priced series, “This Is” of the big band era. Retailers have been reordering the five two-record, specially priced albums in great numbers and all indications are at this time that the project is producing best-selling chart albums.

“Adults remember this musical era and want the original performances of these giants, and young people are hearing the music for the first time and are liking what they hear,” said Harry Anger, Director, Merchandising and Market Planning, RCA Records, adding that the albums also have appeal to collectors.
The five albums, which feature original performances in non-hampered-with sound, with the songs chronologically sequenced in the order of their original release, are by four of the greats of the big band era — Tommy Dorsey, Artie Shaw, Benny Goodman and Duke Ellington. The fifth album, titled “This Is the Big Band Era,” features material from several orchestras of that period.
Some of the success of the project is being derived directly from an off-shoot in the release of some of the songs from the albums as Gold Standard singles. The singles have received tremendous reaction from one-stops and jube box operators, and the play being enjoyed on coin machines and radio stations has resulted in heavy sales from the albums also.

“Our timing has been very right, and as stores from Massachusetts to California are selling the albums out as fast as they receive stock, it appears we have new hits from such old and famous names as Goodman, Shaw, Ellington and Dorsey,” Anger said.

Ford Inks Brand X
■ NEW YORK — Ford Records has signed a long-term pact with Brand X, according to company President Sherman Ford, Jr. Their first release is a single, “The Answer to a Love Story.”
ATTENTION!

ANOTHER TERRY KNIGHT ALBUM HAS BEEN RELEASED ON CAPITOL.
TODAY THE WORLD, TOMORROW AM RADIO!
Contemporary Music Agents Speak Out

By RON BARON

HOLLYWOOD — A new breed of agent has emerged on today's musical scene with rock acts from the recording field drawing the largest audiences and commanding the highest fees of any live performers in show business. Interviewees in this article had various reactions to titles suggested for these specialized agents, and it was finally concurred that contemporary music agent most aptly described their particular duties.

Once this was established, the big question to be answered was: How does a musical act decide who shall be his contemporary music agent when there are so many major and independent agencies to select from?

The decision made here is a fastidious one which is probably based on three things: 1) the track record of that particular agent; 2) the deal itself; and 3) the personality of the agent. The latter is of major influence. It has to be, since most of these agents all have prestigious backgrounds, and most can counter-offer the same deals. It is possibly the then personality which is the efficacious factor in signing a client.

In this dialogue four distinct personalities were studied.

The first was Dan Weiner of International Famous Agency who is basically a temperate, easygoing, amiable person. IFA represents such groups as Bread, War, Eric Burdon, Delaney & Bonnie and Chicago, to mention a few. Weiner is knowledgeable in every aspect of the music business (which these days appears to be mandatory). He feels that the whole clue to building an act and mapping its career is "in the beginning" when the act first has a hit record. However, there are a lot of acts which never have any more than just one hit record; yet, Weiner contends, if a capable act develops they will always make money regardless of hit records. It is, then, this in-person performing ability which becomes an act's insurance of long public acceptance.

Major College Attractions Sans Top 40

He points to IFA's act the Youngbloods who make a saleable living and have developed into a major college attraction despite not having a big top 40 repertoire. When queried on how many acts an agency can competently handle, Weiner replied, "It's not determined in numbers but more on how many people you can effectively work with. Further, it's choosing artists which are different enough to sell so all your acts are never too similar."

Dan believes than an act signs with a particular agent on their estimation of how much an agency will do for them. He also feels that major agencies as opposed to smaller operations can provide more because of their integral departments in film and TV packaging. He added, "I really believe that you need as many working for an act as possible."

As far as summer goes for booking, Weiner seemed at ease. Albeit many important places have closed he's investigating new clubs which have begun adopting pop entertainment formats. Cited was the Pal Mal in Boston, formerly a jazz club. He affirms that if there isn't a concert date available then another source must be tapped. Unfortunately, Weiner recognizes that festivals are no longer a quality way to present an act. He attributes this to the promoters, adding that there are a few good promoters who can handle the difficult task of producing a festival.

Weiner concluded that people are becoming increasingly aware that music is a major art form and are therefore more aware of the major influence a music department in an agency has earned.

Our next personality is one who is schematic and resourceful, confident enough for an entire staff. These traits belong to David Forest of Creative Management Associates. He is responsible for a varied roster from Carole King to Fanny to the Carpenters. While viewing the role of the contemporary music agent as much more than selling acts to the buyer, he is involved in other duties including the guidance of an act and protecting their overall image.

Forest at first appears reserved but all he is doing is reserving the moment to set his fiery confidence ablaze. If he believes in an act, he'll sign them. What he won't sign are those he terms "garage rock acts." He explained these acts as not playing music but rather just playing for excitement.

Looking at Summer Booking Situation

Looking at the summer booking situation he opined, "Headliners will get the dates available. Promoters are asking for concerts which bill two acts instead of three. Third act slots just aren't open."

Another problem is the fact that today the headliner often wants to provide his supporting show, thus eliminating the second slot. Package shows are becoming the thing. David revealed that the key for success with an act is the magic triangle: a full-time manager, a full-time agent and a full-time record company. In managing an act requires, as mentioned, also intuition. When Forest pacted the Carpenters in early 1970, he felt it hadn't really made it. He liked them because of their new sound — no one had ever done "Love Rock." This instinctive quality is important for an agent. Forest has it dialed with optimism.

The next personality interview is an aggressive, towering, irrepressible individual Jerry Heller of the Heller/Fischel Agency further said of himself, "I'm direct, blunt. Some of my acts don't necessarily like me personally."

Then why did they sign with Heller? Why did Lee Michaels, the Guess Who, the Grassroots, and Emitt Rhodes sign with Jerry's small and new agency. Answer: this man's a force in the business and a rebel, his record attests to this. It takes guts to break away from a major fort because of disparate views. He's happy with the break and says the problem with a major agency is that multiple offices dictate having to convince everyone else how good you believe an act is. He also feels that major agencies actually enforce and re-enforce how terribly difficult it would be for an agent to depart and begin his own firm.

Heller combatted this with his philosophy: "It's the marginal people who always suffer. The good acts, the good agents will always make it." Heller thinks the area that's the toughest is exposing new acts. "New acts these days require pressure, favors and a lot of hard work." He's also an advocate of signing acts which again are headliners via their personal appearances. Reason: as soon as some groups are off the charts they dropped out of sight. Client Lee Michaels doesn't have hit singles but still he's one of the highest paid concert performers around. As far as summer bookings go, Heller declared, "My acts will be playing this summer even if I have to play them in my living room. The surest way for a new group to break up is to not be playing. In the final analysis it's the people who play the music who are the stars."

Sees Agency Business As — a Business

The final brush stroke to our portrait of the contemporary music agent is done in an articulate, exacting manner. For this describes the personality of Leo Leichter of Chartwell Artists. Leo sees the agency business as — a business. He represents Elton John, Donovan, Eric Clapton and Pink Floyd, among others. He feels that a successful agent must have good relations with the promoters. Leo believes further that an act works on the agent who works the act. Leo is uncomplicated, earnest, logical and effective. It was stated that an act should always make money commensurate with his drawing power.

When asked how many acts a major agency should handle, he answered, "If I had a hundred acts I couldn't handle. Night I could work them. You limit yourself to what you can handle." 

(Continued on page 22)
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Mama Cass Elliot Joins RCA

Discussing recording projects under a new contract with RCA Records, Mama Cass Elliot chats with (from left) Dennis Katz, RCA Records' Division VP, Contemporary Music; Rocco Laginestra, President of RCA Records, and Mort Hoffman, Division VP, Commercial Operations.

Mama Cass Elliot has signed a long-term contract to record exclusively for RCA Records, contract effective at the termination of Miss Elliot's current one-album pact with Dunhill Records.

Announcement was made by Rocco Laginestra, President of RCA Records, who said: "Anytime a talent as important as Miss Elliot's becomes available on the open market, the competition is keen, and we are extremely pleased that Miss Elliot is joining RCA. She is a formidable name in the rock world, and everyone here is looking forward with great excitement to her first recordings, both as a solo artist and, hopefully, grouped together with one or more of the artists on the label."

Merenstein Producing

At the same time Dennis Katz, RCA Records' Division VP, Contemporary Music, under whose general supervision Miss Elliot's recordings for RCA will be made, announced that Lew Merenstein has been engaged by RCA to produce Miss Elliot's first album.

Heavy Win, Defeat

Atlantic Records' softball team, the Heavies, played two games last week, defeating the RCA Records team 11-7 and losing to Bourne Music 11-4.

The victory over RCA's team brought the "Heavies" league record to five straight wins before the team suffered its first defeat of the season at the hands of the Bourne Music nine.

PR Firm Now Named Levinson/Carr/Ross

BEVERLY HILLS—The Litrov/Levinson organization became Levinson/Carr/Ross on July 1, reflecting two major executive changes at the national public relations firm's headquarters office here.

Arnold Carr joins Robert S. Levinson as a partner, following some 10 years heading his own PR firm on the West Coast, while Alex Litrov is withdrawing from active participation in the company to pursue other interests. The management change also recognizes Al Ross, partner in charge of the organization's New York office for the past two years.

Levinson/Carr/Ross represents a diverse roster of some 200 clients, most active in the areas of leisure-time and entertainment. These include ABC/Dunhill Records, Capitol Records, Glen Campbell Enterprises, Bill Gavin's Annual Radio Program Conference, KLAC (Metromedia) Radio Los Angeles, Sid & Marty Krofft Productions and Open Road Industries, Inc.

Litrov, who formed the partnership with Levinson five years ago, will remain available to the company as a consultant. He plans to provide independent PR counsel to commercial and industrial organizations.

Carr is returning to public relations following two years as a marketing consultant. In the past, he has represented organizations such as Hanna-Barbera Productions, Schick Safety Razor Company, Mr. Blackwell Fashions; various television presentations, including "The Bob Hope Chrysler Theater"; and motion picture releases for 20th Century-Fox, Columbia Pictures, United Artists and Cinema Center Films.

At the time of its secession from Nigeria, Carr also served as public relations counsel to the Republic of Biafra.

Prior to forming his own public relations company, Carr was associated with "B" and "ABC" TV, and for three years he headed public relations, advertising and merchandising at Hanna-Barbera Productions.

He will join Levinson at the Beverly Hills office, 9171 Wilshire Blvd. The Levinson/Carr/Ross office in New York is at 10 West 66th St.

NMPA Re-elects Chiantia, Others

NEW YORK — The National Music Publishers Association announced that its board of directors has re-elected Salvatore T. Chiantia as President and that all the other incumbent officers were named to another one-year term. The NMPA is the trade association for popular music publishers.

In addition to Chiantia of MCA Music, a division of MCA Inc., the other officers are: Wy- ley H. Rose, Acuff-Rose Publications, Vice President; Harry Gerson, Edwin H. Morris & Co., Treasurer; Leon J. Breetler, Shapiro, Bernstein & Co., Secretary; Al Brackman, T.R.O., Inc., Assistant Secretary; Alan L. Shulman, Belwin-Mills Publishing Corp., Assistant Treasurer; and Leonard Feist, Executive Vice President.

Truffle Scores

NEW YORK — Truffle Records is scoring with their first release, "Children So Young," by Krayner and Pitt. Label also has three other artists signed for future release. All Truffle artists are published by Trendom Music, headed by Jeff Gordon and Steve Loeb, and April Music, headed by Joel Diamond, Director of April Blackwood Music.

Music Agents Speak

(Continued from page 20)

common sense is refreshing as it is clearly a business point of view rather than a archetype Hollywood point of view.

He, too, feels that a manager, an agent and a good record company are important but also introduces the need for a good outside PR firm to make it the perfect marriage. As far as major agencies as opposed to independents, he thinks the TV packaging department to a major is attractive to the music act and is actually the key to a successful agency. Again, Leo is effective because he's practical.

Alright, contemporary music acts, the choice is yours between easygoing, fiery, aggressive and blurt, or practical natured agents. All of the qualities are good ones for an agent. All of the four interviewed are excellent in their own unique way. All you have to do is pick the simpatico personality.

22

RECORD WORLD JULY 10, 1971
MCA, Elton In New Pact

MCA Records, Inc., has signed a new long-term agreement with Elton John and the D.J.M. Organization for the release of the star's product in the United States and Canada. Agreement was negotiated in London between J. K. ("Mike") Matrical, President of MCA Records, Inc., Lou Cook, label's Vice President in charge of Corporate Affairs, and Dick James and Stephen James for the D.J.M. Organization. As a result of the new agreement, John's product in these two territories will continue to be released on MCA's Uni label.

Paladino To ABC/Dunhill

LOS ANGELES—Rich Paladino has joined the ABC/Dunhill promotion staff as Los Angeles area promotion man, reveals Mary Helfer, ABC/Dunhill VP and Director of Sales and Promotion. Paladino, who rejoined the label after a year with RCA, originated the College Radio Forum while at ABC/Dunhill, and will continue the meetings again under the label's auspices. The Forum, which features monthly meetings between college radio programmers and music industry figures from all areas of influence from radio to racks, provides an interchange of information between the groups.

John Denver

John Denver (Continued from page 12) is a true star and Dick Kniss on bass. It was a beautiful evening for John Denver, and a fine tribute to the art of making sweet melodies.

Mitchell Fink

McLaughlin To Columbia

Columbia Records President Clive Davis has announced the signing of John McLaughlin to the label. Davis said, "John McLaughlin is one of the most sought-after and admired musicians on the music scene today and has been a major force in bridging the gap between rock and jazz. The New York Times recently called John the musician most likely to make an incredible mark in the '70s. We are delighted to have him with us on Columbia."

McLaughlin is the favorite guitarist of many of today's finest artists. He has played with Ginger Baker and Jack Bruce as well as the Four Tops and Wilson Pickett. McLaughlin has played on Miles Davis' "Bitches Brew," "Jack Johnson" and "In a Silent Way" LPs, and on Tony Williams' "Emergency" and "Turn It Over" LPs, among others.

Greenberg UA Music FM Promos Director

Stu Greenberg has been named Director of FM Promotion for the United Artists Music Publishing Group, announces Executive VP and General Manager, Murray Deutsch. The promotion is in keeping with the UA policy of special emphasis on the FM radio outlet, and is to join the network's program. Previous to joining the United Artists music publishing operation one year ago, Greenberg was associated with Liberty/United Artists Records in progressive promotional and artists and repertoire capacities in both London and New York. Greenberg will report to Norman Rubin, UA's National Promo Director, and headquarters in the New York office.
RCA Issues 'Venice' Theme

RCA Records has released a Red Seal single record of the principal theme from the motion picture, "Death in Venice," announces R. Peter Munves, Director of Classical Music for RCA. He said the record is to be treated and serviced as a popular single.

The theme is the Adagietto from Gustav Mahler's Fifth Symphony, and the performance being released is by the Boston Symphony Orchestra, Erich Leinsdorf conducting.

B.J. Film Star

B. J. Thomas has been set for a starring role in his first motion picture, announces his personal manager Steve Tyrell. Thomas will play the lead role in "Barkum," a story about an itinerant singer-writer. The film is being directed by Juleen Compton and produced by Bob Register. Max Rabb is executive producer.

Camillo Joins Farrell Firm

NEW YORK — Wes Farrell, President of the Wes Farrell Organization, announced the exclusive signing of Tony Camillo to the commercials division of his multi-leveled music complex.

Teletronics Installs CMX 600 System

NEW YORK — CMX Systems and Teletronics International announces the first East Coast installation of the revolutionary CMX 600 in the Teletronics video laboratory at 220 East 51st St. This follows the first unit recently installed at CBS in Los Angeles. Teletronics is a leading video tape production and completion company serving the television and advertising industries.

Developed by CMX Systems, a joint venture of CBS and Memorex, the new development was heralded by the press as a "computer to save millions" and "a major technological advance in Hollywood's methods of producing films and tapes for television and motion pictures" (New York Times March 4, 1971). It will be available at Teletronics in August for the editing and completion of television programs, commercials and features.

The CMX systems represent a major change in decades in the traditional method of editing and completing films.

Haskell's Recipe: Communication in Studio, Strong Melody Vital Factors

By TONY LAWRENCE

HOLLYWOOD—It isn't that Jimmie Haskell is particularly revolutionary in his techniques as a craftsman; it's simply that he has been doing his own top-level brand of music for such a sustained period of time and has gained an admirable reputation. As scorer or arranger, Haskell has been in on the accomplishments of top talent and top hits for years.

Haskell has had a somewhat erratic career as a film composer. He scored "The Wicked Dreams of Paula Schultz," which was panned in the trades though the music was appreciated. His score for "Thousand Plane Raid" for Mirisch had only a love theme and an end theme because the film's creators felt that too much music would detract from the suspense.

Most recently he finished doing the bridging for "Zachariah." The assignment came about because he had been doing a lot of work for ABC/Dunhill with Steve Barri (the Grass Roots, Tommy Roe and Mama Cass) and "Don't Poll Your Love" by Hamilton, Joe Frank and Reynolds, that was quite successful. ABC learned of the results and wanted to coordinate ("Zachariah") was an ABC Pictures Corp. film) all their services together. They did have songs by Country Joe and the Fish and the New York Rock and Roll Ensemble that had been recorded specifically for the film, but producer George Englund wanted bridging music and met with Haskell who provided the right 20 minutes of composition. Other current film work for Haskell includes an unreleased documentary on Mexican muralism called "Walls of Fire." He is especially proud because he wrote a classical score for it and he is not really known for classical composing.

This also prompted a brief discussion about the now current fad of producers lifting previously recorded songs for their films. "I feel that it is good and exciting. Many new producers want to know where it's all at and you can go by a composer's track record, but you never know what he's going to write," said Haskell.

"The advantage to using one guy is that you only have to pay one guy and one orchestra," he noted. "If he uses records he has to pay each orchestra and different fees to each arranger and writer." The other advantage to lifting songs is that a young producer, who may not want to take a chance, knows ahead of time what he is getting.

Early Achievements

Haskell's early achievements center around the eight gold records he did with Ricky Nelson. Though Nelson has said he produced all of his early product, no one was really given proper credit back then. Haskell arranged Ricky's first hit "Be Bop Baby" in 1958 which sold 2½ million copies. "I wasn't really aware that Rick was such an Elvis fan," said Haskell, "but for four singles in a row—everytime he would record an 'A' side... the 'B' side would always be an Elvis tune. As a matter of fact, Rick (Continued on page 48)
**MONEY MUSIC**

(Continued from page 23)

25-18 KJR, #31 WIXY.

Chuck Mangione. It is now confirmed at KJR 28-19. It is #11 KLIF. Getting good phone requests WTXW & on WIXY.

Redbone #4 WFIL. It jumped to #12 at WIXY. KVQ reports good phone requests. It was added to WSAI & KJRB.

Bobby Russell 19-12 WCOL 10-5 KJRB. KJRB reports sales and phone requests starting. Added WIXY.

Sound of Sunshine 24-18 WDGY 14 KJRB 10-7 WBBQ. KLIF reports heavy phone requests. Debut KILT added WOKY.

Goyle McCormick #14 WTX on KJRB, WBBM Chicago & KJRB.

Steppenwolf added KILT, KRLA, KHJ, KXOK, KACK. M & K Kissoon on WTX, WDGY, KKA, KJRB.

B. J. Thomas 22-15 WCOL, 31-27 WCFL, 22 KILT, 24-18 WBBQ. Added WTXW, WIXY, KYA, KQV, & WDGY.

Poppy Family The B side is a smash in Canada and 3 key stations tell us it's going to be a smash in the U. S. CKLW, KJRB, WIXY, WCOL. The title is "Where Evil Grows." Added WRTY.

Rare Earth on WAYS, KJRB, WIXY.

Audience 30-25 KILT on WDGY.

Bells 32-29 WCFL. Debut WTXW.

Southern Comfort on WDGY.

Glass Bottle #25 CKLW with good phone requests, #23 WIXY.

Neil Diamond WOKY & WCFL.

Delphonics 9-6 KQV.

Dawn #10 WQXI 19-15 KHJ 22-15 WCFL, 23-20 WLS, 23-18 WRKQ.

Ebonys Debuts WFIL.

James Gang #4 WTX, 6-2 WBBQ, #23 KRLA, #20 KXOK, #27 KHJ, #31 WCFL.

Bobby Goldsboro 38-32 KLIF.

Andy Kim 40-35 KILT. Sales at WOKY & WPQ.

Glen Campbell WDGY & WCFL.

Jody Miller #24 WIXY, #32 KILT, #2 KJRB.

Tom Northcutt #13 CKLW 18-15 WKIR.

Billy Joe Royal 27-19 WCOL.

Rod Stewart album is a sales monster and is on a long list of heavyweight stations.

Stylistics exploded 30-21 KYA. Came on KFRC at #29. Added ways.

Pepper Tree added 26-22 KYA added WDGY.

Mary Travers exploded 26-14 KWDV & 36-28 WIXY.

Booker T. is still alive and kicking #21 KLIF & added KV.

Ronnie Dyson exploded to #24 CKLW & it is getting good requests and sales.

Beverly Beremers is a solid hit in Oklahoma City, New Haven, Buffalo and many other secondary cities.

Lucky Peterson is a 5-year-old singer, and it broke big R&B, Baltimore.

**Chappell-Madara Pact**

- Chappell & Co., Inc., has concluded a long-term dual publishing/printing agreement with John Madara Enterprises, Ltd., encompassing the catalogues of Double Diamond Music Co. (HMI) and Young Ideas Publishing Co. (ASCAP).

The Philadelphia-based publishing and production company, headed by writer-producer Madara, houses a catalogue of rock standards including such Gamble and Huff songs as "Expressway to Your Heart," "Cowboys to Girls" and "Love Is Like a Baseball Game." Also involved are such contemporary hits as "One, Two, Three," "Dawn of Correction," "Like a Baby," "The Fly" and "Explosion in Your Soul."

Madara, who has been associated as a writer with such million sellers as "At the Hop," "Rock 'N Roll Is Here to Stay," "You Don't Own Me" and "One, Two, Three," stated that "Double Diamond has had a total of 24 chart records in the past three years with a total sales volume in excess of 25 million in singles alone since the company's inception."

Chappell has begun working with the Madara offices on their current Grover Motherwell record, "What Hurts." Other releases include "Mary, Mary" by Tony Devon on Jubilee, and a record by new Columbia artist, Brian Inland. Artist/record affiliations include the Assembled Multitude (Atlantic), the Brass Canon (Paramount), the Electric Indian (United Artists), the Executive Suite (Jubilee), Gutierrez (Elektra), John Hall (Paramount) and Andy Robinson (Janus). In addition, Madara has just signed a new writing/performance act, Whole Oats.

Madara Enterprises writers include Ken Barry, Brian Ingland, Daryl Hall, Sherman Marshall, John Oates and Tom Sellers.

**ABC Ups McCoy**

- LOS ANGELES—Pat McCoy has been promoted to Western regional promotion man for ABC/Dunhill, according to Marvin Heifer, ABC/Dunhill VP and Director of Sales and Promotion.

**Lance Signed By Atlantic**

- Jerry Wexler, Exec VP of the Atlantic/Ato/Cotillion family, announces that Cotillion has signed singer/songwriter Bobby Lance to an artist/writer/producer contract. Lance's credits include the writing of Aretha Franklin's "The House That Jack Built." Also, Lance is currently producing the coming single and album by Peggy Scott. Lance's first single for the firm: "Brother's Keeper," taken from the artist's initial album, "First Peace," written, produced and performed by Lance.
Fillmore East Closes

(Continued from page 3)

I may be wrong, but I figure that either Bernstein or some equally skilled rock entrepreneur will shortly take over the legendary rock emporium under the old axiom "you can't stop a good idea when its time comes" and its old corollary "you can't kill off a good idea when its time is over."

So, confident of the phoenix' ability to rise, I left after only Stax' Albert King, Atlantique's J. Geils Band and Epic's Edgar Winter had delivered their musical epilogues and before those of Windfall's Mountain, Brother/Reprise's Beach Boys, Vanguard's Country Joe and Capitol's Allman Brothers and who knows who else that crawled out of the rock woodwork.

Observations, Conclusions

Before I departed, however, I did make a couple of observations and reached a few conclusions.

First off, the Graham touch. As usual, Bill Graham turned back some of his "capitalist rip-off" funds into sweet gratuities for his friends and family of the Fillmore in attendance. A special gold program had been printed; furled posters were distributed; roses were pinned to the backs of the Fillmore's decomposing velvet-teen seats; beer, food, all free. People talk in extremis of getting it on. Bill Graham has, does and undoubtedly will.

Next, the performers I caught, King, spiffy in white vest and trousers and flashy pinky ring, doesn't look as done in by the blues as he been in the past. His clean, intricate guitar-picking is now unmistakably founded on joy — the joy of the dues payer who has just been handed his life-time membership card. The J. Geils Band should, in my estimation, have been arrested for littering. Although my reaction was in the minority (they got a partial standing ovation—so what else is new?); I found that the noise the group sprayed around the dusty bubble of a room was de-facing and thoroughly prosaic. Leader Geils, who does have a distinctive way of moving—dropping on his haunches constantly like an electrified Okie — looked like a hep cat in black outfit, shades, goatee — who was trying to make do with cool blat in a world that is already beyond hipness. White Trash, reviewed elsewhere in this issue, showed that class will be the scene.

About the Scene

Lastly, the Fillmore scene. Even though I am convinced the Fillmore will re-open, I, for one, am glad for the moratorium. The Fillmore ambience, both inside and out, is undeniably ugly. All the habitudes, forming a vanguard of stale do-your-thingism, have become, in my eyes anyway, strictly self-involved. Everybody is dressed either as if he's about to go out and plough the back 40 or as if he's on his way to a derelict's convention. The conversation is heavy with "heavy" and "groovy." The air is fetid with bare feet and other depressants. The look is one of grimy-conformity pretending to be "something else."

To paraphrase Joan Didion's opening paragraph of "Play It as It Lays," a novel about the kind of anomie that has afflicted the Fillmore: Why did Bill Graham close the Fillmore? Some people ask. I don't ask.

Columbia/Epic Convention

(Continued from page 3)

international; Neil Keating, President, CBS Direct Marketing; and the key executives of every company distributing Columbia records outside of the U.S. A host of artists will be on hand to perform in nightly shows of live music. Artists spanning all categories of music will be heard as both established stars and newcomers make their appearance during the four nights. Expected to be the largest Columbia convention ever held, this year's activities are being coordinated by Chairman Rose-lind Blanck with Bruce Lundvall, Vice President, Merchandising, serving as Creative Design Chairman, and Arnold Levine, Creative Director, Advertising and Sales Promotion, producing the product presentation film. Dave Wynshaw, Director, Artist Relations, will serve as Convention Expediter.
**Anka/Buddah**

(Continued from page 1)

er, "You Are My Destiny," "Lonely Boy," "Puppy Love," "A Steel Guitar and a Glass of Wine." And many others. Anka has appeared in several films, most major TV variety programs, in the Broadway musical "What Makes Sammy Run," the San Remo Song Festival, and has starred at the Olympia Theater in Paris.

**Maxin/Morris**

(Continued from page 4)

and independent producers utilizing to a great extent his background and knowledge of musical and recording requirements of the film industry. Conversely, placement of material by U.S. writers in foreign markets will be aided, he emphasized.

Maxin joins the Morris firm following a career that has included nearly every phase of the music industry.

**ALPHABETICAL LISTING OF SINGLES CHART, PRODUCER, PUBLISHER, LICENSEE**

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**Ches/Janus Sales Meet Rings Up $750,000 Biz**

Pictured just before the opening of the first combined Ches/Janus and GRT Records sales convention are (left to right) Director of Merchandise Stan Hoffman; Chairman of the Board of the GRT Corp. Alan Bayleyn; VP of A&R Esmond Edwards and President Marvin Schlachter.

**NEW YORK —** The introduction of new product and catalogue from the Ches Janus and Westbound labels was, according to Marvin Schlachter, President of Ches Janus Records, "successful beyond our expectations. By the time the full tallies are in, we anticipate writing close to $750,000 worth of business. Coupled with the enormous satisfaction of seeing the distributors and press react to our product and to the performers who appeared for them with so much enthusiasm, this convention has been to the benefit of our label.

The meeting held at the America Hotel was highlighted by the appearance of Alan Bayley, Chairman of the GRT Corp, who stressed the company's parent care for the record group who in turn are solidly behind their independent distributors.

**Record World**

JULY 10, 1971

President Esmond Edwards, who introduced the new album releases, commented on the wealth of musical heritage implicit in the Chess catalog. Howard Silver, National Sales Director, revealed the company's distributor incentive program, radio, newspaper and magazine advertising schedule, available.

(Continued on page 28)

**Handelman Stock**

(Continued from page 4)

proposed stock sale has an indicated value of up to about $36.3 million.

Speculation concerning the public offering apparently contributed to a sharp decline of $3,375 a share by the common, which closed at $40.375 on the New York Stock Exchange yesterday. The firm's president, Handelman, questioned by a reporter about the price drop while exchange trading was underway, said there has been a rumor that the Handelman family is selling all its stock. He labeled the report "erroneous."

Later, the company's attorney indicated that news of the contemplated SEC filing was being made available because of the market loss by Handelman shares. Proceeds from the 250,000 shares to be offered by the concern would be used to repay short-term debt and to increase working capital, he added.

The attorney said he couldn't comment on the family's reason for considering a stock sale, but he said they would continue to own more than 315,000 shares even after a maximum offering of 650,000 shares.
AFM President Speaks Out on 'Stolen Revenues'

SEATTLE—Hal Davis, President of the American Federation of Musicians, told the annual convention of the organization last Monday (28) that record manufacturers, performers and retailers lose "at least $160,000,000 yearly due to stolen revenues."

In addition to the losses, Davis explained that "every level of government is losing tax revenue on legitimate sale of tapes and records at normal retail prices." He also said that 300,000 membership AFM is in total agreement with the recording industry to gain Congressional passage of a law that would outlaw piracy all over the country. It was then estimated that 18,000 illegal tapes are being produced daily. "This amounts to a loss of $100,000,000 annually for domestic sales of bootleg tapes and another $60,000,000 in pirated phonograph recordings sold last year," said Davis.

The AFM is also, naturally, supporting a bill introduced by Sen. John McClellan (Dem-Ark) which would make a federal offense out of unauthorized duplication and piracy of sound recording. Davis figured that one third of all cartridge tapes sold last year were pirated and many of those made in California were illegally produced.

"There is now a Federal law prohibiting the sale of counterfeit tapes. Only New York and California, however, have statutes that forbid the sale of pirated tapes and "obviously these laws are far from adequate," he said.

Davis explained the difference between pirating and counterfeiting: "Pirates make illegal copies of tapes and sell them to retailers at a cost below the legitimate product."

Counterfeiters also make illegal copies but go a step further by copying the packaging and misrepresent their product as the original.

Davis also noted that the 71¢ per person spent by the U.S. Government to support the arts "falls short of our country's actual needs." West Germany spends the equivalent of $2.42 per person; Sweden and Austria each spend $2; Canada, $1.40; Israel, $1.31 and Great Britain around $1.23.

Davis is also Chairman of the Labor Committee of the Partnership for the arts which is aiming for significant increases in the amount of money devoted to the arts. He said that "if Congress votes the full appropriation of $30,000,000 this year to fund the National Endowment for the Arts, it will represent 15¢ per person per year. This is roughly the cost of one mile of highway."

In discussing why musicians today are more subject to exploitation than ever before, Davis noted that "popular music today is played predominantly by musicians in their late teens and early 20s who are more often interested in show business than in just earning a wage."

Chess/Janus Meet

(Continued from page 27)
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<td>3</td>
<td>TREAT HER LIKE A LADY</td>
<td>CORNELIUS BROTHERS &amp; SISTER ROSE, United Artists 50721</td>
</tr>
<tr>
<td>4</td>
<td>DON'T PULL YOUR LOVE HAMLET</td>
<td>JAMIE FRANK &amp; REYNOLDS, Dunhill 4276 (ABC)</td>
</tr>
<tr>
<td>5</td>
<td>RAINY DAYS AND MONDAYS</td>
<td>CARPENTERS, A&amp;M 1260</td>
</tr>
<tr>
<td>6</td>
<td>YOU'VE GOT A FRIEND</td>
<td>JAMES TAYLOR &amp; Warner Brothers 7498</td>
</tr>
<tr>
<td>7</td>
<td>MR. BIG STUFF</td>
<td>JENNY KNIGHT, Stax 0088</td>
</tr>
<tr>
<td>8</td>
<td>WHEN YOU'RE NOT HOT YOU'RE HOT</td>
<td>JERRY REED, RCA 47-0097</td>
</tr>
<tr>
<td>9</td>
<td>SHE'S NOT JUST ANOTHER WOMAN 8th Day/Inviscus 9087 (Capitol)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE</td>
<td>CARLY SIMON, Elektra 45274</td>
</tr>
<tr>
<td>11</td>
<td>FUNKY NASSAU—PART I BEGINNING OF THE END</td>
<td>Alston 45 (Atlantic)</td>
</tr>
<tr>
<td>12</td>
<td>DON'T KNOCK MY LOVE</td>
<td>WILSON PICKETT, Atlantic 2792</td>
</tr>
<tr>
<td>13</td>
<td>IT DON'T COME EASY</td>
<td>RINGO STARR, Apple 1831</td>
</tr>
<tr>
<td>14</td>
<td>DRAGGIN' THE LINE</td>
<td>TOMMY JAMES, Roulette 7103</td>
</tr>
<tr>
<td>15</td>
<td>WANT ABSONEY CONE</td>
<td>Hot Wax 7011 (Buddah)</td>
</tr>
<tr>
<td>16</td>
<td>DREAM IT'S RAINY DAY FEELING AGAIN FORTUNES, Capitol 3086</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>I DON'T WANT TO GO WRONG</td>
<td>GLADYS KNIGHT &amp; THE PIPS, Soul 35038 (Motown)</td>
</tr>
<tr>
<td>18</td>
<td>SOONER OR LATER</td>
<td>GRASS ROOTS, Dunhill 4279 (ABC)</td>
</tr>
<tr>
<td>19</td>
<td>HIGH TIME WE JOE COCKER &amp; A&amp;M 1258</td>
<td></td>
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<td>20</td>
<td>BRING THE BOYS HOME</td>
<td>FRED A. PAYNE, Inviscus 9092 (Capitol)</td>
</tr>
<tr>
<td>21</td>
<td>I'LL MEET YOU HALF WAY</td>
<td>PARTRIDGE FAMILY, Bell 996</td>
</tr>
<tr>
<td>22</td>
<td>PUPPET MAN</td>
<td>TOM JONES, Parrot 40067 (London)</td>
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<td>23</td>
<td>NEVER CAN SAY GOODBYE</td>
<td>ISAAC HAYES, Enterprise ENA 9031 (Motown)</td>
</tr>
<tr>
<td>24</td>
<td>TAKE ME HOME, COUNTRY ROADS</td>
<td>JOHN DENVER, RCA 74-0445</td>
</tr>
<tr>
<td>25</td>
<td>NEVER ENDING SONG OF LOVE</td>
<td>DELANEY &amp; BONNIE, Atco 6894</td>
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<tr>
<td>26</td>
<td>DOUBLE LOVINS'</td>
<td>OSCAR, MGM 142569</td>
</tr>
<tr>
<td>27</td>
<td>WILD HORSES</td>
<td>ROLLING STONES, Rolling Stones 19011 (Atlantic)</td>
</tr>
<tr>
<td>28</td>
<td>DOUBLE BARREL</td>
<td>DAVID &amp; ANSEL COLLINS, Big Tree 115 (Ampex)</td>
</tr>
<tr>
<td>29</td>
<td>GET IT ON</td>
<td>CHASE, Epic 5-10738 (Columbia)</td>
</tr>
<tr>
<td>30</td>
<td>HOW CAN YOU MEND A BROKEN HEART</td>
<td>BEE GEES, Atco 45-5824</td>
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<td>31</td>
<td>GRAHAM ATLASH</td>
<td>NASHVILLE</td>
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<td>32</td>
<td>SIGNS</td>
<td>FIVE MAN ELECTRICAL BAND, Lionel 3213 (MGM)</td>
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<td>33</td>
<td>MOON SHADOW</td>
<td>CAT STEVENS, A&amp;M 1264</td>
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<td>34</td>
<td>SUMMER SAND DAWN</td>
<td>BELT 107</td>
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<tr>
<td>35</td>
<td>STOP, LISTEN, LISTEN</td>
<td>STYLISTICS, Avco Embassy 4572</td>
</tr>
<tr>
<td>36</td>
<td>I KNOW I'M IN LOVE</td>
<td>CHE CHE &amp; PEPE, Buddah 225</td>
</tr>
<tr>
<td>37</td>
<td>RAINY JANE</td>
<td>DAWN JONES, Bell 45-11</td>
</tr>
<tr>
<td>38</td>
<td>LOVE THE ONE YOU'RE WITH</td>
<td>ISLEY BROTHERS, T-Neck 920 (Buddah)</td>
</tr>
<tr>
<td>39</td>
<td>YOU'VE GOT A FRIEND</td>
<td>ROBERTA FLACK &amp; DONNY HATHAWAY, Atlantic 2808</td>
</tr>
<tr>
<td>40</td>
<td>ALBERT FLASHER</td>
<td>GUESS WHO? RCA 74-0458</td>
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<tr>
<td>41</td>
<td>ESCAPE-ISM</td>
<td>JAMES BROWN, People 2500</td>
</tr>
<tr>
<td>42</td>
<td>LIGHT SINGS</td>
<td>STHERINE dimension, Bell 998</td>
</tr>
<tr>
<td>43</td>
<td>NATHAN JONES</td>
<td>SUPREMES/Motown 1182</td>
</tr>
<tr>
<td>44</td>
<td>YOU'VE GOTTA HAVE LOVE IN YOUR HEART</td>
<td>SUPREMES &amp; FOUR TOPS/Motown 1181</td>
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<tr>
<td>45</td>
<td>WALK AWAY JAMES</td>
<td>GANG, ABC 11301</td>
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<tr>
<td>46</td>
<td>CHANGE PARTNERS</td>
<td>STEPHEN WILLIS, Atlantic 2806</td>
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<td>47</td>
<td>BROWN SUGAR</td>
<td>ROLLING STONES, Rolling Stones 19101 (Atlantic)</td>
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<td>48</td>
<td>I LOVE YOU LADY DAWN</td>
<td>BELLS/Polystar 15027</td>
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<td>49</td>
<td>BRUCE SPRINGSTEEN</td>
<td>4-19526</td>
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<tr>
<td>50</td>
<td>RINGS</td>
<td>CYMARRON, Entrance 7500 (Columbia)</td>
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<tr>
<td>51</td>
<td>LOVE ME</td>
<td>ME, DOUGLAS</td>
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<td>52</td>
<td>BACK UP</td>
<td>JAMES, DELFONICS, Philly Groove 116 (Bell)</td>
</tr>
<tr>
<td>53</td>
<td>BE BE BE</td>
<td>BROTHERS, Elektra 45718</td>
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<td>54</td>
<td>MR. BIG STUFF</td>
<td>JENNY KNIGHT, Stax 0088</td>
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<tr>
<td>55</td>
<td>SWEET AND INNOCENT</td>
<td>DONNY OSMOND, MGM 14227</td>
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<tr>
<td>56</td>
<td>SPINNING AROUND</td>
<td>MAIN INGREDIENT, RCA 74-0456</td>
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<tr>
<td>57</td>
<td>MERCY, MERCY ME</td>
<td>THE ECLOGO, MARVIN GAYE, Tamla 54207 (Motown)</td>
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<td>58</td>
<td>HEYA</td>
<td>LOVE, OVER AND OVER, DELFONICS, Philly Groove 116 (Bell)</td>
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<tr>
<td>59</td>
<td>RIDERS ON THE STORM</td>
<td>DOORS, Elektra 45718</td>
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<tr>
<td>60</td>
<td>HE'S SO FINE</td>
<td>JODY MILLER, Epic 5-10734</td>
</tr>
<tr>
<td>61</td>
<td>DAY BY DAY</td>
<td>CONTINENTAL, 4-Jay Walking, 011 (Soulsville)</td>
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<tr>
<td>62</td>
<td>I'M A BELIEVER</td>
<td>NEL DIAMOND, Bang 586</td>
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<tr>
<td>63</td>
<td>IF NOT FOR YOU</td>
<td>OLIVIA NEWTON JOHN, Uni 55251 (MCA)</td>
</tr>
<tr>
<td>64</td>
<td>LIKE AN OPEN DOOR</td>
<td>FUZZ, Calla 177 (Roulette)</td>
</tr>
<tr>
<td>65</td>
<td>YOU'RE THE REASON WHY</td>
<td>EBONYS, Philadelphia Intl., 3505 (CBS)</td>
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<tr>
<td>66</td>
<td>I'VE FOUND SOMEONE</td>
<td>OF MY OWN, FREE MOVEMENT, Decca 32818</td>
</tr>
<tr>
<td>67</td>
<td>TALKING IN YOUR SLEEP</td>
<td>GORDON LIGHTFOOT, Reprise 1020</td>
</tr>
<tr>
<td>68</td>
<td>DEEP ENOUGH FOR ME</td>
<td>OCEAN, Kama Sutra 525</td>
</tr>
<tr>
<td>69</td>
<td>WATCHING THE RIVER FLOW</td>
<td>BOB DYLAN, Columbia 4-45409</td>
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<tr>
<td>70</td>
<td>RESURRECTION SHUFFLE</td>
<td>ASHTON, GARDNER &amp; DYKE, Capitol 3060</td>
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<tr>
<td>71</td>
<td>YOUR EYES</td>
<td>FOR ME, JOE SIMON, Spring 115 (Polydor)</td>
</tr>
<tr>
<td>72</td>
<td>TARKIO ROAD</td>
<td>BREWER &amp; SHIPLEY, Kama Sutra 524 (Buddah)</td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

103 | LIAR | THREE DOG NIGHT, Dunhill D 4282 (ABC) |

**PRODUCERS AND PUBLISHERS ON PAGE 27**
THE FM AIRPLAY REPORT

JULY 10, 1971

FLASH MAKER OF THE WEEK:

ONE FINE MORNING

LITHOUSHE

Evolution (Stereo Dimension)

TOP FM AIRPLAY THIS WEEK:

WHERE'S ONE

WHERE'S SUPA'S AGUAVIVA-Capitol

LIVE-Stephen Pastel

BRING JULY 10, 1971

TOP

Dory

The Black

Mike

WHERE'S THE LAST STREETS

GET OFF FOURTH-Soft

OSIBISA-Decca

STREETSFOR BEGINNERS-Graham Nash-

Shelter

WHERE'S THE MONEY-Dan Hicks-

Blue Thumb

WHYY- FM/SPRINGFIELD, MASS.

WHERE'S ONE-Columbia

BLUE-Joni Mitchell-Reprise

EVERY PICTURE TELLS A STORY-Red Stewart-Mercury

FOURTH-Soft Machine-Columbia

LIVE-Randy Newman-WB

ONE FINE MORNING-Lighthouse-Evolution

OSIBISA-Decca

LEON RUSSELL & THE SHELTER PEOPLE

Shelter

TARKUS-ELP-Coliiton

WHERE'S THE MONEY-Dan Hicks-

Blue Thumb

WMMR- FM/PHILADELPHIA

ARKANSAS TRAP-

George "Harmonica" Smith-Deram

BEGGARS OPERA ACT 1-Verve

GET OFF IN CHICAGO-Harvey Mandel-

Evolution

JAM TOGETHER-Cropper/King/Staple-

Harvey Mandel-

Evolution

JEREMIAH-Alott Haynes-Ampex

PATH OF THE WAY-Peter Kelly-Sire

SHANAYA-Kama Sutra

SUITE FROM THE OTHER END-

Bonnie White-Carousel

WHAT IT IS-Edward Birdsong-Polydor

WMMW- FM/Dallas, W.

WHERE'S THE MONEY-Dan Hicks-

Blue Thumb

DON'T GET FOOLLED AGAIN-Single

The Who-Decca

WGBS-FM/NEW YORK

MICK ABRAMS-(Import)

AGUAVIVA-Capitol

BYRAMONNAY-The Byrds-Columbia

REVOLUTION-Hecht & Donna-Polydor

SUPER JAMBOREE-Paramount

SWEET HITCHKICK-(Single)

Credence Clearwater Revival-Fantasy

TWO-Stephen Stills-Atlantic

URHUA SAM-(Single)-Gary Bartz-Milestone

WHERE'S THE MONEY-Dan Hicks-

Blue Thumb

WFLD-FM/CHICAGO

BAREFOOT BOY-Larry Coryell-

Flying Dutchman

DOWN TO EARTH-Eddie Floyd-Stax

GOING EAST-Billy Paul-Phil Int.

GRITS EVENTS-Glenn Millet-Checkers

I DON'T EVEN KNOW MYSELF-(Single)

The Who-Decca

ONE FINE MORNING-Lighthouse-Evolution

OSIBISA-Decca

OVERDOG-Keith Hartley Band-Deram

SMILING MEN WITH BAD REPUTATIONS-

Mike Heron-Elektrea
Ron Jacobs

High Watermark of Achievement

By TONY LAWRENCE

HOLLYWOOD—In radio's recent history there are few figures that have had more exciting and, occasionally, more stormy careers than Ron Jacobs.

He was instrumental in making many West Coast stations number one in their market. He was in on the heyday of "circuit" radio and with ingenuity and aggressiveness brought KHJ into almost overnight national prominence as one of the most powerful rock stations in the country.

A high school dropout ("and therefore I was really goal-orient-ed") Jacobs first had an all-night jock job on KRON in Honolulu during 1954-55. He had a group that made a local reputation doing pantomime skits to Stan Freberg records. He then went to the local NBC station as a "Monitor" correspondent getting heavily into news and documentaries. From there he learned formatting and programming as Program Director of KPOA in 1958 and went back to KHON as PD in 1959; changed the call letters to KPOI (the beginnings of phonetic pronunciations of call letters) and in 90 days the station became number one. In 1962 KPOI's owners bought KITO in San Bernadino and sent him there to run it while also making him a Vice-President. He hired Bill Watson (who now runs Bill Drake's programming) and made that station number one as well.

In 1964, he was made PD of KHJ, and produced and directed "The History of Rock and Roll." Upon leaving in 1969 he went into the formation of Increase Records (a subsidiary of Watermark — of which he is a partner) and 10 months later released a seven-volume Cruisin' Series combining old hits with vintage commercial spots and the original disc jockeys.

In addition to Increase Records, where "The Child's Garden of Grass" followed shortly for Elektra, and Arena Associates, which promotes concerts in Hawaii, Watermark has another major program development in American Top 40 radio — a weekly, in-depth, three-hour review and countdown of best selling records with Casey Kasem narrating. It is compiled, written and taped each week here and shipped to 110 contemporary stations across the country. At present Jacobs is working on an extensive radio special on Elvis Presley.

Beginning of Program Developments

Record World: What were the real beginnings of your program developments in regard to bringing stations to the top of their respective markets?

Jacobs: In March, 1962, I went to run KITO in San Bernadino (for the KPOI parent company). I was Vice President in Charge of Programming and I hired a bunch of jocks, some pretty interesting guys like Bill Watson. I made him Program Director. He's now running the KBIG format. I also hired Andy West who I had fired in Honolulu and I figured I'd give him another chance. We went on the air in March, 1962, and the station got to number one in 90 days. I was on a power trip having done two for two (KPOI in Hawaii and motivated to do it somewhere else. They bought a station in Fresno called KMAK only they couldn't think of any better call letters so we put a lower case "e" on the end and changed the name to MAKe and DJs were known as MAKeRs and they would "MAKe a hit" and all that. Well, the owner of the only rock station in Fresno was Gene Chenault and that station (KINO) was sitting there with 60% of the audience and that's his whole thing and here come these guys out of town who have number one stations and the city girded itself for a communications battle.

So I hired another bunch of jocks (Dave McCormick, Robert Morgan and Jim Price as PD) and in 90 days the same thing happened because we were pulling out all the stops.

We had full page ads, billboards and we were playing good high-powered music and jingles all day. Then Chenault, who is no fool, saw his whole thing to flush and this war started between KMAK and KINO intensified by the stations being only 40 kcs apart on the dial. We had treasure hunts, guys leaping out of the sky with clues and the whole general thing that doesn't exist anymore: really "circus" radio. We kept whipping them and they went through four program directors. The fifth PD that Chenault tried was a guy who had been fired from KYA and was working as a consultant for a really small station in Stockton. That was Bill Drake. So Drake came in and we really had a battle. It was the only time we had both been beat in ratings. So that's where Drake and I had a good respect for each other.

Record World: When did you first meet Drake?

Jacobs: It was at the Fresno County Fair. I had the Hang-A-Then going with Jim Price and we had a hundred feet in the air inside a car, living up there and broadcasting. Drake was running the KINO Money Monster. I had all my guys in KMAK shirts and he had all his guys in KINO shirts. So what happened was that I wasn't getting support from my company and I called them and told them that they (KINO) had just gone up to $3000 in the jackpot and I needed another $500. They said, "Why are you calling long distance? Why don't you put this in a memo?" I said to them, "Because your license might be worth another $250,000 if you keep at it." They didn't want to play that game and eventually Drake and Chenault came out on top which depressed the hell out of me.

Record World: What brought you out to Los Angeles?

Jacobs: After a bust for possession of three milligrams of marijuana, I spent all my bread on lawyers and thought my career was over in radio. I came over and stayed out at Bill Watson's. Then everybody told me that Drake was doing well in Los Angeles. I had gone from KINO to San Diego and scored with RKO so now they were coming here. I finally called Drake and met him at the airport. Then Chenault came in and I ended up getting the gig as Program Director at KHJ. So a week out of jail I'm sitting with a new Cadillac and running KHJ which was far out.

Record World: Was this after Milt Klein [a General Manager of KHJ radio who strongly suggested to RKO that a rock format be instituted] left?

Jacobs: What happened was that a house-cleaning started up and the new general manager that was there at the meeting was Ron Devaney and I was Program Director. The jocks just hired were: Robert W. Morgan, Don Steele, Sam Riddle, Roger Christian, Dave Diamond and Johnny Williams. That was before the underground stations started happening and everyone saying that we were out of our minds because there were three rockers already on KHJ, KXWE, KRLA and KBLA. So we worked hard there. Before, we had ideas and no money. After a few years at KHJ there was all this money and we were hard-pressed for ideas because we got on this non-stop contest thing sort of by accident, and while one was on I'd always have to figure out the next one. But the station was making incredible amounts of money and they were giving me incredible amounts of money.

Specific Examples of Contests

Record World: Could you give a specific example of one of those

(Continued on page 39)
### Album Chart

**July 10, 1971**

**1.** *Tapestry* by Carole King
- Ode 70 SP 77099 (A&M)
- **15**

**2.** *Carpenters* / A&M SP 3502
- **6**

**3.** *Ram Paul & Linda McCartney / Apple SMAS 3375*
- **7**

**4.** *Jesus Christ Superstar* / Decca DXA 7206
- **35**

**5.** *Aretha Live at Fillmore West* / Aretha Franklin
- Atlantic SD 7205
- **9**

**6.** *Sticky Fingers* / Rolling Stones
- **6**

**7.** *Mud Slide Slim & the Blue Horizon* / James Taylor
- Warner Brothers WS 2561
- **10**

**8.** *Survival* / Grand Funk Railroad
- Capitol SW 764
- **11**

**9.** *11-17-70 Elton John / Uni 91305 (MCA)*
- **8**

**10.** *Leon Russell & The Shelter People* / Shelter SE 8903
- **8**

**11.** *Aqualung* / Jethro Tull
- Reprise MS 2035
- **9**

**12.** *Up to Date* / Partridge Family
- Bell 6059
- **15**

**13.** *Songs for Beginners* / Graham Nash
- Atlantic SD 7204
- **5**

**14.** *Burt Bacharach / A&M SP 3501*
- **3**

**15.** *Every Picture Tells a Story - Rod Stewart* / Mercury SRM 1-609
- **19**

**16.** *Golden Biscuits* / Three Dog Night
- Dunhill DS 50098 (ABC)
- **20**

**17.** *L.A. Woman* / Doors
- Elektra EKS 75011
- **10**

**18.** *What's Going On* / Marvin Gaye
- Tamla TS 310 (Motown)
- **3**

**19.** *Curtis Live* / Curtis Mayfield
- Custom CS 8008 (Buddah)
- **6**

**20.** *Tea for the Tillerman* / Cat Stevens
- A&M SP 4280
- **26**

**21.** *4 Way Street* / Crosby, Stills, Nash & Young
- Atlantic SD 2902
- **12**

**22.** *She's a Lady* / Tom Jones
- Parrot Xpas 71046 (London)
- **8**

**23.** *Naturally Three Dog Night* / Dunhill DS 50098 (ABC)
- **31**

**24.** *Love Letters from Elvis* / Elvis Presley
- RCA SP 4530
- **4**

**25.** *75 Homemade Osmonds/MGM SE 4770*
- **8**

**26.** *27 Thirds* / James Gang
- ABC ABCS 271
- **12**

**27.** *Summer Side of Life* / Gordon Lightfoot
- Reprise 2037
- **8**

**28.** *Carly Simon* / Elektra EKS 74082
- **8**

**29.** *Poems, Prayers, Promises* / John Denver
- RCA LSP 4499
- **7**

**30.** *Tarkus Emerson, Lake & Palmer* / Cotillion SD 2 3000 (Atlantic)
- **3**

**31.** *The Sky's the Limit* / Temptations
- Gordy GS 957 (Motown)
- **8**

**32.** *Chase* / Epic E 30472
- **7**

**33.** *15 Best of Guess Who* / RCA LSP 1004
- **14**

**34.** *Maybe Tomorrow* / Jackson 5
- Motown MS 735
- **10**

**35.** *Love It to Death* / Alice Cooper
- Warner Brothers WS 1835
- **15**

**36.** *39th Lee Michaels/A&M SP 4302*
- **5**

**37.** *Second Movement* / Eddie Harris & Les McCann
- Atlantic SD 1583
- **5**

**38.** *Close to You* / Carpenters
- A&M SP 4271
- **3**

**39.** *Indian Reservation* / Raiders
- Columbia C 30768
- **3**

**40.** *B.S. & T. 4* / Blood, Sweat & Tears
- Columbia KC 30590
- **1**

**41.** *Put Your Hand in the Hand* / Ocean
- Kama Sutra KSBS (Buddah)
- **5**

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**CHARTMAKER OF THE WEEK**

- B.S. & T. 4
- Blood, Sweat & Tears
- Columbia KC 30590

**41.** *1971 Album Chart Cross Reference page 33*
LETTERMEN KEY LONGEVITY

The Lettermen

THE NEW YORK — Longevity is the key to success of the Lettermen. Tony Butala and Jim Pike started with the group at the same time as the Kingston Trio and the Four Freshmen began making waves. Jim's younger brother, Gary (who used to play bass as a back-up) joined in 1967. Since 1960 the group has recorded three Capitol albums per year.

"It's a crazy thing. A new fan will hear something at a concert, like it and then go to a record store to buy an album. Then, to his amazement, he'll find 30 Letterman albums," said Jim Pike.

As their highly successful engagement ended at the Empire Room, the Lettermen looked to the future. A new production company has now been formed, The Lettermen, Inc. Jim, Gary and Tony are always looking for new, talented writers. Presently, they have new writer Virgil Beckman under contract.

Understanding the audience they play to, the boys have an entirely different act for college concerts. "We usually give Ronnie Simon (drummer) a 15-minute solo at the college concerts. That kind of thing does not work at clubs," remarked Tony.

As they explained in a recent interview at Record World, the Lettermen have no plans to retire or even slow down. "As long as we enjoy singing, we'll keep plowing ahead," said Jim. At the rate they're going, it might be forever.

Mitchell Fink

THE ALBUM CHART ARTISTS CROSS REFERENCE

| ALICE COOPER | 35 |
| BURT BACHARACH | 14 |
| JONI MITCHELL | 103 |
| COOLIDGE/A&M 4291 |
| KOOL & THE GANG | 4 |
| THE ROOTS | 138 |
| JOHN HARTWAY | 13 |
| MICHAEL J. STEVENS | 96 |
| BURL IVES | 36 |
| JOE FRANK EISEN | 129 |
| NAT KING COLE | 98 |
| GLENN CAMPBELL | 17 |
Concert Associates Pulls in $334,075

**HOLLYWOOD**—Concert Associates (headed by Steve Wolf and Jim Rissmiller) pulled in $334,075 from concerts they promoted last month with a total of 79,281 people attending those concerts. The breakdown was as follows:

- On June 5, Poco (Epic), John Sebastian (Reprise) and Redeye (Pentagram) grossed $24,000 at the San Diego Sports Arena with 5000 in attendance.
- Taj Mahal and Boz Scaggs (both with Columbia) played the Santa Monica Civic June 11 for a gross of $8,404 and 1308 payees.
- At the San Diego Community Concert, June 16, Jethro Tull (Reprise) and Livingston Taylor (Atlantic) did two shows to a total of 8400 people and a combined gross of $37,325. The same show also played the Forum on June 18 with 18,386 in attendance and $85,514. The next night the same bill played the Anaheim Convention Center for a box office of $37,325 and 9,269 in attendance.
- Leon Russell (Shelter), Buddy Miles (Mercury) and Freddy King (Shelter) played the following June 27-Swing Auditorium in San Bernadino: June 26 — San Diego Sports Arena and June 27 — Forum, for a total for the three dates of $41,094 and total attendance of 27,918.

**Royalties to Angela**

Bob Thiele, President of Flying Dutchman Records, announced that arrangements have been completed whereby Angela Davis will receive royalties on the sales of "Soul and Soledad," spoken word LP recently released by Flying Dutchman. Royalties will go directly to the National United Committee to Free Angela Davis. Representing the committee were its national coordinators, Franklin Alexander and Panis Davis Jordan.

**Completing 'Gallery'**

Arnie Silver and Mark Stevens, heads of Silver Stevens Productions, Ltd., are completing "The Peanut Gallery" album, which they wrote, produced and are now recording for Les Harsten, who holds exclusive ownership on all audio rights regarding Howdy Doody. Al Shalir will executive the Leslee label and distributed by Pickwick International Presentations.

**Club Review**

**Rose, Staples Top Double Bill**

Rick Gunnell Management held a press party at the Gunnell home in the Hollywood Hills for the Staple Singers the other week. The group opened a five-day engagement at the Bitter End West in Los Angeles recently.

**HOLLYWOOD** — While Kate Taylor took over the Troubadour and John Baldry re-opened Kiber Valentine's Whiskey, one of the best double bills of the year quietly (until the end of the show, that is) began a week at the Bitter End West. Tim Rose and the Staple Singers provided a magnificent balance and complementation for each other with Rose in his best form to date.

Tim Rose has been around a long time, always on the brink ofa touch-deserved success. He has been hailed as a superstar in England while American record companies insist on giving him the shock. Beginning with the Big Three (the other two were James (c.a.) Hendricks and Casa Elliot), Rose acquired an admirable reputation and no money. In 1967 Jimi Hendrix used Rose's arrangement of the traditional "Hey Joe" and the name was again revived.

Vocally he is strong going between a blinding, blistering power and softer, subtler depictions that carry the lyrics right to the hilt. His backup men have to be among the best around, watching every move and signal from their awesome-ly talented leader. With flawless arrangements, enabling him to segue beautifully from straight boogie to "If I Were a Carpenter," and just the right decible count, Rose closed with his co-authored version of "Morning Dew" which could do nothing more than assure his brilliance. The fact that he is now selling out facilities with thousands of seats is the public's loss. With the right bookings he could.

**Fabulous Staples**

I had only seen the Staple Singers once before when they appeared with the Bee Gees at the Civic some months ago. That night Pop Staple was taken ill and that, coupled with a less than half full house, made it all sort of disappointing. With their work at the Bitter End West it is safe to say that they are fabulous and capable of stirring an audience like few others.

Pop Staple (with his three daughters Yvonne, Cleo and Mavis) admits that the music is not to be categorized. Parts of it have gospel influence, while one of the evening's best, "When We Get Paid for the Work We Done," is definitely a politically oriented song related to the tragedies of black history. Pop Staple is a terribly hip young man with a voice that defines gentility. His own song, "I Like The Things About Mexico," is joyous, and one is not surprised that folks like Spencer Davis, John Mayall and Billy Preston showed up to see him.

Closing with "The Weight" to a standing ovation, the Staple Singers will always be happening. Their new album, "The Staple Singers," is on Stax.

Tony Lawrence

**Agency Partners**

**BEVERLY HILLS** — Ben Bernstein, seven-year veteran in the contemporary music field, has exited William Morris Agency here and formed partnership with Marshall Reznick in the Marshall Reznick Agency.

**Acoustics Mar Bill**

(Continued from page 5)

his own beautiful "Love Still Growing."

The Rascals, save Felix and Dino, are completely new and still somewhat shaky. Because of the sound, Felix's soulful voice could barely be heard above the din of instruments and echo, echo, echo. They offered mostly new tunes from their Columbia "Peaceful World" album, "Love Me," "Little Dove" and "Getting Nearer" were good, but old favorites such as "Groovin'" and "People Got to Be Free" seemed lost. But even after they could not escape the aural onslaught.

Under the proper conditions, such as Fillmore or Carnegie, this concert would have been terrific. Unfortunately, such a setting didn't come into the case. As a bad Westchester kids have ears, too.

Fred Goodman

**Alshire Internal Bows Quad-Spectrum 4 LPs**

**LOS ANGELES** — Al Sherman, Alshire President, announced that new Quad-Spectrum 4-channel line of LPs on the Audio Spectrum label was presented at the 1971 Consumer Electronics Show to be held June 27-30 in Chicago.

Sherman said that the Audio Spectrum albums will be processed through Electro-Voice system. He emphasized that the recording and mastering technique on Quad-Spectrum sound makes all Quad-Spectrum releases compatible on 2 track stereo. The mixing and encoding and disc mastering was technically supervised by Glen Glaney.

The new Quad-Spectrum albums will carry a list price of $5.98 and all regular channels of distribution will be utilized. Dick Ceja, Alshire Marketing Chief, said he will pitch heavily at pioneering stereo FM stations.

The executive has advised Sherman that he hopes to have 4-channel reel-to-reel and 8 track tape available very shortly.

The first Quad-Spectrum LPs will be: "Soul of Spain — Vol. III"; "101 Strings" with Monty Kelly; "Exciting '101 Strings' Sounds of Les Baxter; "Today's Hits"; "101 Strings" with Jack Dorsey; Alshire's British A & R rep and "The Multiple Guitars of Les Thatcher." The releases will feature three dimensional double fold jackets in day-glow colors.

**Bell Taps Buttice**

**NEW YORK** — Steve Wax, National Promo Director for Bell Records, has named Ken Buttice Mid-West Promo Rep.

Buttice was formerly with Atlantic Records in the Detroit area. He also worked for Bell and other labels during his stint with Handelman Distributors in Detroit. Buttice began in the music business as lead singer in a Detroit-based rock group.

**ITA Adds Firms**

The addition of Electrographic Corp., Arvin Systems, Inc., Dow Corning, DuPont Corp., Viedorecord Corp. of America, Ovations, Inc., Alps-Motorola of Japan and Audio Magnetics Corp. of Canada brings the International Tape Association membership to a total of 111 members.

34
**GOSPEL TIME**

By IRENE JOHNSON WARE

A new Shirley Caesar LP, "Three Old Men," due for release any day now, is the greatest LP recorded by Shirley since "Don't Drive Your Mama Away." This LP was recorded in Chicago on June 9 at RCA Studios. The Thompson Community Singers under the direction of Rev. Brunson backgrounded for Shirley and the Caesar Singers on several of the selections. On the LP you'll find "Three Old Men," "I Believe," "Put Your Hand in the Hand," "Amazing Grace," "Let Jesus Fix It," "Bread of Heaven," "Work Out My Soul Salvation," "Lord Revive" and "Help Me Jesus."

Rocky Bridges is the Gospel Voice of WWRL in New York City with programs Monday through Friday from 10 to 10:45, on Sundays from sign-on till noon. Father's Day a big appreciation program was held for him in Brooklyn.

Sunday night, June 13, Rev. Sam Fisher, gospel promoter in Boston, presented the Fantasy Violinaires, Mighty Clouds of Joy, Clarence Fountain, Sensational Nightingales, Boston Celestials, Ronnie Ingram Concert Choir and the Disciples at the New Fellowship Baptist Church. On May 14, James Cleveland was in Boston at the Mt. Calvary Holiness Church. He was backed by the Bay Street Choir. Brother Charles Derrick, PD of WOIC Radio Columbia, S.C., celebrated his anniversary on June 6 with a big gospel show featuring the Dixie Hummingbirds, the Sensational Celestials, the Biven Specials and many local artists. This was held at Columbia's Township Auditorium.


(Continued on page 51)

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**PUT YOUR HAND IN THE HAND OF THE MAN FROM GALLILEE**

During the 5 years that Shirley Caesar has been a HOB recording artist it has been our privilege to produce many gospel hits.

Shirley Caesar is one of the few gospel singers who have remained firm in their belief and their dedication to the gospel public.

This recording, HOB 1352-A, is without a doubt the paramount of Shirley's efforts. This record is appealing to all audiences, pop, gospel, and R&B.

It was produced by Johnny Bowden and taken from the LP HBX-2132.

The Thompson Community Singers supply a fitting and enhancing background for this rendition.

Hob Records
254 W. 54 St., New York, N.Y. 10019
Division of Scepter Records, Inc.
NATRA Candidate
Jefferson Asks
Broader View

Baltimore—Elaborating on the recently stated objectives of his announced candidacy for the presidency of NATRA, Al Jefferson stated that only a broad view of the organization’s goals would gain benefits for the membership and those allied with it.

The WWIX Program Director and radio personality said: “NATRA [National Association of Radio and Television Announcers] has been a sleeping giant too long. It’s time for the giant to awaken. We can’t beg, borrow or steal our way to recognition; we have to earn that recognition through valid contributions to our audience, our communities and the business world that must be attuned to our collective influence on the collective purchasing power of radio stewards.”

(Continued on page 38)

‘K-Gee’ Clicking

“K-Gee” by the Nightlites is getting hot following re-servicing by RCA as the A side. New York ordered 10,000 last week, with orders up to 50,000 in two weeks since re-servicing.

Clovers Re-formed

New York—Harold Winley, the original bass singer with the Clovers, has organized a new group bearing the same name. Act appears at the Apollo for a week beginning July 7.

McElvene District
Sales Manager

Washington, D.C.—James Schwartz, President of Schwartz Brothers, Inc., announces the appointment of Clyde McElvene as Sales Manager of the company’s record and tape rack-merchandising subsidiary, District Records, Inc.

McElvene joined District as a Sales Rep in 1968 and was promoted to A c c o u n t A d v i s e r i n January, 1971. Prior to joining the company he was A r t P r o d u c t i o n S u p e r v i s o r f o r a c o m m e r c i a l sign studio.

McElvene attended Virginia State College, where he majored in Fine Arts Education.

Freda Payne has gone just about all the way. Chi-Lites has exploded and is ready to go pop. People’s Choice is the biggest instrumental.

Pop at KQV.

Both sides of the Delfonics have made it all the way. Roberta Flack and Donny Hathaway is a smash and made it big pop in Cincy... The Roberta Flack single was a giant in Balt., Phila., etc., and should be spread to other markets because it is truly a hit. Dramatics is the next R&B smash making it super-big top 40 and it should get as big pop as the Jean Knight did.

Al Green has finally exploded pop in Atlanta. It is #1 in Memphis.

Frankie Beverly selling in Philadelphia.

Sisters Love broke pop in New Orleans.

New Dells on the way is fantastic.

Fuzz is a giant and is ready to break pop.

Ebony is 30,000 in S.F. and has to go pop there. Undisputed Truth and The Marvin Gaye should easily go top 5 pop.

Rafii Pagans is a giant and can easily go pop.

Intruders is doing well in NYC and Balt.-Wash.

Nolan looks very strong and could go pop.

Detroit Emeralds is a giant pop in Detroit.

Good spread.

Bill Withers is a smash pop in Detroit and should easily go top 10 pop. There are so many great records spreading pop.

Free Movement is very big in Chicago.

Simtec & Wylie is very big in Chicago.

Bobby Rush big in St. Louis and Chicago.

Electric Express is selling in S.F.

Laurel Canyon exploded in Memphis.

Vivian Reed looks potent. Strong song.

Lovelines is big in Chicago.

Ronnie Dyson broke big pop in Detroit.

Joe Simon is very big in sales.

Tyrone Davis is big pop in the South. Should spread.

Watts Bond is taking off fast. Looks big.

Beynotus is taking off fast. Good pop contender.

Stylistics is a powerhouse pop, now in S.F., Clev.

Funkadelics is taking off fast.

Notations is selling well.

Joe Tex is a powerful song, good play.

Hugh Masekela is getting good reaction.

Paul Humphrey garnering sales.

Nite-Liters continues to spread.

Gene Chandler big in Chicago.


Sisters Love, Glass House, Free Movement.

Flack & Hathaway; Stylistics: Freda Payne. On.

People’s Choice: Chi-Lites; Joe Simon; D. D. Warwick; Delfonics; Intruders.

WDIA, Memphis, Big: Al Green; Flack & Hathaway;

Sisters Love; B. Powell; Delfonics; B. End; Ebony; Nolan; B. Coday; T. Davis.

WWIN, Baltimore, Big: Stylistics; Cont. 4;

Roberta & Donny: Isley Bros.; Delfonics; Intruders;

People’s Choice; Ebony; Skip Esterling;

Sisters Love; On: Los Blues; Fuzz; Peaches & Herb;

M. Touch; Niteliters.

(Continued on page 38)
Knock, Knock, Who's There?

THE

CHI-LITES

"WE ARE

NEIGHBORS"

55455
power of our widespread audience."

Jefferson continued: "There's got to be a sense of community to our efforts. Provincialism and selfishness may momentarily benefit an individual member, but if we're going to raise the standards and improve the image of minority broadcasters, it has got to be on a nationwide cooperative effort."

**Mature Leadership**

"Mature and responsible leadership of NATRA could provide a voice for the entire membership in areas such as the NAB, FCC, the board rooms of major advertising agencies and giant corporations whose allocation of advertising dollars in our direction is presently barely at the token level. Aggressively educating these decision-makers to the extent of the purchasing power of our audience, to their brand loyalties and buying capacities could reap vast new revenues for our stations and consequently allow for an overall upgrading of salary levels, benefits and conditions for all members," he added.

After 18 years in radio, Jefferson reflected that a few battles have been won, but a major war remains culling for experience, judgment, maturity and a voice that will be acknowledged by broad-based community, corporate and industry interests.

**Ike, Tina LP Stars**

Ike and Tina Turner's new United Artists LP, "What You Hear Is What You Get—Live at Carnegie Hall," will be the subject of the next Faberge TV "Album of the Month." It will be aired July 17 and 18.

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**R&B Chart**

**Continued from page 36**

<table>
<thead>
<tr>
<th>Record</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10-03</td>
<td>Mr. Big Stuff</td>
<td>Jean Knight</td>
<td>Stax 0088</td>
</tr>
<tr>
<td>2</td>
<td>10-03</td>
<td>I Don't Want To Do Wrong</td>
<td>Gladys Knight &amp; The Pips</td>
<td>Soul 35083 (Motown)</td>
</tr>
<tr>
<td>3</td>
<td>10-03</td>
<td>Escape</td>
<td>James Brown</td>
<td>People 2500 (King)</td>
</tr>
<tr>
<td>4</td>
<td>10-03</td>
<td>Bring The Boys Home</td>
<td>Freda Payne</td>
<td>Invictus 2092 (Capitol)</td>
</tr>
<tr>
<td>5</td>
<td>10-03</td>
<td>Stop, Look, Listen</td>
<td>Stylistics</td>
<td>Avco Embassy 4572</td>
</tr>
<tr>
<td>6</td>
<td>10-03</td>
<td>Love The One You're With</td>
<td>Isley Bros.</td>
<td>T-Neck 930 (Buddah)</td>
</tr>
<tr>
<td>7</td>
<td>10-03</td>
<td>You've Got A Friend</td>
<td>Roberta Flack &amp; Donny Hathaway</td>
<td>Atlantic 2808</td>
</tr>
<tr>
<td>8</td>
<td>10-03</td>
<td>You're The Reason Why</td>
<td>Eboney</td>
<td>Philadelphia Intl. 257 3503 (Columbia)</td>
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<tr>
<td>9</td>
<td>10-03</td>
<td>She's Not Just Another Woman</td>
<td>B.J. Davis</td>
<td>Invictus 9087 (Capitol)</td>
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<tr>
<td>10</td>
<td>10-03</td>
<td>Don't Knock My Love</td>
<td>Wilson Picketer</td>
<td>Atlantic 45 2579</td>
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<tr>
<td>11</td>
<td>10-03</td>
<td>Hey Love/Over And Over</td>
<td>Delphonics</td>
<td>Philly Groove 116 (Bell)</td>
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<tr>
<td>12</td>
<td>10-03</td>
<td>Want Abs Honey Cone</td>
<td>Hot Wax 7011 (Buddah)</td>
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<tr>
<td>13</td>
<td>10-03</td>
<td>Nathan Jones</td>
<td>Supremes</td>
<td>Motown 1182</td>
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<td>14</td>
<td>10-03</td>
<td>I've Found Someone Of My Own</td>
<td>Free Movement</td>
<td>Decca 32818</td>
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<tr>
<td>15</td>
<td>10-03</td>
<td>Funky Nassau</td>
<td>Part 1 of the End</td>
<td>Alston (Atlantic)</td>
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<tr>
<td>16</td>
<td>10-03</td>
<td>I Know I'm In Love</td>
<td>Che &amp; Pepe</td>
<td>Buddah 225</td>
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<tr>
<td>17</td>
<td>10-03</td>
<td>You Gotta Have Love In Your Heart</td>
<td>United Artists 1181</td>
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<td>18</td>
<td>10-03</td>
<td>Mercy Mercy Me</td>
<td>Marvin Gaye</td>
<td>Tamla 5420 (Motown)</td>
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<td>19</td>
<td>10-03</td>
<td>I Don't Want To Lose You</td>
<td>Johnny Taylor - Stax 0089</td>
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<td>20</td>
<td>10-03</td>
<td>You're A Lady</td>
<td>Gene Chandler</td>
<td>Mercury 73206</td>
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<td>21</td>
<td>10-03</td>
<td>Are You Lonely</td>
<td>sisters Love</td>
<td>A&amp;M 1259</td>
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<td>22</td>
<td>10-03</td>
<td>Like An Open Door</td>
<td>Fuzz</td>
<td>Calla 177 (Roulette)</td>
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<td>23</td>
<td>10-03</td>
<td>Language Of Love</td>
<td>Intrigues</td>
<td>Yew 1012 (Golden)</td>
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<td>24</td>
<td>10-03</td>
<td>Day By Day</td>
<td>Continental Four-Jay Walking 011 (Soulville)</td>
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<tr>
<td>25</td>
<td>10-03</td>
<td>One Way Ticket</td>
<td>Tyrone Davis</td>
<td>Daker 624 (Cotillion)</td>
</tr>
<tr>
<td>26</td>
<td>10-03</td>
<td>Suspicious Minds</td>
<td>Dee Dee Warwick</td>
<td>Atco 6810</td>
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<td>27</td>
<td>10-03</td>
<td>I Like To Do It</td>
<td>People's Choice</td>
<td>Phil-L.A. of Soul 349 (Jamie-Guyden)</td>
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<td>28</td>
<td>10-03</td>
<td>I Know You Got Soul</td>
<td>Bobby Byrd</td>
<td>King 6378</td>
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<tr>
<td>29</td>
<td>10-03</td>
<td>Right On The Tip Of My Tongue</td>
<td>Brenda &amp; the Tabulations</td>
<td>Top &amp; Bottom 407 (Jamie-Guyden)</td>
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<tr>
<td>30</td>
<td>10-03</td>
<td>You've Got To Earn It</td>
<td>Staple Singers</td>
<td>Stax 0093</td>
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<td>31</td>
<td>10-03</td>
<td>Hot Pants</td>
<td>James Brown</td>
<td>People 2501 (Starway-King)</td>
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<td>32</td>
<td>10-03</td>
<td>Spinning Around</td>
<td>Main Ingredient</td>
<td>RCA 74 0456</td>
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<td>33</td>
<td>10-03</td>
<td>Make It With You</td>
<td>Ralphi Pagan</td>
<td>Wand 11236 (Scepter)</td>
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<td>10-03</td>
<td>Treat Her Like A Lady</td>
<td>Cornelius Brothers &amp; Sister Rose</td>
<td>United Artists 50721</td>
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<td>10-03</td>
<td>Ten And Two</td>
<td>Gene &amp; Jerry</td>
<td>Mercury 73195</td>
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<td>36</td>
<td>10-03</td>
<td>You're The One For Me</td>
<td>Joe Simon</td>
<td>Spring 115 (Polydor)</td>
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<td>37</td>
<td>10-03</td>
<td>K-Jee Nite-Lites</td>
<td>RCA 74 0461</td>
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<td>38</td>
<td>10-03</td>
<td>When You Get Right Down To It</td>
<td>Ronnie Dyson</td>
<td>Columbia 4 45387</td>
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<td>39</td>
<td>10-03</td>
<td>I Want To Take You Higher</td>
<td>Kool &amp; the Gang</td>
<td>Deite 540</td>
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<tr>
<td>40</td>
<td>10-03</td>
<td>Never Can Say Goodbye</td>
<td>Isaac Hayes</td>
<td>Enterprise ENA 9031 (Stax)</td>
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<td>10-03</td>
<td>Watcha See Is Watcha Get</td>
<td>Dramatics</td>
<td>Volt 4058</td>
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<td>10-03</td>
<td>1234 Lucky Peterson</td>
<td>Today 1503</td>
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<td>10-03</td>
<td>Love Is Life</td>
<td>Earth, Wind and Fire</td>
<td>Warner 7542</td>
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<td>10-03</td>
<td>It's The Real Thing</td>
<td>Electric Express</td>
<td>Linclo 1001 (Cotillion)</td>
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<td>Pray For Me</td>
<td>Intruders</td>
<td>Gamble 4014</td>
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<td>46</td>
<td>10-03</td>
<td>I'm Sorry</td>
<td>Bobby Bland</td>
<td>Duke 446</td>
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<td>47</td>
<td>10-03</td>
<td>Brand New Me</td>
<td>Aretha Franklin</td>
<td>Atlantic 2796</td>
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<td>10-03</td>
<td>Help The Poor B.B. King</td>
<td>ABC 11302</td>
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<td>Here I Go Again</td>
<td>Raellettes</td>
<td>Tangerine 1017 (ABC)</td>
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<td>10-03</td>
<td>Smiling Faces</td>
<td>Sometimes Undisputed Truth</td>
<td>Gordy 7180 (Motown)</td>
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<tr>
<td>51</td>
<td>10-03</td>
<td>We Are Neighbors</td>
<td>Chi-Lites</td>
<td>Brunswick 55455</td>
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<td>52</td>
<td>10-03</td>
<td>There Ain't No Sunshine</td>
<td>Bill Withers</td>
<td>Sussor 219 (Buddah)</td>
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<td>10-03</td>
<td>Sound Of Silence</td>
<td>Peaches &amp; Herb</td>
<td>Columbia 4 45386</td>
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<td>54</td>
<td>10-03</td>
<td>This Guy's In Love With You</td>
<td>Jackie Wilson</td>
<td>Brunswick 55453</td>
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<td>55</td>
<td>10-03</td>
<td>Talking The Teenage Language</td>
<td>Lost Generation</td>
<td>Brunswick 55453</td>
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<td>56</td>
<td>10-03</td>
<td>Chicken Heads</td>
<td>Bobby Rush</td>
<td>Galaxy 778 (Fantasy)</td>
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<td>57</td>
<td>10-03</td>
<td>Like A Paul Humphrey</td>
<td>Liquid 1009</td>
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<td>10-03</td>
<td>When You Find A Fool</td>
<td>Bump His Head</td>
<td>Coday 779 (Fantasy)</td>
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<td>59</td>
<td>10-03</td>
<td>You Don't Love Me</td>
<td>Z. Hill</td>
<td>Kent 4550</td>
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<tr>
<td>60</td>
<td>10-03</td>
<td>Tears, Tears, And More Tears</td>
<td>Lee Dorsey</td>
<td>Spring 114 (Polydor)</td>
</tr>
</tbody>
</table>
Watermark of Achievement

(Continued from page 31)

contests?

Jacobs: Guess the serial number of a $1,000 bill on deposit in the Bank of Hawaii and win a trip for you and three people of your choice to Waikiki all expenses paid. We buy you four surfboards, pay your fare over there and give you the $1000 for spending money. The clues will start "Tuesday Morgan on boss radio." This contest is "groovy, impossible to fix and none of the digits are a six." You see, I was trying to psyche-out the guys at Cal Tech who are running computers. I mean, we'd mention a contest on the air and get 100,000 post cards. We also had the Batman Secret Phone thing. Don Berrigan was Promotion Director then and we'd sit around and look for things that were about to happen and then get in front of it, such as Sonny and Cher, the Monkees and Batman. The Batman theme was on KHJ before it was on ABC-TV.

Record World: What did you do with Monkees?

Jacobs: We hired a train and took it down to San Diego and made the contest "The Last Train to Clarksville." Four hundred winners got on the train. I was really just continually thinking of ways to give away money and merchandise. The first year we had the Christmas Wish and blew out phones. Calls were going all the way to Vermont for Santa Claus.

Record World: Why did you leave KHJ?

Jacobs: The FM stations were coming on strong and I'd come home and my lady would be listening to KPIC. Also when I got into radio I was living at the station and that was the era when a kid wanted to be either a policeman, fireman or a disc jockey. Now you can go a long way before finding a kid who wants to be any of those things. It got to be a drag to get a new job at KHJ. There wasn't any groovy young talent coming. I'd get tapes from guys coming in from out of town.

Record World: How did you think of "The History of Rock and Roll."

Jacobs: We were all sitting in Nickedell's one day where the KHJ format was designed on a napkin and Drake said we should do something called "The History of Rock and Roll." It swelt my mind, I could just hear what it could be. Most histories are very dull, prosaic things off of paper. So I completely threw myself into it. I got Pete Johnson, who was working at the L.A. Times, to write the thing and set up an office next to KHJ. Then I hired Sandy and John Gibson the former now working on the "Elvis" radio rock-doc; the latter writes "Soundtrack" for The Hollywood Reporter. Ellen "Mrs. Pete" Johnson and Robert W. Morgan narrated it, it was well done and directed it and we put "Bill Drake Concept" because he suggested it. He left me alone pretty much. But another thing that bothered me was that my ideas were turning up on the six other RKO stations. It was flattering but it wasn't paying me anything.

Record World: What changes were made when the "History" went into syndication?

Jacobs: Morgan was having a hassle with KHJ and we went back into the studio with Humle Harve. By that time I told them I was leaving and I figured that they were ripping me off for money so we brought Harve in and raced through it. We edited it in two days. The "History" came on so heavy that I felt I couldn't top it with anything else at KHJ.

Record World: Were there any mistakes in it that couldn't be rectified?

Jacobs: There were flaws in it. We organized all the music and found out that we left out one very important record, Dale Hawkins' "Suzy Q."

Record World: What is the Elvis documentary going to be?

12-Hour Radio Special on Elvis

Jacobs: It's a 12-hour radio special based on Jerry Hopkins' book. Jerry's book was serialized in Look for two issues and will have a hardcover edition by Simon & Schuster in October. We have the advantage of two years of Jerry's research. Sandy Gibson is the production assistant on it. We'll start in the studio this week with an air date for stations on Labor Day.

Record World: How many stations will this air on?

Jacobs: Whoever pays it. We [Watermark] are an independent company and we don't want to ride in on anyone's coat tails. (Continued next week)

M E M P H I S M U S I C

By PHYLLIS WICKHAM

- Sweep Productions, under the leadership of Bill Heffernan, Bud Hughes and Ernie Bernhardt, has taken the broom by the handle and brushed its way into the heart of the jingle-production business. Operating in the Rayner Street Sounds of Memphis Studios, the company has developed a full-scale commercial facility. If anyone has any doubts as to their capabilties, Sweep has one of the last demo tapes of radio spots we've heard in years. And if those old rumors about "bad sound" are still ringing in your ears, we recommend you take a listen to what's been accomplished. It's a brand new ball game, baby, and Sweep Productions owns the bat.

Memphis Music Inc. has another "first" coming up July 18. This time it's a Putt-Putt Golf Tournament, with proceeds going toward the Memphis Music Hall of Fame. It'll cost you a buck to enter, and tee-time is 4 p.m. Contact Tim Riley at (901) 388-4200 for registration forms. And may the best swinger win ... TMI personality are really excited about their new release on Sarah. Steve (Topper) produced, and it looks like a winner ... Billy Butler's single kept getting more and more daily airplay looks like an R&B smash. Wish a few more program directors would listen to Rusty Taylor's "Heat of Summer," a great seasonal single with MOR a rock possibilities. It's on MOC Label.

O. V. Wright is expected to cut at HJ Records this week. With Milt Morrill producing, they're hoping for a another "Ace of Spades" ... Barbara Perry is the Warner-in residence at the Holiday Inn Rivermont's new lounge. It's called the "Why Not" ... Ronnie Milsap is back at the renovated TJ's for two weeks, and that sure makes a lot of fans happy, including present company. Jesse "Spook" Butler is still working at his Ashler Hall late-night-hour gig, but drummer Joe Dukes is unhappily absent. Organist James Brown is now part of the Excalibur Congregation.

Black Sabbath Tours

England's Black Sabbath, a group whose two Warner Bros. albums have accounted for over $2,000,000 in sales, commenced their third North American tour July 3 and 4 at the Easttown Theater, Detroit Black Sabbath will be performing 17 concerts in 15 cites.

Link Promotion

During a recent in-store visit to Sam Goody's New York, Bernie Weisblig, Sales Promotion Co-ordinator, Polydor Records (left), discusses the new "Line Up" album display at the West 69th St. store with manager Joel Kutchin (center); and Lini, (far right). WIGC and WEAN (Baltimore/Washington), KBAY (San Francisco), WMAR (Baltimore), WMMG (Philadelphia and HTAG -Seattle/Tacoma) a few of the stations programming the Wray LP.

ROULETTE

Todays Music and Todays Radio Go Together

SMASH

"DRAGGIN' THE LINE" TOMMY JAMES

R-7103

HIT BOUND

"LIKE AN OPEN DOOR" FUZZ C-177

BRAND NEW

"I CAN MAKE IT BETTER"

CASTLE CREEK - R-7104

WWO-

Rocketchek, N. J.

TOMMY JAMES: B. O.

MIKE PHILLIPS.

RONNIE GRANT.

BILL BAILEY.

BILMA JOHNNY.

LONI LEE.

WYPHERS.

LOFISH.

WFSU/

PRAT.

WBB/

PELLI.

BARB.

SANDO.

TOMMY EDWARDS.

DOERR.

JOHN DONOVI.

12-AM.

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Conozca a su DJ (Meet your DJ)

Carlos Estrada

Estrada da sus pinceladas de tango y "salmo," a la programación "groovy" de La Fabulosa de Miami.

Nació nuestro entrevistado en Guantánamo, Oriente, en un 14 de Octubre, cursando estudios superiores en dicha ciudad oriental de Cuba. A los 14 años ayudaba a su padre en su taller de barnizaje de muebles. A los 15 años comenzó cantando tango en programas de aficionados, ganando la elección final, con un contrato de un mes en la emisora CMKS de Guantánamo. Aprendió allí el manejo de los controles y substituyó a varias voces como suplente en el emisor. Obtuvo su primer gran oportunidad en radio, al animar un "Concurso Infantil" por breve período de tiempo. Más tarde, substituyó al locutor del programa "Lluvia de Estrellas" (programa de aficionados) y de ahí comenzó amenizando permanentemente en el espacio radial.

En el 1952 comenzó a operar en la emisora CMKH de Guantánamo como locutor musical y de noticias. Después pasó a Union Radio con rotundo éxito. Obteniendo su título como colutor oficial, entró a tomar parte en Radio Continental de La Habana. Después de dos meses de labores, las nostalgias por su tierra le hicieron regresar a Guantánamo. Volviendo a su posición en CMKS Radio, superó sus esfuerzos y pasó a formar parte del "staff" de CMKC, desempeñando funciones de locutor desde el 1956 hasta el año 1960, fecha en la cual, conjuntamente con la empresa y otros compañeros locutores y periodistas, se lanzaron al espacio vacío del éxito.

Desempeñó ya en tierras norteamericanas, labores bastante alejadas de su profesión y cargado con el dolor del éxodo, funcionó como lavaplato, empleado de construcción y otras labores, hasta que el 14 de Febrero del 1962, abrió la WFAF (La Fabulosa), su programación totalmente en Español. Estrada ocupó su posición en esta emisora y se ha mantenido ininterrumpidamente en ella. Son en extremo populares las "Mañanas con Estrada" desde hace muchos años en Miami. Declarado profesional, ha grabado hasta la fecha tres "long playing". El último, lanzado recientemente con un éxito absoluto en ventas, al igual que los anteriores, se titula "Mayorcito" conteniendo Poesías Gauchas Argentinas.

Como compositor ha logrado impacto con sus composiciones, entre las cuales se cuentan "Transplante de Corazón," "Como Cocina la Gorda," "El Vistilla" y "Volverás por Ti" (Continued on page 41).

By TOMAS FUNDORA

(Dis column appears first in Spanish and...)

El Senado de la Florida a ley relacionada con la prohibida clausula 543.041 en el Capi totalmente ilegales talca co disco fonográfico, alambre, cualquier otro tipo de artículo el cual el sonido sea grabado y vendido de cualquier manera, yendo una penalidad. Esta ley fue a la firmada por toda Sudamérica, ante su nuevo éxito de "Comeco de Asunto" y "Sorriese Largo Num 7" también serán proximamente cado en castellano... Ha de sentada la empresa Discos Colombia, por Fadisa S.A. e mamente Fuentes dará a con resentante... Lanzó Capi larga duración con el nuevo norteño, Los Kora. Entre los se mencionan "Hay Unos... una Vea," "Vereda Tropical!"... Se va situando en México: Puertorriqueño Raúl René... "Botecito de Vela" y "Se Me Olvidó tu Nor exitos. Me anunció el buen amigo, grabación, tales como la criolla ranchera por Flor Silvestre, Los Pa Hernández del bolero "Hast Tonta," "Qué Vivian las H Laura, "De la Gallina y la Botaste" por Alex Sosa, otro pianista y arreglista en Mé anunció que Fono-Mex graba con el Dueño Los Robles, en tarán doce canciones de su y Felicitaciones, René!... Argentina un extendido play cantando en Francés. Entre los números se ci Amor" y "Morir de Placer."

Celebró por todo lo alto Antonio, Texas, sus "Rodes...ciones y éxitos!... Lanzó mala la interpretación de de "Love Story" con sonado é la labor distribuidora de Bal Angeles. A través de grande ido situando en el mercado vacaciones por México y El Carlos Díaz Granados, de M Viajará Sergio Mendez a Mé una serie de Conciertos en el Artes. Después hará presentaciones especiales

(Cont)
Triunfan Los Galos en Colombia con su “Cómo Deseo Ser tu Amor.” Tiene Peerless de México una carta de triunfo en su Ejecutivo de Publicidad Agustín Hernández. La labor local promocional e internacional de Agustín es notable. Hombre que sabe sembrar bien, recibe siempre una buena cosecha de grandes amigos. Y Agustín se pasa la vida sembrando!

Columbia de España va situando “Hasta el Fin te Buscaré” y “A la Cima del Mundo” por Conchita María Piqué, talentosa hija de la "grande de España," Conchita Piqué ... Firmó contrato con carácter de exclusividad para los mercados fonográficos de EEUU, la extensión de entrehímera, Guell y Díaz de Compañía Colombiana de Discos, con Antonio Conteras A., productor y representante legal de Los Galos, tendientes a la contratación de este grupo para esos mercados. La RCA Argentina, empresa que prensa las grabaciones de este grupo chileno, acaba de entregarles un "Disco de Oro" al sobrepasar la cifra de cien mil copias vendidas en Argentina de "Como Deseo Ser tu Amor." RCA Chilena me informa del éxito alcanzado por Gloria Simonetti, catalogada como la mejor voz femenina de Chile, en un recital que ofreció en el Teatro Municipal de Santiago la semana pasada. También logra este sello exitos con Patricio Renán en Puerto Rico. Su interpretación de "Cuidado" es una triunfadora. La presentación de Sonia "La Unica" y Gilberito Valenzuela, en San Antonio ha sido un éxito. Más de 12,000 fanáticos asistieron al espectáculo que la KCOR ofreció en la bella y latina ciudad tejana. La "Selección de Valores Internacionales Latinos" de Record World, será publicada en nuestro Annual Directory and Award Issue. ¡Muy interesante! Y ahora, ¡Hasta la próxima!

Meet Your Dj

Last week the Florida Senate and House passed a bill stating: "an act relating to the unauthorized copying or recorded sounds; amending chapter 543, Florida Statutes, by adding section 543.041; making unlawful the unauthorized copying of sounds from any phonograph record, disc, wire, tape, film or other article on which sounds are recorded with intent to sell or sale thereof and providing a penalty; providing an effective date." This bill went to Governor Askew and he has signed it into law. Congratulations to the many dealers, distributors and firms that encouraged this action by actively writing to their elective representatives!

Elizabeth from Brazil will tour Liboa, Luanda and Lourenco Marquez in Europe next week. From there she will start an extensive tour of South America, where her single containing "Pra Comojo (Amor)" and "Sorriso Largo Num Rosto Triest" is a success. Elizabeth will cut these themes in Spanish in a few weeks and they could also become best sellers in all Latin America. Discos Fuentes S.A. is not represented anymore in Ecuador by Fallas. They will inform us shortly of their representatives in that country. Capitol released in Mexico an album by their new northern ranchera group. Los Roya. In the repertoire are "Vereda Tropical," "El Ausente," "Hay Unas Ojas" and "Sola-mente una Vez."

Raul René Rosado, composer of such hits as "Botecito de Vela" and "Se Me Olvido Tu Nombre," is also a success in Mexico, where he has been residing for several months. Flor Silvestre recorded his "Sin Un Adios." Mike Laure cut "Qué Vivan Las Hembras" Alex Sosa "De la Gallina y el Huevo" and "Te Botaete" and Fono-Mex will cut a whole album with themes by Raül Rene. Congratulations! Gloria Lasso is being promoted in Argentina by Odeon. They released an extended play by this singer sung in French.

KCOI commemorated their Silver Anniversary in a great way. More than 12,000 fans attended their celebration in San Antonio, Texas. Among the guests were Sonia "La Unica" and "Gilberto Valenzuela," who were deeply applauded ... Dideca released in Guatemala a single by Chucho Avellanet containing "Love Story." He is also making it in Central America with his theme in Spain and other countries. Jerry Brothers are going ahead with the production of Latin records in Los Angeles ... Don Carlos Diaz Granados from Miami Records is vacationing in Mexico ... Los...

Record World in Argentina

By RICARDO KLEINMAN

Una nueva reglamentación de difusión ha sido implantada a partir del primero de mayo en las estaciones de radio estatales, y sugerida su puesta en marcha a las emisoras privadas. La ley indica un 25% de la programación a la música folclórica, un 25% al tango, un 25% a las otras producciones argentinas y el restante 25% a las producciones extranjeras.

Varías son los cambios que se han producido en la dirección de algunas radios estatales, y por consiguiente, varios con los cambios que ya se insinuaban en las programaciones.

El estreño de "Hair" viene movilizando a mucha gente del disco para salir con versiones locales de "Let the Sunshine In" y "Aquarius." Se descuenta desde ya que el espectáculo será todo un éxito.

Nuevos успехs aparecieron esta semana. Banana Jr. picó con "Abraxante muequita" y Dany anda muy cerca con "Un disco cualquiera." Entre los internacionales "Ella es una dama" por Tom Jones, "Regresando a Indiana" por Jackson 5, "Has visto alguna vez la lluvia" por C. C. Revival, disputan los primeros puestos junto a Nicolai de Bari y Nino Bravo.

Sabu prepara su nuevo "single" para salir a reafirmar el éxito de "Vuelvo a vivir vuelo a cantar," se sabe ya que uno de los números fué especialmente compuesto por Dino Ramos ("La nave del olvido," entre otras) y todo se mantiene en el mayor misterio.

Un disco simpático es las remozada versión de "Vieja América," el tema ya clásico de Luttazzi, en versión muy inspirada de un nuevo solista que responde al nombre de Hapay. Sigue sorprendiendo el éxito de viejos temas en sus versiones originales. Después de Bill Haley en "Rock Around the Clock" y "Rock's Beatin Boogie," ahora Brenda Lee recita el suceso de la década pasada con "Saltando el paso de escoba" y "Dinamita."

ESTIVILL EN MIAMI—
Tico in Miami con el ultimo LP de Jose (Cheo) Felizciano, el LP No. 1 en Puerto Rico, Tico 1215 "Lo Ultimo En La Avenida" de Ismael y Koko y ahora el hit de WWRL de New York, the single Tico 554 "Yes I Will" de Gilberto Sextet. Como si esto fuera poco, ventiendo bien los nuevos LP's de Eddie Palmeri y Joe Cuba aquí en el sun shine (Florida).
Betty Awarded

Peru's Betty Missiejo is shown receiving her Television Espanola Award in their contest, "Cancion Ti," for her interpretation of "Te Quiero a Ti."

Goldman Band 'First'

■ NEW YORK—The first arrangement of Puerto Rican songs for concert band, "Fantasia Borinquena," set by Richard Hayman, was given its initial performance by the Goldman Band at Central Park Mall Thursday, July 1, at 8 p.m.

Mendes to Mexico

■ Sergio Mendes & Brasil '66 has been invited to give a commanding performance for the President of Mexico Luis Echeverria at the Presidential Palace in Mexico City on July 14.

"QUIERO MAS DE TI!"  
LOSA ANGELES NEGROS  
Paraco P-LPS 1085

Nueva grabación de los exitosos Angeles Negros. Aquí ofrecen "Quisiera no Quererte Más," "Gracias mi Amor," "Quiero Más de Ti," "Caminando por la Noche" y "Te Dejo la Ciudad Sin Mi" entre otras.

■ New album by the smashing Chilean group in which they include "Quisiera no Quererte Más," "En Tu Amor," "Mi Ventana," "Requiem a un Amor," more. A winner!

HARLOW'S HAREM  
ORCHESTRA H ARLOW —Festival LP 00 108


"LOVE STORY"  
CHUCHO AVELLANET —  
L.A. Latino 131006


■ Perhaps the best cover version in Spanish of the popular "Love Story" is contained in this album by the superb Puerto Rican singer Chuchó Avellanet. Also, "La La La Luna," "Diosgenes," "En Mi Pueblo," "Aqui Estoy Otra vez," etc.

ESTO SI ES RITMO MUSICAL!  
CONJUNTO AFRICA—Peleles 1551


Desde San Antonio

By GUILLERMO LOZANO

■ Está de visita en San Antonio una caravana que está haciendo presentaciones en el Teatro Alameda y que se anuncia como un "homenaje vivo a la memoria de Pedro Infante."

En esa función actúan Angel Infante, Pepe Infante, ambos hermanos de Pedro, la viuda de éste, es decir, una de las viudas de María Luisa León de Infante, una hija Dora Luis, que dice ser hija de Pedro, pero no de María Luisa, y el Chino Herrara, que no alcanzó parentezco, pero es el que anima la función que se desarrolla con escasa, público todos los días... Este año festejamos el XXV aniversario de la emisora KCOR de esta ciudad. Ya en columnas pasadas hablábamos de la caravana que vendrá para una magna función el 20 de Junio. El sabado pasado iniciamos los festejos son un Baile de Locutores. Vinieron de México, La Comparsa Universitaria de la Laguna, y Los Chicanos, los creadores de "Ponte de Piedra," y como invitado estuvo el cantante Pepe Nava, cantando sus éxitos, "Mario La Flor," "La India Bonita," etc. A propósito, Pepe nos platicó que había dejado la RCA y está por decidir entre Musart y Peerless para firmar y empezar a grabar nuevamente.

En mi reciente viaje a Nueva York, Rafael Díaz Gutiérrez me invitó al programa "Festival Latino de la Canción," así que por allá encontré a muchos elementos del ambiente que deseo conocer. Necesitamos muchos nuevos contactos para recibir muestras de los discos de tantas grabadoras que no tienen representante por aquí en Texas. Voy a suplicar a los encargados de distribución de promoción me anoten en sus listas: Guillermo Lozano, KCOR, 411 E. Durango Boulevard, San Antonio, Texas 78216... Hay muchos artistas que por acá no suenan, por falta de calidad, sino de distribución... ¡Déjeme darles una mano!... Este sabado se presenta en la Hemi­feria El Santo, el millonario actor de cine enmascarado, que luchará con un equipo de los más destacados luchadores mexicanos. Esta presentación en la Hemisferia se debe al empresario Oscar Narvaez, que ya dejó a dieces Marcial y ya hasta la próxima!...
New York
By WEVD Radio (La Grande)
1. SOMOS
2. LOVE STORY
3. NOCHE DE AMANTES
4. QUIERO MAS DE TI
5. MI CALLE TRISTE
6. LA DISTANCIA ES COMO EL VIENTO
7. DICK "Ricardo" SUGAR
8. DICK "Ricardo" SUGAR
9. HE PERDIO UNA PERLA
10. DE QUERERTE ASI

Brazil
By Wilson Falcao
1. MENINA DA LADEIRA
2. YOCE MUDDU DEMAISS
3. BOEMIO DEMODE
4. SO QUERO
5. BALADA NO. 7
6. CARTA DE AMOR
7. YOCE NAO ENTENDE MADA
8. O CAFONA
9. MINHA GENTE AMIGA
10. NOSSO AMOR ESTA MORRENDO

Texas
By GPRD
1. Y VOLVERE
2. JE ME CAI DE LA NOCHE
3. NI POR MIL PUNADOS DE ORO
4. MI CORAZON ES UN GITANO
5. LA MURA PANDA
6. SOQUERO
7. LA ROMANCE DEL AMOR
8. EL ALEGO
9. CUIDADO CON LA MANO

Stamperders Ink
By Dave Carrico, Bell Records' VP, announces the signing of the Stamperders, a Canadian group, and the purchase of the U.S. rights to their new release, "Sweet City Women."

Gillman to ABC
By LOS ANGELES — Howard Gillman has been appointed to the ABC Dunhill A&R staff, according to Steve Barri, label's director of A&R.

Prophecy Correction
Prophecy recording group Pollution is not all-white as was stated in the review of its first album in last week's issue. One of the group's lead singers is Dobie Gray, whose recording of "The in Crowd" was a big hit several years ago. Pollution's single, "Do You Really Have a Heart," written by Paul Williams and Roger Nichols, is receiving heavy airplay in key R&B markets.

Karajan Mozart Due
LOS ANGELES—Robert E. Myers, General Manager A&R Director Angel Records, announces that Herbert von Karajan's recording of the last six Mozart symphonies (on three LPs) will be the sole Angel release for August.

(Continued from page 3)

joined Screen Gems-Columbia Music in April, 1968 as General Professional Manager in the New York Office. A year later, he was promoted to the position of director of professional activities for the company. In April, 1970, he was named Vice President and Director of Professional activities.

(Continued from page 42)
of Peerless from Mexico, is strongly promoting this label locally and internationally. He deserves the best of success! . . . Gloria Simonetti, top female voice from Chile, was a hit last week at Teatro Municipal in Santiago. Patricio Renan, also from RCA Chile, is a success in Puerto Rico with his "Cuidado". Our Latin international awards will appear in our annual directory issue soon.

(Continued from page 41)
**U.K. Picks of the Week for U.S.**

**SINGLE**

"LOVE SONG"
Olivia Newton-John
Publisher: Sunshine Music
Pye International Records

"ZOO DE ZOO ZONG"
Twiggy and Friends
Publisher: Cookaway Music
Bell Records

**ALBUM**

"HAPPY BIRTHDAY, RUTHY BABY"
McGuinness Flint
Capitol Records

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**GERMANY**

**SINGLE IMPORT TIP OF THE WEEK**

"CHICAGO"—Graham Nash—Atlantic

**SINGLE EXPORT TIP OF THE WEEK**

"GIPSY, ICH BIN SO ALLEIN"—The Flippers—Bellaphon

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**Murray Wk. at Home**

Anne Murray will be honored with her own week this month when the residents of her home town, Spring Hill, Nova Scotia (population 5,886), set aside July 7-10 to toast the Capitol singer.
ITALY
By MARIO PANVINI ROSATI

M. P. Rosati

MILAN — Ricordi expects to welcome Italy Humble Pie in connection with their first LP here, “Rock On.” Also announced by Ricordi is that Bill & Bunter will guest star on the TV show “Chissà chi lo sa” (Who knows) and present “Hold On to What You’ve Got.” Mungo Jerry with “Ladie Rose,” Milva with “La pianura” and Lucio Battisti as conductor will participate in the TV show “Campione a Campione” set for July 5.

The Medicine Head group is expected back here about July 15 and will perform in Rome, Bologna, Milan and Torino. “Heavy on the Drug” is the title of their first LP and “Picture in the Sky” their first single. The top Italian artist of Durium, Mino Reitano, the winner of Summer Contest with “Un disco per l’estate,” will be present at the International Festival of Almeria (Spain) scheduled from July 30 to Aug. 2. On July 26 he will appear on TV show “Campione a Campione” together with Wes & Black Swan, Svampa and Yama Suzaki of the Yama Suzaki ballet. Gigiaio Cinquetti will appear on French TV on July 12... Latest news from Ariston: Paolo Mengoli, the winner of Rieti Festival and finalist of the Summer Contest with the song “Ora Arrivi Con Me,” will be guest star at the Pesaro Festival scheduled for the end of July by Astra Vanoni left for Paris to promote her first French single... Rosanna Fratello set for TV show “Senza Rete”... An intensive promotional campaign will be conducted by Decca for the presentation of Tom Jones’ “She’s a Lady” LP... Dominga, after having obtained success during the Festival of Tenerife with the song “Oli ola — Oli ola,” took part in Spain on nine radio programs and was guest star on two top TV shows. She will visit Venezuela in the near future.

Top Brazilian lyric writer and composer, Vinicius de Morais, is back in Italy. He just won the Critics Award for his latest LP, released by Fonit Cetra. Now he will release two other LPs, one devoted to children’s songs and a second with the voices of Sergio Endrigo and Marisa Sannia, both produced by Sergio Bardotti.

Tour ‘Superstar’ is Cast
(Continued from page 4)

The role of Jesus Christ will be played by Jeff Fenholt of the Los Angeles cast of “Hair.”

In the role of Judas Iscariot, catalyst of the opera, is Carl Anderson. Anderson has been described by Stigwood and the authors as “an incredibly dynamic performer — a rare find.”

A resident of Washington, D.C., Anderson began as a pop-jazz singer working the Club Harlem in Atlantic City during the summer season. Later he worked as soloist at the Hollywood Lounge in Washington. Most recently he was lead singer with the rock group, the Second Eagle, Carl is 26.

Other soloists include Eric Mercury (Simon Zealotes); Alan Martin (King Herod); Lail Countryman (Pontious Pilate); Bob Bingham (Caiaphus); and Philip Jethro (Annas). Eric Mercury will also understudy the role of Judas. Linda Nichols, from the chorus, is first understudy to Mary Magdalene.


Randall’s Island is the featured rock band for this touring production. Led by Elliot Randall (guitar), the group includes Paul Fleisher (saxophone), Allen Herman (drums), Gary King (bass guitar) and Pot on keyboard.

Conductor and musical director is Marc Pressel. Lighting director for the tour is Jules Fisher, who will act in a similar capacity for the Broadway production of “Jesus Christ Superstar” which will open at the New Amsterdam Theatre in October.

The original concert version of “Jesus Christ Superstar” is being produced by Robert Stigwood in association with MCA, Inc. The William Morris Agency is booking the tour.

Vanguard Inks with RCA in England

Vanguard Records has signed a long-term licensing agreement with RCA in England for release of a major portion of the Vanguard catalogue. Negotiations were conducted by Ken Glansy and Steven Feldman for RCA and by Seymour Solomon, Maynard Solomon and Sanford Ross for Vanguard.

RCA will be distributing both contemporary and classical albums. The first release will include over 100 albums covering the entire range of Vanguard repertoire. The major concentration will be on Joan Baez, Buffy Sainte-Marie, Country Joe McDonald and the classical catalogue. All albums are “Canadian” albums and will be released in England on the Vanguard label. In addition, RCA will be supplying finished product to other Vanguard labels on the continent including Inaleo (Belgium, Holland) and Sonet (Scandinavia).

Harold Lewis, Vanguard’s National Sales Manager, was in London this month to help RCA in launching the program.

Basing Street W. Handles Island

HOLLYWOOD — A new independent music and production company called Basing Street West, Inc., has been named to handle Record of London in the U.S. Island label is distributed in U.S. by Capitol Records.

Working offices for the new firm are being sought. Walter Battilo, “Canadian” album, “Canadian” album, and Linda Williams VP. Both were formerly with Capitol in Hollywood, and resigned in April to start the new company. Joe George has signed as an associate.
INTERNATIONAL HIT PARADE

ENGLAND’S TOP 10
1. CHIRPY CHIRPY CHEEP CHEEP
   MIDDLE OF THE ROAD—RCA
2. DON’T LET IT DIE
   HURRICANE SMITH—Columbia
3. BANNER MAN
   BLUE MINT—Rogi Fonophone
4. HE’S GONNA STEP ON YOU AGAIN
   JOHN KONGOS—Ty
5. CO CO
   THE SWEET—RCA
6. I DID WHAT I DID FOR MARIA
   TONY CHRISTMAS— RCA
7. I’M GONNA RUN AWAY FROM YOU
   TAMM LYNNE—Majo
8. LADY ROSE
   MUNGO JERRY—Dawn
9. KNOCK THREE TIMES
   DAWN—Bell
10. JUST MY IMAGINATION
    TEMPTATIONS—Tamla Motown

NEW REQUEST RELEASES

NEW ROCHELLE, N. Y.—Request Records has set new releases from Africa, Arabia, England, France, Israel, Sweden, Greece, the Ukraine, Yugoslavia and the Caribbean.

HolLanD

By ROB OUt

AMSTERDAM—Changes of staff at Polydor Nederland N.V.: Lucien Bergamin, Manager of the national product; Harry Knipschild, Commercial Manager of Pop; Jan van Bart, Commercial Manager Classical (Deutsche Grammophone, Archiv, Supraphon); Giovanni Tomino, label chief of Atlantic, Verve, MGM, Rolling Stones, Stax, Blue Horizon, San Francisco; and Wim Vroge of Polydor International, Sire, King and cassettes.

Ariola-Eurodisc-Benelux N.V. acquired the rights to represent Island Records. Ariola also signed with Trojan Records to represent company’s labels in Holland... The Dutch group Ekspection has recorded in London with the Royal Philharmonic Orchestra for the new elbow by Ekspection. Recently the group received a gold record for their second and third album... Neil Diamond will again come to Holland to make an appearance during the “Grand Gala Du Disque...” In September Richie Havens and Poco debut in Holland... A new single by the Dutch group Focus entitled “Hocus Pocus,” on the way to a high spot in the charts... Ellen Wills will represent Holland at the song festival in Yugoslavia... Dutch vocalist Liesbeth List signed a world-wide contract with RCA London.

RCA PURCHASES MUSIC WEST

(Continued from page 3)

managed by Charles Rice.
All merchandise shipped to customers by Music West will emanate from the RCA Records Warehouse at 1016 N. Sycamore St., Los Angeles. The Music West order desk telephone is 213-876-7800.
Music West will make available the complete catalogue of RCA’s recorded music plus the catalogues of independent labels distributed through Music West. The Hollywood record plant has been expanded to warehouse and ship all this product.

ITALY’S TOP 10
1. PENSIERI E PAROLE
   LUCIO BATTISTI—Ricordi
2. LOVE STORY
   KARL LAI—EMI
3. LA RIVA BIANCA LA RIVA NERA
   LUCA ZANETTI—Rifi
4. AMOR MID
   NINA—POD
5. SEMPRE... SEMPRE
   PEPPINO GAGLIARDI—King
6. ERA IL TEMPO DELLE MORE
   MINO REITANO—Durium
7. DONNA FELICITA
   I NUOVI ANGELI—CAR
8. THE BALLAD OF SAOCO E VIANZETTI
   MARIO LUGANO—Columbia
9. L’AMORE E UN ATTIMO
   MASSIMO RANieri—CBS
10. ANOTHER DAY
    PAUL McCARTNEY—Apple

(Courtesy of Sorrell e Concan)

England

(Continued from page 44)

The deal was agreed with Dick and Stephen James for the DJM Organization and before flying to West Germany for further meetings, Maitland, with his Vice President Lou Cook, spent time with MCA’s UK executives and was also present at the luncheon he’d to celebrate Tony Christie’s success in the U.K. on MCA with “I Did What I Did for Maria.”

Our summer music festivals this year have passed peacefully, the most recent being the Glastonbury Festival, which featured an exclusive showing of a Jimi Hendrix movie, and the successful Reading Festival. These will be followed by the Grand Funk, Humble Pie, Heads Hands and Feet Hyde Park free concert in a few weeks and the second Crystal Palace open air show which features Elton John and Hookfoot, in August.

Publishing Unified

NEW YORK — Marvin Schlachter, President of Chess/Janus Records, announces that all the music publishing divisions of Chess, Janus and Westbound Records have been unified and are currently being administered under the direction of Yvonne Taylor.

Dialogue

(Continued from page 8)

a different title for them here. They’re called field promotion men. The most important ingredient is hustle, I would say. A lot of the men get deadly offended when they don’t get a record on. I don’t know what that quality is in them, but maybe it’s just that that’s all they have to show. A promotion man can only really look good on Tuesday or Wednesday or whenever the new records go on, and if he doesn’t get a record on a list, he feels very bad.

But this is a large enough company where we don’t have to worry about getting one record on. And if a promotion man doesn’t get a record on every week, that doesn’t automatically mean he’s a bum. In fact, it may mean he’s working harder. He may have to get that record on the next week. The nice thing now is that only having to devote my time to promotion is that if I know a local man is upset about a record not getting on, I have the time to give him a call and say, “Don’t worry. There’s always next week.” Now I’m not saying we can afford to blow a record, but I am saying that we don’t have to worry about promotion.

Albums are our canned goods. It takes longer to break an album. It takes time to find the strongest tracks, That’s when we go to college stations.

Where I’m fortunate is that I’m working for management that understands promotion. That’s really fantastic. It makes the job a whole lot easier.

46

RECORD WORLD JULY 10, 1971
By MICHAEL CUSCUNA

Jon Horwich and John William Hardy have operated Revelation Records for the past six years. They only have 12 or 13 records in their catalogue, but it is an impressive catalogue that includes several albums each by Dennis Budimir and Clare Fischer, plus superb discs by Anthony Ortega, Warne Marsh and the John Carter-Bobby Bradford Quartet.

John recently explained the aim and philosophy of the label to me. It is “to record Los Angeles area musicians who have received none or improper exposure, to record them playing in relaxed, spontaneous situations, to record them in places that allow them to be themselves. We feel that improvisation that is pure and unbound by cliché is central to the lasting art of jazz. We think that our releases are freer of cliché than those of any other company.”

“The reason that we record only Los Angeles musicians is because we cannot spread ourselves too thin. We have other personal commitments and can release only three or four records per year. Small labels are the ‘feline’ of the art. People ought to try this sort of thing in other areas.”

It is important to point out that Hardy views his outstanding label as an artistic endeavour, not a money-making business. And in fact, other small labels are recording the unexposed jazz creators of their home buses. Bob Koester’s Delmark label has introduced many great musicians from Chicago, including Roscoe Mitchell and Maurice McIntyre. And Arhoolie, mainly a blues label, has a special jazz series for the musicians of the Bay area around San Francisco.

But one wonders what great talent has gone untapped in New Orleans or Detroit or Philadelphia. Hardy feels that an operation such as his “cannot help an artist make a buck directly. So we steer away from musicians who begin by saying that they have a winning combination that will put us all in the money. We start by recording music for its own sake and hope that the exposure will lead directly or indirectly to remuneration for the artist. We will curtail it as a documentary agency. We are not parasites of the musician, but we will never make much money for him directly either. I believe that you can never sell music or anything else of real sensitivity and quality to a mass market. To say you can is kind of insulting to the music that we all love.”

Those interested in Revelation or the records that the company has to offer can write to Revelation Records, Box 65593, Los Angeles, Calif., 90065.

David Wilkes, newly arrived at Vanguard Records’ A&R department, promises some plans for jazz in the near future.

Columbia’s success with reissues has inspired RCA to reactivate its Vintage series. Don Schlitten and Chris Albertson, two of the most qualified in the field, will be independently preparing release for RCA. The first fruits of their labor should appear by the fall.

Meanwhile, Albertson is still active at Columbia with a complete Billie Holiday series in the works, some Louis Armstrong reissues more Leadbelly and an Apollo collection that spans 30 years. Farther into the future, there will be albums by Memphis Minnie, Mississippi John Hurt and Blind Boy Fuller.

Orrin Keepnews’ Milestone Records will continue to issue masterpieces from the old Paramount catalogue. Things are healthy!

Marian in N. J.

A&R Records artist Marian Love, whose initial LP, “I Believe in Music,” is currently in distribution, opens a two-week engagement at the Harlem Club, Atlantic City, on July 22.

Honey Cone Tour

The Honey Cone, whose single “Want Ada” topped the charts, will do a series of one-nighters in the southeast to kick off their summer tour before moving up to New York in mid-July.

CONCERT REVIEW

Jones Buys Jazz In Garden Bow

NEW YORK — Whether or not Elvin Jones is the world’s greatest drummer may be a subject for debate; but judging from his jazz credentials and current performances, his immortality as a musician is assured.

Jones, who played with the legendary John Coltrane from 1960-67, is now the leader of his own group. The five-man jazz ensemble opened this summer’s Jazz in the Garden series at the Museum of Modern Art last week (17) to an ecstatic reception from a large crowd of jazz devotees. The first piece, which lasted almost 45 minutes, provided a showcase for the ample talent of each performer, including some outstanding solos from bassist Willie Little and the tenor sax of George Coleman. If it proved nothing else, it proved himself to be the nucleus and driving force of the band, the one whose abilities distinguish this group from many other fine jazz performers around today.

Jones has the unbelievable capacity to maintain vigorous and ongoing rhythmic patterns with each of his four limbs. The result is a totally original and progressive sound which is dynamic and almost as much an athlete as a musician. The Jazz in the Garden concert proved that even in today’s “return to simplicity” atmosphere, there is room for highly complex and sophisticated music.

Although nothing can match the spontaneity of hearing this group live, the next best thing is to listen to the Elvin Jones Group’s Blue Note LP, “Coalition.” The music demands something from the listener, but if he makes the effort he will be generously rewarded.

Mike Sigman
Gregory Pleases

**NEW YORK —** Dick Gregory came onstage at the Gaslight (23) loaded with the sarcastic humor for which he is so well known. With letter-perfect delivery, the Poppy recording artist delighted a jam-packed audience.

He ran the political gamut from Nixon to Red China. On China: “They have more censuses takers than we have people.” On rising food prices: “Food prices are getting so high, it’s cheaper to eat money.”

The man who once spent time in jail and later ran for President of the United States was definitely at the top of his form. It was a pleasure to see his show. Unfortunately, he had to share the bill with a group called Sawbuck, who could give jazz-rock a bad name.

Mitchell Fink

**Good Label Formed**

The People’s Art Corp., announces the formation of a new record label, Good Records, headquartered in Chicago. Its first album: “Mountain Bus,” by the group of the same name.

Gideon & Power Join Bell

Gideon & Power, rock-gospel group making a name for themselves on the West Coast, have expanded with Bell Group. Group drew a crowd including Bell execs to their opening recently at Bitter End West. Pictured, from left: John Rosica, Bell; L.A.; Gideon; Dominic Froniere whose film score for “On Any Sunday” is now a Bell soundtrack LP; and Bill Mulher of Bell’s home office in New York.

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**By LEE BARRY**

The Allman Brothers Band has just released their third album for Capricorn entitled “Allman Brothers Live at Fillmore East.” Oddly enough, the Macon-based brothers were the last group to gig in New York City’s famed rock mecca on June 25-27. The album, containing two records with a total of six songs, was recorded during the March 12 and 13 Fillmore stand.

Duane Allman is set to begin work on his first solo album with Johnny Sandlin sitting in the producer’s chair at Macon’s Capricorn recording plant. Sandlin and Allman worked together previously in a West Coast group called the Hourglass. Also in that group were brother Greg Allman and Paul Hornsby, today a Capricorn studio musician.

Country rockin’ Cowboy is currently in the Capricorn facility recording their second album which is tentatively titled “Fivel Getcha Ten.” Alex Taylor, who has some new friends and Neighbors, he is beginning recording his second album for Capricorn later this month. Taylor’s newest hit, includes: Chuck Leavill on keyboards; Jim Nalls on guitar; Lou Mullinex on drums; and Charles Hayward on bass. Leavill, Mullinex and Hayward were formerly members of a Macon group called Sundown, who cut an LP for Ampex.

Doing “another session with those great pickers” is Macon’s Bobby Smith as he winged his way to Nashville for a round of sessions on Polly Swearing. Smith’s last Nashville production effort, “Treat Her Right,” looks like a hit for Jack Ward on Starday. Gloria Walker’s “My Precious Love” single, as produced by Smith, will be distributed by Starday for James Brown’s People label.

“A Very Special Speaker” is the new chart entry from the Smith stable. “Action” or the Agate label features the vocal talents of Jimmy and Connie Jordan, a husband-wife duo. Speaking of action, workmen are busily installing a new custom built board and tape machine in Macon’s Saturday-King studio, Smith’s base of operations.

One if by land, two if by sea—those were the watchwords for the Paul Revere that rode through the pages of history in Colonial days. Modern day Paul Reverses have added three if by “bike” to their contemporary watchwords. With that as a guideline, let us report that Paul Revere of Raiders rock fame rode through the Big A recently on his $4,000 motorcycle promoting the group’s current reservation. Speaking of the Cherokee Nation, Indian Reservation, etc., dapper Freddy Weller, guitar picker for the Raiders, has another smash country hit with “Indian Lake.” Make that two feathers in Freddy’s hit making war bonnet! Weller’s “Indian Lake” is reportedly the number one request tune on WPLO in Atlanta.

In other hot lanta action records, H. J. Thomas has what looks like a monster in “The Mighty Clouds of Joy,” as produced by Steve Tyrrell and Buddy Buel at Studio One. The Thomas single was written by Studio One drummer Robert Nix, who also coauthored Billy Joe Royal’s hit of some months ago, “Cherry Hill Park.” Dennis Yost and the Classics IV have a new UA single with the former Royal hit material. Royal’s new Columbia single, as produced by Dave Appley and the Tokens, is “Poor Little Pearl,” a tune written by former Atlantan Mac Davis. Tommy Roe, currently recording a new ABC LP under the production of Sue Barry, has a new single to the old Lloyd Price hit, “Stagger Lee Roe.” “The High Priest of Bubblegum,” is seriously contemplating a mid-summer move to hometown Atlanta from the West Coast where he now resides.

Elbert Higgins, managed by Atlanta music entrepreneur Johnny Bee, has returned from two weeks in New York where he did sessions with the Romances. Another Bee group, the Romans, are set to come with their first single on the ABC International label. John Barbe, Big A NARAS Governor, wrote the score for a recent Atlanta Symphony production entitled “On Broadway.” Gary Donehoo of Macon’s Hustler’s, Inc., reports the completion of an album by Smith & Smith. The Smith product was recorded at Muscle Shoals Sound Studio. John Barbe was honored at the recent Muscle Shoals Music Celebration for his foresight in recognizing the potential of the area as a recording center. Lowery also has recently been elected to the Board of Trustees for the Country Music Foundation.

**Jimmie Haskell**

(Continued from page 24)

would fly the Jordanaires in to a session because Elvia used them.” For many of those sessions Leon Russell played piano with Glen Campbell playing guitar and doing one background vocals. The singer’s voice, in addition to Rick’s, was Jerry Fuller. Haskell just put out strings (Nelson is supposed to have been a little shy in the early part of his career about using strings or intricate orchestrations) on Rick Nelson’s latest album, “Rudy the Fifth.”

Other Haskell credits include “Dannebloom” with Wayne Newton (a song that Bobby Darin was originally supposed to do but passed it on to his protégé — Newton). Bobbie Gentry’s “Ode to Billy Joe,” “Patches” with Clarence Carter and “Stand By Your Man” with Candye Singers.

Haskell just finished four sides with Gloria Loring for Stereo Dimension with Jimmy Lenner producing and he’s just about ready to embark as musical director again for Doris Day’s third season.

To attribute success to one factor might be slightly pre- tentious but Haskell does have two strong feelings regarding his career. Most important is communication. In the studio the mutual response of artist to artist must occur or the job becomes difficult.

The other is the worth of a strong melody. “No matter how far out music goes today . . . regardless of synthesized music or electronic music . . . regardless of the fact that distorted guitars are ‘in’, . . . if it is a good melody it will always last.” He, however, does not see how a melody is performed. It can be with strings or guitars or drums,” said Haskell.

For the past 10 years, Jimmie Haskell has never known where his next week was coming from for more than 10 days or in some cases less. It is hard for him to talk about the future but he is going to put brass and strings on B. B. King’s latest just as soon as Ed Michel comes back from abroad. He’s also getting ready to do a cartoon for the Lutheran Church called “Christmas Is.”

And after that he’s . . .

‘Clown’ to Redlight

Redlight Records has purchased the master from Spiral Records of the Gladys Riley tune, “Clown Town,” performed by the Piccolino Pop Strings.
New UA Building Under Construction

Above, artist's conception of the new United Artists Records building being reconstructed at the company's international headquarters on Sunset Boulevard in Hollywood. New edifice will contain the entire L.A. office facilities of the firm with the exception of branch, studio, manufacturing and warehousing operations, which will continue to be housed at present locations. Completion date is set for Jan. 1, 1972.

Cable Negotiations Unauthorized By BMI Reveals President Cramer

BMI has not authorized any other organization to negotiate on its behalf for license agreements with cable television owners," according to a June 25 letter from BMI President Edward M. Cramer to the secretary of the Federal Communications Commission. The Cramer letter was occasioned by recent press stories that an agreement had been reached for the licensing of copyrighted material. Pointing out that "BMI stands ready to negotiate a license agreement with the cable industry," Cramer underlined that he has no knowledge of the reported negotiations.

Writing to Ben Waple, Secretary of the FCC, Cramer said:

"The press reports last week that an agreement had been reached between the National Cable Television Association and an organization which calls itself The Committee of Copyright Owners for license fees to be paid by cable television owners for the use of copyrighted material. I have never seen the so-called agreement nor have I ever been informed of any negotiations concerning such agreement until I read about it in the newspapers."

Viva/Pentagram

(Continued from page 3) the music Publishing and Records divisions are a part. The agreement with Warner Bros. Records will provide us with an even broader base of operations due to Warners' proven sales, merchandising and promotion expertise which will greatly enhance the exposure and sales of all of our releases.

Initial product under the agreement are Pentagram albums by Redeye and Big Mama Thornton scheduled for July release. "One Man's Poison" is the second album by Redeye, the group which has enjoyed both single and album chart successes and has become a major personal appearance attraction. The companion album in the release is "Saved," an LP of contemporary material recorded by blues great Big Mama Thornton. Redeye and Big Mama Thornton are produced by Pentagram executives Al Schmidt and Steve Douglas, respectively. Bobby Applegate serves as the label's Vice President and General Manager.

Bly noted that no more than 10 albums will be released per year by Viva Pentagram due to a selective policy.

Record Merchandising to New L.A. Location

- LOS ANGELES — Sid Talmadge, President of Record Merchandising Co., Inc., independent distributor, announces that, effective this July, Record Merchandising and Pep Record Sales, Inc., also of Los Angeles, will combine operations under one roof at a new location.

In order to improve service for both the manufacturers they represent and the customers they serve, Record Merchandising has designed a new building with new facilities located at 1525 South Berendo in Los Angeles.

The resources of both firms will combine under the direction of a new General Manager, Charlie Simms. Simms' 19 years in the record industry include experience in distribution, racking, manufacturing and retailing. He recently spent eight years as Merchandising Manager of records, tapes and musical instruments for White Front's chain of stores.

Sims Signs Canyon

- MIAMI BEACH — Lester Sims, Executive VP of Flamengo Music, has signed a group out of Deland, Fla., called the Canyon.

Bennett Booked Heavily

- Tony Bennett is heavily booked through the winter at major clubs, arenas and concert halls.

Memphis Music

(Continued from page 39)

and is featured performer on a couple of sets. Like another individual with the same name, James is an exciting showman... and he ain't a bad singer, either.

The Sunday Jazz Show at Woody's Black Fox is still the most together jazz-set on the Memphis scene. Herman Green makes it all happen... Bad news today. The short-lived tabloid dedicated to the Memphis Music Industry, Memphis Music News, closed its doors last week. We still feel there's room for a publication of this type, and hope someone takes another shot at it soon.

Top recording artists & groups are invited to appear at PALISADES AMUSEMENT PARK in association with

on Saturday & Sunday afternoon

Star Studded Spectaculars!

With your appearance you get these big promotional advantages:

- Heavy radio & TV advertising saturation and promotion in advance of the shows throughout New York, New Jersey & Conn.
- Exposure to the huge record-buying youth market.
- Promotion in Record World Magazine.
- Guest appearances on Hal Jackson's WLil radio show direct from Palisades Amusement Park, N. J.

For complete details write:

Mr. Hal Jackson, Record World Spectaculars, Palisades Amusement Park, Palisade, N. J. 07024
American Tape Corp. Formed by Gabor

**NEW YORK** — Donald H. Gabor, a 30-year veteran in the recording field, has come out of retirement to form American Tape Corp.

Noted in the 1950s for lowering the price of LP albums from $5.98 and $6.98 to $1.98, Gabor says that his new company will do precisely the same job again this time in cassettes and cartridges.

Gabor says that the current $6 and $7 price targets on cartridges are "far too high" and that he will have final retail prices of $1.98 and $2.49 "with no loss of quality. We have our plant in Des Plaines, Ill."

Gabor says, "and we use Ampex cartridges and first-quality Ampex tape. All American-made parts, the same used in present high-priced cartridges. There will be no compromise whatsoever with quality."

The President and Chief operating officer of American Tape Corp. is Robert L. Ford. Gabor is Chairman and chief administrative officer of the corporation, with offices at 250 West 57th St., Manhattan. Ford is located in Chicago, where he was most recently with Selectron International Co., Inc.

American Tape Corporation has, in its formation, acquired the assets of Radiant Cassette Cartridge Corp., Tapeworx, Inc., Remington Records, Record Corp. of New England (formerly Webster Records, Webster, Mass.) and Continental Records, Inc.

Panasonic Shows Future Product

**NEW YORK** — Panasonic unveiled a number of "products from the future" at a press gathering here last week.

Many of the new items, which will be revealed to the trade at the Consumer Electronics Show, are not yet on Panasonic's regular line, but are being previewed at potential consumer products for the near future.

Among New Equipment

Included among the new equipment is a line of tape recorders, featuring a portable battery-powered cassette player that is also AC- and car-adaptable; a series of high fidelity products highlighted by "a dramatic change in styling that keeps the woman's view of home decorating in mind and still takes advantage of the latest Panasonic engineering developments"; and many new and innovative products in the areas of television and clock radios.

The Who Active Again

**NEW YORK** — After a period of relative silence, The Who have burst into action with a rush-release single, a new LP and two U.S. tours scheduled for the near future.

"Won't Get Fooled Again" was released by Decca last week. A longer version will be included on the album, "The Who's Next," for release later this month. It features all original tracks—one by bass player John Entwistle, and the others by Pete Townsend.

The Who will arrive in America the last week of July to begin a tour of the North and Midwest. Kickoff date is July 31 at Forest Hills Stadium, N.Y., where tickets sold out shortly after going on sale last week.

**AMPEx FISCAL LOSS**

**AMPEx Corp. operations for the fiscal year ended May 2, 1971, resulted in a loss, announces William E. Roberts, Chairman.

Sales for fiscal year 1971 were $290,802,000, down 7 percent from $313,582,000 a year earlier. A net loss of $12,005,000, or $1.10 per share on 10,875,000 average shares outstanding compares with 1970 net loss of sales growth.

**HERSFIELD POST**

**SUNNYVALE, CALIF.** — Veteran tape sales executive Herbert H. Hersfield has been appointed National Sales Manager for the Music Tapes Division of GRT Corp. He will report to the Division's VP, Marketing, White Sonner.

**RECORD WORLD**

**THE TAPE CHART**

**JULY 10, 1971**

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<th>#</th>
<th>TAPESTRY CAROLE KING Ode '70 (A&amp;M)</th>
<th>(B) 8T 77009</th>
<th>(C) 7709</th>
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<td>CARPENTERS A&amp;M (B) 8T 3052</td>
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<td>(C) CS 59100</td>
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<td>(C) 293105 (MCA)</td>
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<td>10</td>
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<td>AQUALUNG JETHRO TULL—Reprise (B) M8-2035</td>
<td>(C) M5-2035</td>
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<td>(C) CS 5/088</td>
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<td>L.A. WOMAN DOORS/Elektra (B) 8T 5011 TCS-5011</td>
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<td>SHE'S A LADY TOM JONES/Parrot (B) M9846</td>
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<td>SUMMER SIDE OF LIFE GORDON LIGHTFOOT—Reprise</td>
<td>(B) B-2037</td>
<td>(C) 5-2037</td>
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<td>CARLY SIMON Elektra (B) T8 0482</td>
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<td>POEMS, PRAYERS, AND PROMISES JOHN DENVER RCA (B) BPS 1711</td>
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<td>MAYBE TOMORROW JACKSON 5 Mottow (B) 81725</td>
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<td>5th LEE MICHAELS A&amp;M (B) 8T 4302</td>
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<td>SECONDO MOVEMENT EDDIE HARRIS &amp; LES McCANN Atlentic (Ampex) (B) M81583</td>
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<td>PUT YOUR HAND IN THE SAND OCEAN Kama Sutra (B) 8203</td>
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<td>PEARL JANIS JOLPIN Columbia (B) CA 30322</td>
<td>(C) CS 3022</td>
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<td>43</td>
<td>WHEN YOU'RE HOT, YOU'RE NOT JERRY REED RCA (B) BPS 1712</td>
<td>(C) PK 1712</td>
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<td>THIS IS A RECORDING LILY TOMLIN Polydor (B) BA 4055</td>
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<td>45</td>
<td>ABRAXAS SANTANA Columbia 30131</td>
<td>(C) CS 30130</td>
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Nickel & Dime Label Formed

Nickel & Dime Records, Inc. has announced the formation of a new label, Hackensack, N.J. The label is being created by entrepreneur and musician Nick Thomas and his business partner, Skeeter Ferguson, to release new material by emerging artists and to reissue classic recordings from the late 1960s and early 1970s. The label's first release will be a tribute album to the late singer-songwriter Bert deCoteaux, featuring 16 of his greatest hits. The album will be released on May 16, 2023, and will be available on vinyl and digital formats.
CMA, WSM Set First Country Music Fan Fair

NASHVILLE — Announcement of the name talent planning to appear at the First Annual International Country Music Fan Fair in the spring of 1972 has been revealed. The jointly sponsored four-day event is to be held at Nashville’s Municipal Auditorium and at Opryland U.S.A. on April 12, 13, 14 and 15, 1972. Major recording companies have given evidence of being anxious to participate in the event. Sponsors are the Country Music Association and WSM, Inc.

Labels taking part in the planned Country Music Fan Fair thus far include Capitol, Columbia, Decca, Paramount-Dot, MGM, Mercury, RCA and United Artists. Each will provide recording artists for the many shows. Some of the artists indicating acceptance are Bill Anderson and Jan Howard, Chet Atkins, Danny Davis, Marty Robbins, Loretta Lynn, Conway Twitty, Sonny James, Merle Haggard, Johnny Cash, Lynn Anderson, Porter Wagoner, Dolly Parton, Roy Clark and Buck Owens. It is expected that between 50 and 75 artists will participate.

The planning and arrangements for this First Annual Fan Fair are the results of a committee of the Country Music Association chaired by Hubert Long. Members are: Danny Davis, Jack Geldbart, Harold Hitt, Frances Preston and Irving Waugh.

‘Fan Needs Event’

Working in cooperation with WSM, Inc., to co-sponsor the four-day fete, the CMA committee chairman explained, “We have felt for a long time that the country music fan needs an annual country music event designed for him. Plans have been arranged so that we can have great shows featuring top artists, tape and autograph sessions, and fan club business meetings. It’s a giant step forward in the country music industry.”

WSM President Irving Waugh stated: “We have been concerned for some years as the Opry Anniversary Celebration has grown and expanded to the point that industry functions preclude many desirable fan associated activities. WSM’s original concept in creating the fall festival was to recognize the vital role played by the country music dj and his station and to honor that contribution to country music on the anniversary of the Opry. We hope and believe that the Fan Fair will equally and fully give recognition to the fans who have helped make possible the growth and success of this American music form.”

Wade Pepper, CMA President and Capitol Records National Country Music Promotion Chief, said, “Not only do we look forward to this First Annual Fan Fair for the fan, the fan clubs and the artists, but we feel it will provide an exciting event worthy of its predecessor, the Opry’s October Birthday Celebration. We are hopeful that it generates enough enthusiasm that television coverage will result from the vast amount of top talent concentrated in Nashville for the Fan Fair.”

(Continued on page 55)

Duos Sell Out

GREENVILLE, S.C.—Country duos George Jones & Tammy Wynette and Conway Twitty & Loretta Lynn sold out the Municipal Auditorium two weeks in advance of the July 2 date.

Promoter Keith Fowler arranged for two shows to run simultaneously in the 6,500-seat upper auditorium, and in the 1,600 seat lower auditorium. Conway & Loretta worked the upper auditorium while George & Tammy entertained the smaller crowd. After the shows were completed, the acts swapped stages which made the total audience in excess of 8,100 and gave a $30,000 gross to Fowler.

(Continued on page 54)

By RED O’DONNELL

Amanda Blake, Miss Kitty of the “Gunsmoke” TVer, was in town the other day to sing and tell some jokes for “Hee Haw” tapings. Someone asked Miss Kitty to describe her voice and she said, “Pretty.” She then added hastily, “Pretty bad.” Miss Kitty sang “Oh Lonesome Me” and “Your Cheatin’ Heart” for shows to be shown this fall on the syndicated series.

“The producers certainly knew what they were doing,” she said. “These are two great songs written by the great Hank Williams; so great that even I can’t louse them up.

Miss Kitty ain’t that bad as a singer. She just avoids bragging about her vocal talents. “Let’s tell it thisaway,” she said, “I do a lot of things better than singing. It’s not my forte.”

Then, to put the coup de grace to her personal putdown, she said: “Loretta Lynn, Lynn Anderson, Tammy Wynette, Sammi Smith—even Minnie Pearl— and all your good country girls singers have no cause to worry about Miss Kitty taking over their recording careers.”

They Appreciate It

Record World’s Nashville Manager John Sturdivant receives a wheel Records Certificate of Appreciation from A&R Director Ron Chaney and promotion man Dale Morris for helping to make the new company’s third release, Crash Craddock’s “Knock Three Times,” a #1 record.

COUNTRY PICKS OF THE WEEK

PATTI PAGE, “I’D RATHER BE SORRY” (Buckhorn Music, BMI). If you put Patti Page, the singer, with Kris Kristofferson, the writer, with Jerry Kennedy, the producer, you get a potent package. Great record and it will play MOR country and pop. Mercury 73222.


Country music's First Lady, T.Z., has another smash--"Good Lovin'." Pick at WUNI, WGBG, WHO, KWNO, KHOS, WRCP; heavy play at WHOO, KWJY, WIRE, WMGS, WHOO, WENO.

Brenda Lee has a new single likely to hit the top of country charts; both sides are getting good initial play -- give them a try!

Tom T. Hall very hot with "Clayton Delaney." Pick at WMGS; strong at K000, WHOO, K000, KWJO, WHOO, WUBE, KLMK, WYDE, WENO.

Sonny James already #1 at WUBE, WYDE; high charted at KWJY, WHOO, K000, WMGS, KWVO.

Tremendous play on Conway Twitty: WIRE, KJEM, WUBE, KWNO, KHOS, WRCP, WYDE.

KWJY Pick: "Ranger's Waltz" by the Mom & Dads on GNP Crescendo.

Mel Tillis & Sherry Bryce heavy item at K000, KWJY, WGBG, WMGS, WRCP, KLAK.

Murray Kellum's "Joy To The World" big at WQYK, KJEM, WGBG, WRCP, KHOS, KFDI.

Del Reeves on the hit trail again with Jim Mundy tune "Philadelphia Fillies," WHO, WMGS, WRCP; pick at WQYK.

Hank Thompson swinging at KWJY, KFDI, WMGS.

"Birdwalk" duo Jack Blanchard & Misty Morgan's new Mega effort "Fire Hydrant #79" pick at WRFD, WINN; moving at WIRE, WRCP.

Billy "Crash" Craddock big mover at K000, WQYK, WGBG, WRFD, WMGS.

Stonewall is a top seller at K000, WRFD, KFDI, WINN, WHO, KWJY, WRCP.

WRCP Music Director Shelly Davis leaves the ranks of eligibles Aug. 15 when he marries Cincinnati's Paula Solomon.

Bobby Wright looking like a winner with "Here I Go Again." Pick at K000, CWMS, WENO.

Susan Raye "Pitty Patter"-ing up the charts at WIRE, KFDI, WRCP, KHOS, WENO.

First country version of "Mr. & Mrs. Untrue" by Price Mitchell getting a lot of attention at WRCP, WHO.

New Billy Walker single "Don't Let Him Make a Memory Out of Me" pick at WUBU, WENO, WMGS; moving at WRCP.

Bob Luman's "I Got a Woman" beginning to happen--pick at WHOO; WGBG action.

Freddie Hart picking up steam with "Easy Lovin'" at WUBE, WHO, KJEM, WENO.

Dick Curless' "Loser's Cocktail" catching on at WENO, WUBE, WRCP.

Tree to New Quarters

At the same time Tree International was moving its offices, Moeller talent was moving out to Green Hills and Bill Hudson Associates were moving out, Moeller to offices in Green Hills, Hudson to the Tree Building at 906 16th Ave. South.

Joyce Bush, Secretary-Treasurer of the company, was on hand to supervise the moving along with Tree President Jack Stapp and Executive Vice President Buddy Killen. Sue Killen is decorating the entire building and has been supervising the workmen who are making changes in the structure to accommodate the Tree organization. In addition to handling design for the building, Sue is also mapping plans for the two large adjoining lots owned by Tree including the planting of various trees from around the world representing the many Tree offices in foreign countries.

Tree's giant catalogue of copyrights, which are stored in fire-proof vaults, required the company to hire a crane to hoist the files onto the balconies of their new building.

Country Music Fan Fair

The first draft plans, which are subject to change, call for live afternoon shows on April 12 followed by live LP tapings and syndicated show tapings in the evening. On April 13, the morning would be made available to the fan club organizations for business meetings in the name rooms of the auditorium. In the afternoon another series of live shows would be available for the fan. The morning of April 14 would feature additional shows followed by a wrap-up business meeting of executives of the various fan club organizations, WSM officials and CMA Officers. On Saturday, April 15, the strong devotees of bluegrass and old-time fiddling will be treated to a bluegrass spectacular to be held at the Opryland site. The greatest name in bluegrass music--Bill Monroe, Lester Flatt, Osbornes, Jim and Jesse, Earl Scruggs, Jimmy Martin and many others have agreed to perform. A special committee is working on this event to attract the greatest Old Time Fiddlers in the world.

Many events other than shows will run concurrently so that fans will have a choice of activities.

Interpersed throughout the event will be two official meals included in the registration fee which will be commensurate with the fee for the October event. Autograph and picture taking is encouraged as high-lighted throughout the four-day event. Interest is evident from radio stations desiring to participate in live broadcasts of the scene. Invitations may be issued later to country radio station.

The Fan Fair committee strongly suggests that accommodation arrangements be made as soon as possible. There are several campgrounds in and around Nashville for those wishing to use them. Further announcement will detail registration procedures. The committee welcomes suggestions on annual activities from country music fans who may want to attend.

Clark Concert Star

An "Environmental Concert" starring Roy Clark and sponsored by the Department of the Interior in cooperation with the National Wildlife Federation has been scheduled for Friday evening, July 9, at Estes Park, near Denver, Colo.
NASHVILLE REPORT

(Continued from page 52)

Appeal Dept. Teen-agers Pat Wick (17) and Wally Reams (16), pedaled bikes from their home in Oconomowoc, Wisc., (140 miles west of Milwaukee) to Nashville—a distance of about 640 miles—just to attend the Grand Ole Opry. They pumped only in the daylight hours and time required for the trip was eight days and 12 hours. P.S. Opry manager Bud Wendell heard about their jaunt, got in touch with them and had them as his guests back stage. Oconomowoc, Wisc., will never be the same for Pat and Wally.

Perry Como has told Chet Atkins that he wants to return to Nashville and record an LP of country-pop. “If you want to know where I'll be this summer,” says Chet, “I'll be looking for material” . . . Del Reeves has been booked to perform at intermission of a New Orleans Saints pro football game this fall . . . Birthdaying: Guy Willis, Jeannie Seeley, Doyle Wilburn, Jesse McReynolds . . . Johnny Cash in the role of a businessman? It's happening, and what's more he's enjoying it. Cash has become actively involved in the operation of his House of Cash Music Co., and other administrative activities pertaining to his career. “The key to a person being a businessman is good at handling business and less of an entertainer. It interests me, to learn how my own company's function. Of course, my sister Reba Hancock is the big boss; the General Manager. But I'm getting so I like office work. I have a desk at our headquarters in Henderonville (suburb of Nashville) and go there daily except when I'm out of town or even keep in touch with Reba and her staff while I'm on tour.”

Johnny announced earlier this year that he wasn't too keen about doing any more TV. Apparent he means it. “I definitely have nothing in the works for TV or movies,” he says, “I'll take that back. I do have a commitment to be a guest on a Glen Campbell show. But no contracts have been signed. I'll probably do it. I've received several offers from TV producers but I've turned them down.” Johnny's personal appearances with his road show are sellouts at every stop—from Madison Square Garden on down. Incidentally, he's booked for an Aug. 7 engagement at Civic, Va., a show honoring the Carter Family (Mother, Maybelle Carter is his mother-in-law). Later that month and during September Cash & Co. are booked for Fairs in Allen-town, Pa., Ottawa, Ont., Toronto and Columbus, Ohio. A minor overweight problem appears to be his only worry these days. He weighs 220. “I'd like to lose about 10 or 15 pounds,” he says.

The local Ramada Inn, a home-away-from-home for visiting show biz VIPs, had this line on its marquee the other morning: “Welcome Frank Sinatra.” The salvation sent news reporters checking. Developed that the motel's manager, Maurice (Red) McCullough, was proving a point—that people do notice what's on marques. “However,” commented McCullough, “I'd sure welcome Frank Sinatra if he showed up. What innkeeper wouldn't?”

Terry and Mary Reeves Davis have returned from their second promotional tour of Europe. They visited Norway, Sweden, Finland, Denmark, England, Holland and Switzerland. (They were promoting the records of the late Jim Reeves). They were accompanied by Ginny King and Darla Kent staff members of Jim Reeves Enterprises.

Buck Owens will host a pre-celebrity golf tournament at Bakersfield, Calif. Country Club Nov. 1-2. Entire proceeds of the event will be donated to the American Cancer Society. While Buck was drafting plans for the links tourney his brother, Melvin, died of cancer.

Country Hot Line

(Cont'd. from pg. 53)

New Bobby Lewis entry "If I Had You" starting at WUBE, WRCP.

David Rogers gaining ground at WRFD, WRCP.

Kitty Wells' new "Pleading My Love" is getting great initial response—looks like her biggest hit since "I Can't Help Myself." Kitty Wright is placed on charts and as we mentioned before, Bobby Wright has a smash. Think what a package show this will be in the next few months!

LEONA WILLIAMS—Hickory 1606
COUNTRY GIRL WITH HOTPANTS ON (Milen, ASCAP)
Babe, JUST FOR YOU (Acuff-Rose, BMI)
One of the best novelties out. This record should put Leona's name on a lot of "title strips."

EARL RICHARDS—United Artists 50803
YOU DROVE HER RIGHT INTO MY ARMS (Blue Echo, BMI)
YOU WERE CRYING (Algee Music, BMI)
Pretty Ray Griff ballad and as always a superb performance from everybody's favorite session singer.

ERNST TUBB—Decca 32819
DON'T BACK A MAN UP IN A CORNER (Wilderness Publ., BMI)
SHENANDOAH WALTZ (Acuff-Rose, BMI)
Uptempo, typically E. T. material by Harlan Howard, the flip has a good ol' 3/4 time stone country feel.

KATHY HILL—Vasco 18
BRING BACK THE ROSES (Excellorec, BMI)
NONE OF YOUR LOVE (Vintage, BMI)
Slow Tubert-Tapp tune with strings and everything. Kathy does nice vocal work. Solid country product.

JOHNNY DOLLAR—Chart 5135
IF I MAKE THE FRONT DOOR WOMAN (I'M GONNA KISS YOU) (Sue-Mir, ASCAP)
RAIN FALLS IN DENVER (Sue-Mir, ASCAP)
After printing the title, there's no room left for the review. Very very commercial item. Get a copy!

JERRY LEE LEWIS—Mercury 72227
WHEN HE WALKS ON YOU (Blue Crest Hill & Range, BMI)
FOOLISH KIND OF MAN (DeCapo, BMI)
"Killer" got himself a Dallas Frazier-Doodles Owen song and a steel player for his latest session. Juke box must!

BOBBY LLOYD—Chart 32841
PEACE OF MIND (Contention, SESAC)
THEY'VE GOT SOMETHING IN THE COUNTRY (Contention, SESAC)
Writer Ted Harris is hotter than Nashville in July, and this is one of his better outings. Bobby reads it well.

BILL ANDERSON—Decca 32850
QUITS (Stallion Music, BMI)
Folks say this is Bill's strongest since "Still." Lyric is strong and melody has a Latin feel. cha cha cha.

DIANA TRASK—Dot 17381
THE CHOKIN' KIND (Wilderness Music, BMI)
LET'S KEEP HER FREE (AMERICA) (Tree Publ., BMI)
It sold a million by Joe Simon, and Waylon Jennings topped country charts with the Harlan Howard song. But it could happen again.

CLETI BARFIELD—Hickory 1605
THE WORLD YOU LIVE IN (Acuff-Rose, BMI)
BLUE EYES CRYING IN THE RAIN (Milene Music, ASCAP)
Big Don Gant production on this Joe and Susie Melson song. Ballad has MOR possibilities.

BOBBY LEWIS—United Artists 50791
IF I HAD YOU (Passkey, BMI)
DOGGONE THIS HEARTACHE (Unart Corp., BMI)
The Florida brakeman Jerry Chesnut turned over one of his best songs to Bobby and Scotty Turner. Good cut.

‘Nashville’ Spots

Conestoga Films requested that Sheriff's nephew of Sid White's, Inc., produce three radio spots as promotion for "Nashville Sounds." Film stars Johnny Cash, Charley Pride, Loretta Lynn, Dolly Parton, Carl Scruggs, Jeanie C. Riley, Lester Flatt, Bob Luman and Porter Wagoner, among others.
BABY, YOU'VE GOTTEN WHAT IT TAKES
GOODBYE to My Baby (Monday/Eady, BMI)
BLACKLEON FARMER S. Singleton
ORIENT LIGHTS, BIG CITY (Glen Holloway, BMI)
CHARLEY'S PICTURE Bob Ferguson
COOMIN' DON'T KNOW Jimmy Kennedy, (Adelphi, BMI)
(SOUNDBOX 10443827, BMI)
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