

# RECORD WORLD

## WHO IN THE WORLD

**Jefferson Airplane Members (and Guest) Celebrate Success of Their New RCA-distributed Label Grunt. Shown, from Top, Left: Jeffersonians Jack Casady, Recent Grunt Pactee Papa John Creach, and, Bottom, Jeffersonians Grace Slick, Jorma Kaukonen, Joey Covington, Paul Kantner. Story on Page Three.**



SEPTEMBER 25, 1971

## PICKS OF THE WEEK

SINGLES

**JAMES TAYLOR, "LONG AGO AND FAR AWAY"** (Blackwood Music/Country Road Music, BMI). The ever-so-soft James returns quickly to follow "You've Got a Friend." Mellow as can be, with expert background vocal by girlfriend Joni. Nicer harmony can't be heard anywhere. Penned by artist from highly successful "Mud Slide Slim." Warner Bros. 7521.

**THE BAND, "LIFE IS A CARNIVAL"** (Canaan Music, ASCAP). Group delivers best top 40 entry to date. With the funkier introduction, premier underground act will greatly add to their legion of fans. Flip is unmistakable Band. Both from forthcoming "Cahoots" LP. B/w "The Moon Struck One" (Canaan Music, ASCAP). Capitol 3199.

**CHICAGO, "QUESTIONS 67 AND 68"** (Aurelius Music, BMI). Jazz-rock pioneers right back to follow up "Beginnings." Two-sided hit seems inevitable with flip from pens of Winwood-Miller. With critics yearning for newer product, public is swallowing up Chicago releases. Sure hit. B/w "I'm a Man" (TRO-Cheshire Music, BMI). Columbia 4-45467.

**MICHAEL NESMITH & THE FIRST NATIONAL BAND, "I'VE JUST BEGUN TO CARE"** (Screen Gems/Columbia Music, BMI). Super Monkee of an era ago wrote and produced this soft, funky, rock tune. Flip even softer. Both from "Nevada Fighter" LP. Certainly a band to be reckoned with. B/w "Only Bound" (Screen Gems/Columbia Music, BMI). RCA 74-0540.

SLEEPERS

**THE CHI-LITES, "I WANT TO PAY YOU BACK (FOR LOVING ME)"** (Julio-Brian Music, BMI). With "Give More Power to the People" racing up the album charts group will find themselves another single smash. Flip has more guts, might turn out the winner. B/w "Love Uprising" (Julio-Brian Music, BMI). Brunswick B 55458.

**MATTHEWS' SOUTHERN COMFORT, "TELL ME WHY"** (Cotillion Music/Broken Arrow Music, BMI). Although artistic differences forced group to split, Matthews going one way, Southern Comfort another, this Neil Young classic shows them at their best. Expert rock and roll Goffin-King flip. B/w "To Love" (Screen Gems/Columbia Music, BMI). Decca 32874.

**JEAN ELIAS, "YOU MADE A ANYBODY'S WOMAN"** (Don Music/Witches Brew, BMI). New artist may go right to the top with rock and roller that has all ingredients and hit-making formula. Quite simply, a super record. B/w "How Long Can I Go On Fooling Myself" (Don Music/Witches Brew, BMI). Back Beat 623 (Duke/Peacock).

**THE STAPLE SINGERS, "RESPECT YOURSELF"** (Memphis Music/Klondike Music, BMI). Group should surpass "Heavy Makes You Happy," with soft rock and roll song loaded with important and timely messages. Title says it all. Family has earned the respect of many, and will definitely add more with this outing. Stax STA 0104.

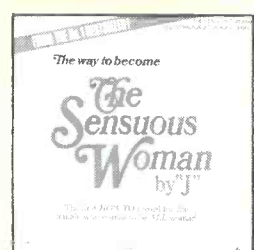
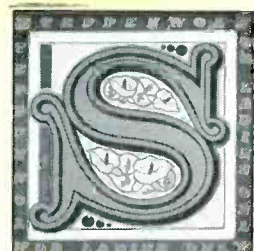
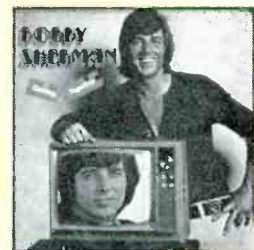
ALBUMS

**BOBBY SHERMAN, "GETTING TOGETHER."** As usual, Bobby Sherman keeps it light and breezy and commercial, and he's still catnip to the girls, it would seem. "Waiting at the Bus Stop" is here. Also, as usual, package tops. Metromedia MD 1045.

**STEPPENWOLF, "FOR LADIES ONLY."** Everything is up to par on this latest package from Steppenwolf. The rock they make continues to be hard and convincing. The album also has a super-interesting centerfold. Dunhill DSX 50110.

**SEDAKA, "EMERGENCE."** Neil Sedaka and Howard Greenfield supplied Sedaka with a number of hits during the early '60s. Sedaka is back now as, simply, Sedaka, and it looks as if he's going to ignite '70s firecrackers in a big hurry. Kirshner KES 111 (RCA).

**CONNIE Z., "THE SENSUOUS WOMAN BY J."** This is a spoken—well, whispered—word album taken from the best-seller by the same name. There's every reason why the album could do the business book did. Marty Thau had the audacious idea for it. Atlantic SD 7209.



A SPECIAL ISSUE

# BREAKING NEW ARTISTS TOMORROW'S CHARTMAKERS

# Fuqua and company.

That's Harvey Fuqua in the middle. He's ex-Motown, now very much with us. He produces.

New Birth is the company.

Divided up, it's an instrumental group (The Nite-Liters), plus a vocal trio (Love, Peace & Happiness) plus additional voices.

But New Birth is really together. The

new hit single, "It's Impossible," is from their album, "Ain't No Big Thing But It's Growing."

The Nite-Liters' current chart single is "K-Jee," from their album, "Morning, Noon and The Nite-Liters."

The new Love, Peace & Happiness album is called "Love Is Stronger."

# Fuqua produces.

**RCA** Records and Tapes



THE NEW BIRTH  
It's Impossible 74-0520  
Ain't No Big Thing, But It's Growing LSP-4526, P8S-1797

THE NITE-LITERS  
K-Jee 74-0461  
Morning, Noon and The Nite-Liters LSP-4493, P8S-1798

LOVE, PEACE & HAPPINESS  
Love Is Stronger LSP-4535

## NARAS Elects, Focuses on Problems

■ The election of NARAS officers plus focus on national totality, expansion and education highlighted the annual meeting of the National Board of Trustees the week-end of Sept. 12 in Chicago's Drake Hotel.

The election of Wesley Rose as national President marks the first time that this office will be held by someone outside the Academy's founding chapters of Los Angeles and New York. The latter's chapter President, Phil Ramone, was elected First

VP; Atlanta's Bill Lowery Second VP; Chicago's Paul Rowade Secretary; and Los Angeles' John Scott Trotter Treasurer. David Leanse was designated National Executive Director.

The national emphasis focused on several items: the creation of a national executive committee to facilitate inter-chapter communications; plans for the creations of VPs for all chapters other than that of

*(Continued on page 60)*

## MGM Records to Distribute Marcucci's New Label Romar

■ HOLLYWOOD — Former Chancellor Records President Bob Marcucci has made a deal with Mike Curb and MGM to distribute his label, Romar Records, which is initiating activity with three artists: Griffin, Linda Starr and Gerard Belisle.

Marcucci primarily was out of the business when Chancellor ended its distribution deal with ABC in 1961, an agreement which was started with Jody Sands' "With All My

Heart" and actually began label independent distribution so commonplace now. Three months after Chancellor started they had Frankie Avalon and six months later Fabian also joined the roster.

The first release on Romar will be Griffin, a three-man vocal rock group comprised of Gary Duckworth, Mike Brady and George Green on bass,

*(Continued on page 62)*

## Why WABC-AM Waits on New Artists



Rick Sklar

■ NEW YORK—It's no secret in the industry that WABC-AM in New York is the last radio station to break a new artist. Yet it holds the convincing reputation of being the icing on the cake.

Record World discussed the breaking of new artists with

the station's Program Manager, Rick Sklar. "The reason we wait on the airing of a new artist is because we're looking for a significant response from the national public," said Sklar. "I don't believe that all information is derived from New York. Therefore, proper research is required. Unusual positive patterns of records are graphed. It's not a matter of playing it safe, but more like educated programming."

ABC-AM has undergone changes. Nonsense-screaming by djs has died down. "We have to be a little more serious, and a little less playful today," Sklar continued. "Viet Nam has changed things. Even the younger kids have become more sophisticated."

ABC's most important contribution to the breaking of new

*(Continued on page 62)*

## New Grunt/RCA Label 'Barks' Up Storm

By MITCHELL FINK



Electric violinist Papa John Creach (center) has become the first artist to sign to Jefferson Airplane's new Grunt label, manufactured and distributed by RCA. Papa John is surrounded by Grunt personnel, including Stan Monteiro, Marketing Head; Mike Lipskin, Grunt Producer; Chuck Seton, Grunt lawyer; and Bill Thompson, manager of the Airplane and President of the group's Afterthought Productions Corp.

■ NEW YORK — Things are happening quickly at Grunt Records. It was less than two months ago that Record World announced the formation of the Jefferson Airplane's Grunt label. Since then, the "baby" of RCA is well on its way to a remarkable maturation.

The Airplane's first release, "Bark" has been a Record World cover pick, FM Report Flashmaker of the Week, Album Chartmaker of the Week and this week finds itself as Retail Report Salesmaker of the Week. A certified gold album was a forgone conclusion, but that goal was attained just one week after the album's release. The creative packaging has caused quite a stir in the industry, and seems a likely candidate when award time rolls around.

*(Continued on page 60)*

## London Unveils 'Today Sound' At Staff Meeting in N.Y.

■ NEW YORK — Entering its 25th year with a bang, London Records last week held its September staff meeting at the Warwick Hotel and unveiled a superabundance of "Today Sound" product.

The Tuesday (14) confab, presided over by label execs Herb Goldfarb, Walt Maguire

and Terry McEwen, got going in the a.m. with a significant recap of London wax released within the past six months. It was revealed that 15% of the total volume business done by the London family — a term stressed at the affair — was classical.

*(Continued on page 62)*

## NMPA Reports on Surcharge, Freeze

■ A special report on how the current price freeze and import surcharge affects the music publishing industry has been issued to members of the National Music Publishing Association, announces Leonard Feist, Exec VP.

"While there are some areas that must await further clarification," Feist said, "the report serves as the most current available guidelines for meeting requirements of the new econocim restrictions."

During the freeze, NMPA says, new and substantial revised editions, including imports, should be priced on the same formula specified for new

publications: seller's cost plus his regular markup.

Reprints and discounts, the report points out, should be regarded as frozen at price levels prevailing during the 30-day period prior to Aug. 15. Also, publications which were out of print during the period, and subsequently reprinted are frozen at the same price as the last edition.

"There is a question on reprints already printed with higher prices before Aug. 15, and the publishing industry is attempting to get a favorable ruling for these cases," Feist said.

*(Continued on page 16)*

# Lester Forms GMI Label And Production Company

■ NEW YORK—Veteran producer Sonny Lester, after 15 years of successful indie producing for, among others, Decca, Capitol and United Artists, has announced formation of his own recording company, Groove Merchant International, Inc., and record label, G.M.I. Records, Inc.

Lester will also continue to produce for UA under a current contract. His label will be primarily involved in contemporary,

blues and jazz product, and debuts with a roster including Jimmy McGriff, Thad Jones/Mel Lewis Jazz Orchestra, Junior Parker, Jeremy Steig and a young guitarist from Baltimore, O'Donel Levy. Negotiations for at least two name recording acts have been completed with the announcement of singing set for the first of the year. Company has eight LPs completed for re-

*(Continued on page 50)*

# Sally Kellerman To MCA Family



Sally Kellerman

■ HOLLYWOOD—Two months ago Danny Selznick from MCA's feature division told Sally Kellerman that she should call MCA Records' President Mike Maitland with regard to recording.

She did, and Maitland called Acquisition VP Joe Sutton about setting up a demo session. He did and though the rest is not yet history, it could very well have a substantial effect on MCA's record company.

The word in the Tower is good. "She deserves an excellent shot," said VP Sutton the other day when Record World stopped by to find out how this Oscar-nominated star of "MASH" and "Brewster McCool" happened into a recording studio.

*(Continued on page 50)*

# London Distribbs Reed Label

■ London Records has acquired American distribution rights to the new Greenwich Gramophone Company label, recently formed by the British composer and maestro Les Reed. New deal was announced in New York by Walt Maguire, London's VP

*(Continued on page 44)*

# Cap Appointments

■ HOLLYWOOD — Capitol has made the following appointments:

Dan Davis to the newly-created position of Album Packaging Manager; James Mazza to Los Angeles District Sales Manager; Larry Binns becoming San Francisco District Manager while retaining his Seattle District managing duties; Bill Valenziano to the position of Artist Development Manager; Max Kendrick to the position of Artist Development Manager, East Coast.

# New Artists Figure On Metromedia Schedule

Metromedia Records' fall release consists of four major albums, two by new artists.

Heading the list is a new album by Bobby Sherman, featuring songs from Bobby's new television series, "Getting To-

gether," shown Saturday nights on ABC-TV. The new package will be Bobby's fifth on Metromedia.

Sergio Franchi will make his recording debut on Metromedia

*(Continued on page 44)*

# Benton Single Aids Sickle Cell Foundation

■ Brook Benton has recorded "A Black Child Can't Smile," a tune he wrote with Dr. Gerald Deas and performed on the recent sickle cell telethon.

Atlantic is rushing out the single, with all proceeds to the Sickle Cell Foundation. Benton also is sending along pleas to black jocks to play the record.

# Sober Prof. Mgr.

■ Errol Sober has been appointed West Coast Professional Manager of April/Blackwood Music, announces Joel Diamond, April/Blackwood General Professional Manager.

# 16th Gold LP

■ RIAA has certified "Andy Williams' Greatest Hits" (Columbia) as having achieved more than one million dollars in sales. The album is Williams' 16th gold LP.

# Lennons and Friends at Cavett Taping



John Lennon and Yoko Ono are congratulated by Dick Cavett after the New York taping of the show to be aired Sept. 21. They are flanked by Allan Klein, President of Abkco Industries, and Pete Bennett, Director of Promotions. John introduced some cuts from his new LP "Imagine," and Yoko did "Mrs. Lennon," from her new album "Fly."



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*SD 7209*

## Jaye P., Back Busier Than Ever



Jaye P. Morgan, Record World's Mike Sigman.

By MIKE SIGMAN

■ NEW YORK—Jaye P. Morgan, widely remembered for many hits as a singer in the '50s (perhaps the best known is "That's All I Want from You"), is back in the entertainment world and busier than ever.

As she explained in a visit to **Record World** recently, "I left show business for a few years to take care of my family, but now I'm back with both feet in and doing many things that I've never done before."

Jaye P.'s main concern right now is to finish an album she is making for the Beverly Hills label, a record which she hopes

will be released within the next few weeks. The LP, being recorded with a four-piece rock band, will feature her excellent version of Leon Russell's "A Song for You" (currently number 92 on the **Record World** Top 100 Singles Chart), as well as other contemporary material by such writers as Carole King and Stevie Wonder. But as though this weren't enough, the songstress, who always showed fine abilities as a comedienne, is also into television (she did a segment of "Love, American Style" for ABC-TV), movie acting (she recently completed a film, "All American Boy," with John Voight), talk shows (she returned recently from London, where she completed the pilot for a new talk show with Gwenn Davis) and night-clubbing (she's taking the rock band on a tour which will include an appearance in Las Vegas).

Asked about future plans, Jaye P. replied, "I never think very far in advance, so I don't really have any long-range plans. But I was always mostly a singles artist, and now I want to get into doing more albums."

Considering her youthful, attractive appearance and vitality, one can hardly doubt but that Jaye P. Morgan's revitalized career will be a success.

## ITA Joins RIAA to Combat Piracy

■ NEW YORK—ITA has joined forces, according to organization's President Larry Finley, with RIAA in combating tape pirating and counterfeiting.

Finley is also looking to work with NARM too.

Finley told **Record World** last week that ITA is setting aside a special budget for its anti-piracy campaign.

ITA, Finley said, is also enlisting the cooperation of hard-

ware equipment manufacturers as well, who, Finley pointed out, are being damaged because the inferior quality of pirated and counterfeited tapes is destructive to tape machines.

Finley has already had talks independently with officials at government agencies. He expects to outline progress made within the next few weeks.

Finley also announced that Ampex and GRT have joined ITA.

## Certron Singleton Petition Dismissed

■ In Nashville's Chancery Court last week, Chancellor Ned Lentz dismissed a petition filed against The Shelby Singleton Corp. by the Certron Corp. of Anaheim, Calif., and refused to appoint a receiver for Singleton's Nashville-based company.

In answers filed by Harlan Dodson III for the Shelby Singleton Corp., it was denied that there was any indebtedness to Certron and that in fact, Certron was indebted to Singleton.

In additional litigation, Singleton counter-filed against Certron for \$149,000, which includes amounts allegedly owed

Singleton distributors and amounts allegedly owed Singleton by the California tape duplicating company. The figure also includes \$125,000 in damages asked by Singleton in the shipment of supposedly defective and below standard tapes to their distributors.

## Moodys Gold

■ The Moody Blues' new Threshold album, "Every Good Boy Deserves Favor," distributed by London, has been certified for a gold record award.

## CONCERT REVIEW

## Bee Gees Philharmonic Slicksters

■ NEW YORK—Although I'd seen photos of Atco's Bee Gees, I'd never seen them in a personal appearance and so, on the way to the first of their three Philharmonic Hall concerts last week, I speculated. I tried to imagine how an English-born Australian group would perform whose first hit single, "New York Mining Disaster 1941," was about a middle-aged American doomed in a mine cave-in; who subsequently envisioned all the lights going out in "Massachusetts"; who had the poetic vision of a man starting a joke that started the whole world crying; who revived the concept of nonchalance (in a definitely chalang time) in "Lonely Days, Lonely Nights."

For me, each of the Bee Gees songs — cryptic, self-centered, opulent, redolent of damp velvet — has held something of Churchill's observation about Russia, "a mystery wrapped in an enigma."

So after imagining all sorts of stage personalities for them, I was quite surprised to find that, on-stage, the Bee Gees are a slick pop trio, dressed très à la mode in suits (Barry Gibb in a three-piece suit), long, button-down collars and ties. Additionally, Maurice, Barry and Robin are, certainly to be expected, different, but they seemed to have polished their differences and transformed them into roles

—Robin, the esthete; Barry, the sex symbol; and Maurice, the clown. In tandem and between the songs, they're cute, rather than real — sort of a three Smothers Brothers.

### Get Record Sound

This is all effective, in a showmanship-without-inspiration (as opposed to someone like Elton John whose showmanship is based on inspiration) way. And certainly no one can complain that they're not getting the sound of the records, because they are. (The group is backed by the McIan Forest orchestra, a string-heavy, contingent who are ably fused by Bill Sheperd.) And the crowd is also given treatments of all the biggest Bee Gees hits.

The Bee Gees in person are talented and good, very good, but I have a feeling that the Bee Gees fan (this one, anyway) would have liked just a little bit more in the way of heart and soul.

Preceding the group was Atco's Tin Tin. Amiable guitarists and singers (they sit through their entire set), the boys, like man created in the image of God, have been created in the image of the Bee Gees. This is unwise in a couple of ways. One, it makes them seem like imitators, and, two, it dilutes the Bee Gees effect somewhat.

Dave Finkle

## Wooden Nickel Releases Due

■ NEW YORK—Wooden Nickel Records, formed three months ago, has scheduled its first release, to ship this month: "David Patton" and "String Cheese."

RCA Records, which manufactures and markets, plans an extensive promotional campaign. The campaign will utilize all forms of print and media advertising, both national and local. Additionally there will be extensive use of in-store merchandising material.

## Melanie Writes Film

■ Melanie has written the music and songs for "All the Right Noises," English film starring Tom Bell and Olivia Hussey. Soundtrack is to be on Buddah.

## Skepner to MCA Revamped Post

■ HOLLYWOOD—David Skepner has been appointed Director of Artists Relations and Activities — a recently revamped department — of MCA Records, Inc., announces Joe Sutton, VP for Artist Acquisitions and Development.

Reorganized functions of the department include concentration on television exposure for Decca-Uni-Kapp artists and the coordination of all personnel and promotional appearances of the labels' artists with MCA Records' national field men. Skepner's department will also coordinate all concert tours made by the labels' performers and will oversee artist-related publicity. Skepner has been with various divisions of the parent MCA, Inc., company for the past ten years.

# Joan Baez'

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

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

## Comfortable Climate Is Vital to Growth Of Buddah's New Acts Say Co-Presidents

(Editor's Note: The following is an exclusive interview with Neil Bogart and Art Kass, co-Presidents of Buddah/Kama Sutra Records.)

**Record World:** What special promotion techniques do you use for new artists?

**Kass:** It depends what you mean by "new." Ocean, Honey Cone, Curtis Mayfield, Edwin Hawkins, Sha Na Na, the Isley Brothers—some of them had been around for a while and came here to try something "new." Others were "brand new."

**Bogart:** Most of the "new" artists today have been around for years. Carole King, James Taylor are two examples. One of our "new" artists are Gorgoni, Martin & Taylor—Chip Taylor, Trade Martin and Al Gorgoni. They've been super-successful producers and writers and arrangers and sidemen. Chip and Al produced James Taylor's first session in 1967. Or take Buzzy Linhart; he's been a legend among musicians for nearly eight years. I think the industry is depending more and more on people who've had professional experience but don't decide to step out as artists until someone gives them the confidence.

**Kass:** That's where we come in. The first thing you have to do is give an artist confidence, let him know you're behind him. It's difficult for an artist when he's first starting out. He worries about a lot of things. He's dependent on the label. Sometimes you have to tell them, "Don't panic; we love you." You have to create a climate where an artist can feel comfortable so he'll do his best. For himself and you.

**Bogart:** Sometimes an artist will surprise you with how together he is. Billy Withers is the perfect example.

**Hass:** He surprised everybody.

**Record World:** So making an artist feel at home is the most important thing?

### One of Most Important Things

**Bogart:** One of the most important. You have to get to know the artist as a person. You'll know him faster if he's comfortable with you. Everyone's an individual. Every artist has to have an individual campaign. Buzzy Linhart, for example—we put him on the road with Andy Schwartz [Buddah free-form promo man] and sent him to radio stations. Buzzy hauled out his guitar and sang and killed everybody.

**Kass:** Buzzy's comfortable anywhere. Other artists are only comfortable in certain places, certain rooms, certain clubs. We try to help pick the clubs where he can be most comfortable.

**Bogart:** Jim Dawson was on the road for years working the coffeehouse circuit. That kind of thing deadens you after a while. So we've helped book him into the Bitter End and Folk City because these are places—type of clubs—that he knows, that he's familiar with, but he's not hassled by them.

**Record World:** So you don't have a standard promotion program for new artists?

**Kass:** We don't want to sign anybody who's "standard." We want the "exceptionals." Otherwise you can't grow and you can't get excited.

**Record World:** What's the most difficult kind of artist to work with?

**Bogart:** You mean technically or personally?

**Record World:** Well, either one, either way.

**Bogart:** Personally, it depends on how together the artist is.

Technically, the most difficult kind is the artist who's had success and goes cold for a while. It happens to everybody. Sometimes the cold periods are short, sometimes they go for years. You have to let the artist know that you have faith he'll come back.

**Kass:** And they do eventually come back.

**Record World:** Can you give a concrete example of promotion for a new artist?

### Little of Everything

**Bogart:** Airtio. He doesn't fit into any particular category. It was too easy to say, "Oh! yeah, he's jazz," but he's not only jazz. He's a little of everything. He's Airtio, an individual. We had to get people to see him so they could understand where he's at. We shopped around for a good room to showcase him in. We found the Plaza 9 room at the Plaza Hotel. We had clackers made up—

**Record World:** Castanets?

**Bogart:** No, clackers. Here's one. Don't clack it too loud. We sent them out as invitations and when people RSVP'd, they'd rattle them into the phone. It gave you a mono headache.

**Record World:** Was the party successful?

**Kass:** We had about 350 people there. All the top newspapers and magazines, radio stations. The Brazilian Embassy was there, too.

**Bogart:** Airtio performed; I feel he really impressed the people. He's a percussionist; most of his instruments are native Brazilian instruments—he spent five months in the rain forest learning how to make and play them.

**Kass:** He's toured with Miles Davis and played on the Weather Report album. He's really fantastic.

**Record World:** Did the party help?

**Bogart:** We got almost an entire column in the Village Voice, and the radio people are into him now. He's known in New York by the people who have power—radio and press—to start things moving. Did the party help? I would say yes—it showed we're really behind him and it let the people have a taste of what Airtio is all about.

**Kass:** We did the same kind of thing with Brewer & Shipley when we were building them. We took a busload of radio and press people to a dude ranch in Peekskill. Everybody relaxed, we all had a horseback ride—

**Bogart:** It looked like a posse.

**Kass:** When we came back from the ride, Brewer and Shipley sang. They were relaxed, so was everyone else. Everybody had a good time. It worked.

### Strongest New Artists

**Record World:** Who do you think are your strongest new artists?

**Bogart:** You can't narrow it down to one or two. We think they're all going to happen. Ideally they should all break at once, but it doesn't happen like that too often. Some of them will hit sooner but they'll all hit eventually. It takes at least a year and two albums before an artist really begins to get close, unless it's a case of instant success, and that doesn't happen often.

**Record World:** Okay. Who are all the artists that are going to make it?

**Kass:** Exuma—he just signed with us; Jim Dawson, Buzzy, Airtio, Dust, plus some people we'll be introducing in the next few weeks.

**Record World:** Do you have a favorite artist?

**Bogart:** Sure, the Ohio Express. Just kidding.



# SEPTEMBER 5, 1971

## THOUSANDS HEAR MELANIE PREVIEW NEW SINGLE\* AND ALBUM\*\* AT THE SARATOGA PERFORMING ART CENTER

### Talent In Action



*cash box/  
talent on stage*

#### MELANIE

*Saratoga Springs, N.Y.*

Without reservation, Melanie is the most creative, most magnetic young female performer embracing the folk-rock scene today. Her concert performance Sept. 5 at the Saratoga Springs Performing Arts Center was enchanting for its style, simplicity and taste. In addition, her self-composed songs are filled with deep feelings and melodic architecture which are far above the hollow wastelands and surface noise produced by most other youthful artists.

All her attributes, the haunting wails, the inner storm she creates with her strong strumming on acoustic guitar, the powerful lyrics, which are full of fantasy/reality and hold out pertinent messages and meanings to youth, enraptured the audience with one outpouring after another. Tune after tune, "Beautiful People," "Good-bye Ruby Tuesday," "Tuning My Guitar," "Lay Down (Candles in the Rain)," among her oldies, rang with finality of perfection.

The near-overflow audience of predominately college students echoed and mirrored her total involvement in the themes of pain, love, hope, peace, with a communication of their own. Stamping, stomping, applauding, yelling, and by rushing to the stage, they paid her homage in a scene so reminiscent of the Garland phenomena, and made her sing encore after encore. And her newer tunes, heard in public for the first time, created a similar impact. These included "A Brand New Key," "A Little Bit of Me" and "Living Bells." All have hit potential, and are cuts from her debut LP on Scherkeryk Enterprises-owned Neighborhood Records, company she owns and which is distributed by Famous Music. The album, "Gather Me," will be released in about a month. **ROBERT SOBEL**

SEPTEMBER 18, 1971, BILLBOARD

#### CONCERT REVIEW

### Melanie Reveals New Maturity

■ SARATOGA, N. Y.—Melanie, the big-eyed, beautiful lady who is one of the most charismatic performers around, charmed her audience once again on Sunday, Sept. 5, at the Saratoga Performing Arts Center.

The Neighborhood artist sang tunes from her forthcoming album, as well as ones from past Buddah label recordings. The crowd, nearly 10,000 strong, were captivated by such standouts as "Beautiful People," "Nickel Song," "Brand New Key," "Ring the Living Bell," "Lay Down (Candles in the Rain)" and her heart-tugging rendition of the Stones' classic, "Ruby Tuesday."

Throughout the performance, as always, she touched the audience with feelings of empathy and love, but at this concert there was a marked difference. For the first time, her fans saw Melanie as a woman, not a girl; and her new works reflect her growth nicely.

Fred Goodman

RECORD WORLD SEPTEMBER 18, 1971

#### Melanie

SARATOGA, N. Y. — When a crowd applauds unrecorded, just written material before the first full phrase is uttered, an explanation is in order. It seems that Melanie's fans couldn't wait for the evening show—they sat in on her soundcheck and dutifully learned each tune from her forthcoming Paramount-distributed Neighborhood LP inside and out.

Yet come concert time, Melanie was still hesitant about revealing the songs, even after crowd reaction showed total approval. No one can call her over-confident, but timidity is a large part of her charm. "Steppin' Out With My New Man Tonight" seemed to indicate that charm is changing form, however: it's her first woman-in-the-raw-badmouthin'-her-man song, but a most successful attempt at changing a dreamy-eyed child into a vamp about town. The child has become an internationally acclaimed singer and no doubt the grown-up side will follow suit.

Shouts for "Carolina," "Ruby Tuesday," "Alexander Beale" and countless others were answered in kind song during a two-hour plus set which continued out backstage when she was cajoled into signing autographs and granting less specific audiences to the throngs who just would not leave. And it's still good to know that she's more comfortable in the role of chanteuse than of Pope. Somehow, it works better that way.

r.a.

September 18, 1971

\*SINGLE: "BRAND NEW KEY" NRA4201  
\*\*ALBUM: "GATHER ME" NRA47001

**NEIGHBORHOOD RECORDS**  
DISTRIBUTED BY  
FAMOUS MUSIC CORP., N.Y., N.Y.  
A GULF & WESTERN CO.

MANAGEMENT & DIRECTION  
SCHEKERYK ENTERPRISES LTD.  
1 GULF & WESTERN PLAZA, N.Y., N.Y.

WILLIAM MORRIS AGENCY

## SALESMAKER OF THE WEEK



**BARK**  
JEFFERSON AIRPLANE  
Grunt

### TOP RETAIL SALES THIS WEEK

BARK—Jefferson Airplane—Grunt  
I THINK WE'RE ALL BOZOS ON THIS BUS—Firesign Theatre—Columbia  
NEW RIDERS OF THE PURPLE SAGE—Columbia  
TRAFALGAR—Bee Gees—Atco

## KORVETTES/NATIONAL

ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck—Parrot  
BARBRA JOAN STREISAND—Columbia  
BARK—Jefferson Airplane—Grunt  
BLESSSED ARE—Joan Baez—Vanguard  
FIRST GREAT ROCK FESTIVALS OF THE 70'S—Col  
GIVE MORE POWER TO THE PEOPLE—Chi-Lites—Brunswick  
MASTER OF REALITY—Black Sabbath—WB  
NEW RIDERS OF THE PURPLE SAGE—Col  
SOUND MAGAZINE—Partridge Family—Bell  
SURF'S UP—Beach Boys—Brother  
TRAFALGAR—Bee Gees—Atco

## KING KAROL/NEW YORK

BARK—Jefferson Airplane—Grunt  
FIREBALL—Deep Purple—WB  
GIVE MORE POWER TO THE PEOPLE—Chi-Lites—Brunswick  
HOME GROWN—Johnny Rivers—UA  
I THINK WE'RE ALL BOZOS ON THIS BUS—Firesign Theatre—Col  
MESSAGE FROM THE COUNTRY—The Move—Capitol  
STREET CORNER TALKING—Savoy Brown—Parrot  
THE SUN, MOON & HERBS—Dr. John—Atco  
WE CAME TO PLAY—Persuasions—Capitol  
WELCOME TO THE CANTEEN—Traffic—UA

## SAM GOODY/N. J.

BARK—Jefferson Airplane—Grunt  
FROM THE INSIDE—Poco—Epic  
HOOTEROLL?—Garcia/Wales—Douglas  
IMAGINE—John Lennon—Apple  
NEW RIDERS OF THE PURPLE SAGE—Col  
SHAFT—Isaac Hayes—Enterprise  
SURF'S UP—Beach Boys—Brother  
THE TIME TO LIVE IS NOW—Buzzy Linhart—Kama Sutra  
TRAFALGAR—Bee Gees—Atco  
WELCOME TO THE CANTEEN—Traffic—UA

## CUTLER'S/NEW HAVEN

BARBRA JOAN STREISAND—Columbia  
BARK—Jefferson Airplane—Grunt  
FROM THE INSIDE—Poco—Epic

I THINK WE'RE ALL BOZOS ON THIS BUS—Firesign Theatre—Col  
IMAGINE—John Lennon—Apple  
FILLMORE EAST, JUNE 1971—Mothers of Invention—Bizarre  
NEW RIDERS OF THE PURPLE SAGE—Col  
RANDY NEWMAN LIVE—Reprise  
SURF'S UP—Beach Boys—Brother  
THE FOUR OF US—John Sebastian—Reprise

## FRANKLIN MUSIC/PHILADELPHIA

BARBRA JOAN STREISAND—Columbia  
BLESSSED ARE—Joan Baez—Vanguard  
DON CARLO—Various Artists—Angel  
FIRST GREAT ROCK FESTIVALS OF THE 70'S—Col  
I THINK WE'RE ALL BOZOS ON THIS BUS—Firesign Theatre—Col

IMAGINE—John Lennon—Apple  
LOVE BOOK—Lettermen—Capitol  
PAIS TROPICAL—Sergio Mendes Brazil '77—A&M  
SIBELIUS' KULLERVL—Angel  
TALK IT OVER IN THE MORNING—Ann Murray—Capitol

## HARMONY HUTS/WASH.-BALT.

BLESSSED ARE—Joan Baez—Vanguard  
FOR LADIES ONLY—Steppenwolf—Dunhill  
FREEDOM MEANS—Dells—Cadet  
GIVE MORE POWER TO THE PEOPLE—Chi-Lites—Brunswick  
GREATEST HITS—Aretha Franklin—Atlantic  
I THINK WE'RE ALL BOZOS ON THIS BUS—Firesign Theatre—Col  
LOOK AT YOURSELF—Uriah Heep—Mercury  
MacARTHUR PARK—Four Tops—Motown  
ONE FINE MORNING—Lighthouse—Evolution  
16 GREATEST HITS—Grass Roots—Dunhill

## RECORD BAR/DURHAM, N. C.

BARBRA JOAN STREISAND—Columbia  
BARK—Jefferson Airplane—Grunt  
BLESSSED ARE—Joan Baez—Vanguard  
EVERY PICTURE TELLS A STORY—Rod Stewart—Mercury  
FOR LADIES ONLY—Steppenwolf—Dunhill  
FROM THE INSIDE—Poco—Epic  
GIVE MORE POWER TO THE PEOPLE—Chi-Lites—Brunswick  
NEW RIDERS OF THE PURPLE SAGE—Col  
SURF'S UP—Beach Boys—Brother  
THE FOUR OF US—John Sebastian—Reprise

## GARY'S/RICHMOND, VA.

5TH—Lee Michaels—A&M  
FIREBALL—Deep Purple—WB  
GODSPELL—Original Cast—Bell  
JAMES GANG LIVE—ABC  
JUST AS I AM—Bill Withers—Sussex  
LONDON SESSIONS—Howlin' Wolf—Chess  
ME & BOBBY MCGEE—Kris Kristofferson—Monument  
NEW RIDERS OF THE PURPLE SAGE—Col  
SHAFT—Isaac Hayes—Enterprise  
SOUND MAGAZINE—Partridge Family—Bell

## POPULAR TUNES/MEMPHIS

BARK—Jefferson Airplane—Grunt  
BLESSSED ARE—Joan Baez—Vanguard  
FROM THE INSIDE—Poco—Epic  
GIVE MORE POWER TO THE PEOPLE—Chi-Lites—Brunswick  
GREATEST HITS—Aretha Franklin—Atlantic  
MADURA—Columbia  
NEW RIDERS OF THE PURPLE SAGE—Col

SONNY & CHER LIVE—Kapp  
TRAFALGAR—Bee Gees—Atco  
WELCOME TO THE CANTEEN—Traffic—UA

## SMITH'S/NEW ORLEANS

BARBRA JOAN STREISAND—Columbia  
BARK—Jefferson Airplane—Grunt  
GREATEST HITS—Aretha Franklin—Atlantic  
I THINK WE'RE ALL BOZOS ON THIS BUS—Firesign Theatre—Col  
JAMES GANG LIVE—ABC  
MARY—Mary Travers—WB  
MASTER OF REALITY—Black Sabbath—WB  
SILVER TONGUED DEVIL & I—Kris Kristofferson—Monument  
TRAFALGAR—Bee Gees—Atco  
YOU'VE GOT A FRIEND—Johnny Mathis—Col

## DISC RECORDS/CLEVELAND

BARK—Jefferson Airplane—Grunt  
CLOSER TO THE GROUND—Joy of Cooking—Capitol  
FIRST GREAT ROCK FESTIVALS OF THE 70'S—Col  
FROM THE INSIDE—Poco—Epic  
I THINK WE'RE ALL BOZOS ON THIS BUS—Firesign Theatre—Col  
NEW RIDERS OF THE PURPLE SAGE—Col  
NO TRUTH TO SELL—Alex Bevan—Big Tree  
ONE FINE MORNING—Lighthouse—Evolution  
TRAFALGAR—Bee Gees—Atco  
20 GRANITE CREEK—Moby Grape—Reprise

## LAND OF HI FI/DETROIT

BARK—Jefferson Airplane—Grunt  
BREAKOUT—Johnny Hammond Smith—Kudu  
FILLMORE EAST, JUNE 1971—Mothers of Invention—Bizarre  
GOD BLESS THE CHILD—Kenny Burrell  
GREATEST HITS—Aretha Franklin—Atlantic  
IMAGINE—John Lennon—Apple  
MAGGOT BRAIN—Funkadelic—Westbound  
MASTER OF REALITY—Black Sabbath—WB  
SHAFT—Isaac Hayes—Enterprise  
VISION—Grant Green—Blue Note

## VENTURES/ST. LOUIS

BARK—Jefferson Airplane—Grunt  
BOOKER T. & PRISCILLA—A&M  
FIRST GREAT ROCK FESTIVALS OF THE 70'S—Col  
GIVE MORE POWER TO THE PEOPLE—Chi-Lites—Brunswick  
JAMES GANG LIVE—ABC  
ME & BOBBY MCGEE—Kris Kristofferson—Monument  
ONE DOZEN ROSES—Smokey Robinson & Miracles—Tama  
16 GREATEST HITS—Grass Roots—Dunhill  
SOUL TO SOUL—Various Artists—Atlantic  
SOUND MAGAZINE—Partridge Family—Bell

## DAVID'S/WICHITA

BARK—Jefferson Airplane—Grunt  
CLOSER TO THE GROUND—Joy of Cooking—Capitol  
HOOKFOOT—A&M  
I THINK WE'RE ALL BOZOS ON THIS BUS—Firesign Theatre—Col  
LOOK AT YOURSELF—Uriah Heep—Mercury  
SOUL TO SOUL—Various Artists—Atlantic  
STREET CORNER TALKING—Savoy Brown—Parrot  
TRAFALGAR—Bee Gees—Atco  
WET WILLIE—Capricorn  
WHITE BEAR—John Manning—Col

## PRESTON RECORD CENTER/DALLAS

BARBRA JOAN STREISAND—Columbia  
BARK—Jefferson Airplane—Grunt  
CHER—Kapp  
FIREBALL—Deep Purple—WB  
FIRST GREAT ROCK FESTIVALS OF THE 70'S—Col  
GREEN—Atco

PAUL AND—Paul Stookey—WB  
SILVER TONGUED DEVIL & I—Kris Kristofferson—Monument  
SURF'S UP—Beach Boys—Brother  
TRAFALGAR—Bee Gees—Atco

## BROADWAY MUSIC/SALT LAKE CITY

A SPACE IN TIME—Ten Years After—Col  
BLESSSED ARE—Joan Baez—Vanguard  
HOW HARD IT IS—Big Brother & Holding Co.—Col  
IN THE GARDEN—Gypsy—Metromedia  
MASTER OF REALITY—Black Sabbath—WB  
PILGRIMAGE—Wishbone Ash—Decca  
RELICS—Pink Floyd—Capitol  
SHAFT—Isaac Hayes—Enterprise  
SOMETIMES I JUST FEEL LIKE SMILIN'—Butterfield Blues Band—Elektra  
STREET CORNER TALKING—Savoy Brown—Parrot

## RECORD CENTER/DENVER

BARK—Jefferson Airplane—Grunt  
BLESSSED ARE—Joan Baez—Vanguard  
FIRST GREAT ROCK FESTIVALS OF THE 70'S—Col  
FREE LIVE—A&M  
FROM THE INSIDE—Poco—Epic  
GIVE MORE POWER TO THE PEOPLE—Chi-Lites—Brunswick  
NEW RIDERS OF THE PURPLE SAGE—Col  
RANDY NEWMAN LIVE—Reprise  
SHAFT—Isaac Hayes—Enterprise  
WELCOME TO THE CANTEEN—Traffic—UA

## WHEREHOUSE/LOS ANGELES

A SPACE IN TIME—Ten Years After—Col  
BARBRA JOAN STREISAND—Columbia  
BARK—Jefferson Airplane—Grunt  
BLESSSED ARE—Joan Baez—Vanguard  
BREAKOUT—Johnny Hammond Smith—Kudu  
FROM THE INSIDE—Poco—Epic  
JUST AS I AM—Bill Withers—Sussex  
NEW RIDERS OF THE PURPLE SAGE—Col  
SURF'S UP—Beach Boys—Brother  
WHO'S NEXT—The Who—Decca

## TOWER RECORDS/SAN FRANCISCO

BARBRA JOAN STREISAND—Columbia  
BARK—Jefferson Airplane—Grunt  
CLOSER TO THE GROUND—Joy of Cooking—Capitol  
FROM THE INSIDE—Poco—Epic  
HOOTEROLL?—Wales/Garcia—Douglas  
HOT PANTS—James Brown—Polydor  
I THINK WE'RE ALL BOZOS ON THIS BUS—Firesign Theatre—Col  
NEW RIDERS OF THE PURPLE SAGE—Col  
THE FOUR OF US—John Sebastian—Reprise  
TRAFALGAR—Bee Gees—Atco

## CRYSTAL SHIP/EUGENE, ORE.

A SPACE IN TIME—Ten Years After—Col  
BARK—Jefferson Airplane—Grunt  
EARTHQUAKE—A&M  
I THINK WE'RE ALL BOZOS ON THIS BUS—Firesign Theatre—Col  
JAMES GANG LIVE—ABC  
NEW RIDERS OF THE PURPLE SAGE—Col  
PAUL AND—Paul Stookey—WB  
SILVER TONGUED DEVIL & I—Kris Kristofferson—Monument  
STREET CORNER TALKING—Savoy Brown—Parrot  
SURF'S UP—Beach Boys—Brother

# IN SEPTEMBER

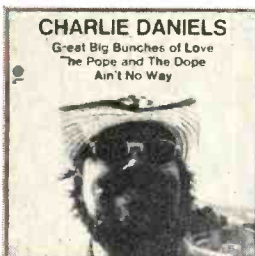
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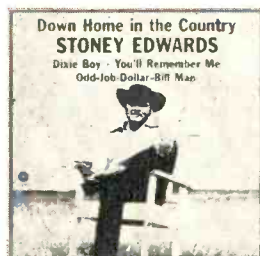
CHARLIE DA

NIELS



STON

EY EDWARDS



FREDDIE HART



JOY OF COOK

**VAN MORRISON**—Warner Bros.—7518

**WILD NIGHT**

(New Caledonia Soul Music/WB Music, ASCAP)

After brief absence, that unmistakable voice is back, and in rare form. An underground and pop natural. Rock and roll flavor sure to please many fans. Listen for weepy sax.

**MANFRED MANN**—Polydor—PD 14097

**PLEASE MRS. HENRY** (Dwarf Music, ASCAP)

**PRAYER** (Belinda Music, BMI)

Dylan's song with a heavy twist. And it works. Mann will return to the charts with this super effort. Aply produced by Dave Hadfield. Good rocking music.

**MIDDLE OF THE ROAD**—RCA—74 0539

**TWEEDLE DEE TWEEDLE DUM** (Sunbury Music, ASCAP)

**GIVE IT TIME** (Sunbury Music, ASCAP)

Delightful little melody that should elevate this group right now. Just missed last time out. This one is right there. Hit sound.

**JEFF BARRY**—Bell 45 140

**SWEET SAVIOR** (Heiress, BMI)

The redeeming factor of that Troy Donahue film is this song, the title track. Barry does it all on this record with help from Andy Kim. Chartbound? Yes.

**DAVY JONES**—Bell—45 136

**I REALLY LOVE YOU**

(Language Of Sound/Leslie Ann Gary Music, ASCAP)

Former Monkee hasn't forgotten formula to winning records. Current outing builds nicely with grand production elements. Pop and even MOR. Listen.

**JO MAMA**—Atlantic—45 2832

**KEEP ON TRUCKIN'**

(Portofino-Sho' Nuff-Walden, ASCAP)

Group beginning to make waves with latest LP. Expert lead vocalist with fine background help will greatly enhance appeal. Keep on keepin' on.

**ARCHIE BELL & THE DRELLS**—

Atlantic—45 2829

**ARCHIE'S IN LOVE** (Cotillion, BMI)

Established r & b group in fine form. Rock and roll to a tea. Up front patter can't help but please. Dance to a great beat. A winner.

**ROSE COLORED GLASS**—Bang—B 588

**IF IT'S ALRIGHT WITH YOU** (House Of Gold Music, BMI)

**YOU'RE GOOD FOR ME** (Metric Music, BMI)

Enchanting production that builds beautifully. Neat harmonies with tight piano and drum arrangement. Sounds a lot like Bee Gees, if you please.

**OSIRIS**—Sire—SI 354 (Polydor)

**I'LL BE GONE** (Markari Music, BMI)

Down home blues from new group that should turn a few heads. Perfect blending to achieve top 40 and underground markets. Love those harmonicas. Listen.

**THE IMPRESSIONS**—Curton—CR 1964 (Buddah)

**INNER CITY BLUES** (Make Me Wanna Holler)

(Jobete Music, BMI)

Triple crossover; pop, R & B, underground. Under the expert guidance of Curtis Mayfield, group's longevity is insured. Fine record with full production.

**KING CURTIS**—Atco—45 6834

**CHANGES (Part I)** (Miles Ahead, ASCAP)

Gone but not forgotten, the King lends his unmistakable style to the Buddy Miles classic. Jazz enthusiasts have known about him for years. Now, the rest of the world finds out.

**BERT KAEMPFFERT & HIS ORCHESTRA**—

Decca—32875

**PROUD MARY** (Jondora Music, BMI)

**IN OUR TIME** (Screen Gems-Columbia Music, BMI)

If you're in need of an MOR station theme song, this is it. Kaempfert lends his special touch to the Fogerty classic. Full production. Try it.

**SISTERS LOVE**—A&M—1292

**THE BIGGER YOU LOVE** (Almo Music, ASCAP)

**AND THIS IS LOVE** (Jobete Music, BMI)

Group's emergence seems imminent, especially since vocal is strikingly similar to Janis Joplin. One could do far worse. This makes it. Soft flip creates two markets.

**GARY BONDS**—Sky Disc—SD 641 (Polydor)

**JOY TO THE WORLD (Part I)** (Lady Jane Music, BMI)

**JOY TO THE WORLD (Part II)** (Lady Jane Music, BMI)

Although he's dropped the "U.S.," Gary shows the form that leads to winners. Hoyt Axton tune will live forever. Part II the best bet. An r & b natural.

**THE BEGINNING OF THE END**—

Alston—A 4599 (Atco)

**MONKEY TAMARIND**

(Sherlyn/Funky Nassau Music, BMI)

Following up "Funky Nassau is no easy task, but this outing is fine, indeed. Great rhythms makes it an r & b natural. Shake it out. Dance time.

**BULLET**—Big Tree—BT 123 (Ampex)

**WHITE LIES, BLUE EYES** (Kama Sutra, BMI)

**CHANGES OF MIND** (Haslan, BMI)

Chartbound rock with combination of harmony and production. Destined for huge success. Group has what it takes. Fine sound.

**LOS PEKENIKES**—Avalanche—36002

**BUCARAMANGA** (Barnegat Music, BMI)

**ALADINO** (Barnegat Music, BMI)

Full production complimented by haunting rhythms. Will score heavily in Latin markets. Fading vocals a plus. Check it out.

**WET WILLIE**—Capricorn—C 8020 (Atco)

**ROCK & ROLL BAND** (No Exist, BMI)

Title says it all. Fine first outing from the group's first LP release. Already achieving underground success, charts seem like the next step.

**OPEN ROAD**—Laurie—LR 3575

**SWEET WATERS** (Murbo Music, BMI)

**BORNE BY A WOMAN** (Murbo Music, BMI)

Lighthearted feel by a group that seems destined for big things. Soft with delightful harmonies. Exciting flip. Both penned by Steve Burnett.

**AL DE LORY & MANDANGO**—Capitol—3196

**JESUS CRISTO** (Belinda Music, BMI)

Latin-gospel beat that greatly praises Christ. Good choral arrangement. Don't discount because of Jesus trend. Hand clapping time. Listen, Reflect and enjoy.

**MARK LINDSAY**—Columbia—4 45462

**ARE YOU OLD ENOUGH** (Viva Music/Wren Music, BMI)

With or without the Raiders, Mark is firmly established as a soloist in the minds of the record-buying public. Had all the ingredients necessary. Pop to a T.

**THE ELGINS**—VIP—2506 (Motown)

**HEAVEN MUST HAVE SENT YOU** (Jobete Music, BMI)

**STAY IN MY LONELY ARMS** (Jobete Music, BMI)

Hit of 1965, hit in England now. Still sounds like "Where Did Our Love Go." Why not, it works so well. From the pens of Holland-Dozier-Holland. Sure thing.

**CLARE**—A&M—1299S

**SAUNDERS FERRY LANE** (Two Rivers Music, ASCAP)

Female blues vocalist has the sound that will be important in 1972. Gruff yet mellow. Britisher sure to receive notariaty. Excellent recording.

**THE STREET CHRISTIANS**—PIP—8926

**(Next Time You Think) THINK A JESUS THOUGHT**

(Distinctive Music, ASCAP)

**TOUCHING HANDS** (Mourbar Music, ASCAP)

Another in the long line of Jesus songs, and a beautiful one indeed. Has that top 40 ring to it. Yes, Jesus is here to stay. Record is a winning effort.

**TINA CHARLES**—MAM—45 3614 (London)

**BABY DON'T YOU KNOW ANYMORE**

(Anne-Rachel Music, ASCAP)

**JOE** (Duchess Music, BMI)

Funky vocalist should score with pop and r & b crossover. Deft production by Gordon Mills should insure success. Nice background vocals. Good record.

**TRIANGLE**—Paramount—PAA 0123

**JUDGE AND JURY** (First Love Music, BMI)

**MIDNIGHT MAGIC MAN** (First Love Music, BMI)

Strong vocal will get pop and MOR crossover. Has that familiar patter in the middle of the song. Always works. Nice and easy rock and roll flip.

**MAILER MACKENZIE BAND**—Ampex—X 11037

**RED ROVER** (Big Seven Music, BMI)

A duplicate for Creedence Clearwater Revival. Not a bad way to sound. Rocking tune should turn on listeners immediately. Full guitar treatment. So fine.

**JOEY GREGORASH**—Lionel—L 3219 (MGM)

**DOWN BY THE RIVER**

(Cotillion Music, Broken Arrow Music, BMI)

**DON'T LET YOUR PRIDE GET YOU GIRL**

(Dollar Bill Music, BMI)

Already making it in Canada, Joey seems destined to make it here with this Neil Young classic. Uptempo arrangement different and appealing.

**FRONT PORCH**—Jubilee—4 5720

**WONDERFUL SUMMER** (Rock Music, BMI)

Hit of a few years back is timed perfectly for the new fall season. Soft ballad by mellow sounding group is an MOR definite. Good pop chance. Listen and reflect.

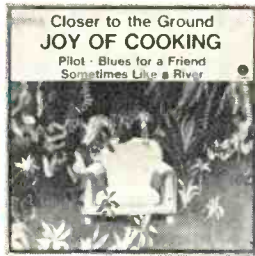
**JOHN HETHERINGTON**—Uni—55301

**HOME** (Gil Music, BMI)

**HELLO** (Gil Music, BMI)

Soft folk-rock from singer-songwriter pleasing to the ear. Pop and underground chances good. Easy tempo will appeal to many. Relaxing.

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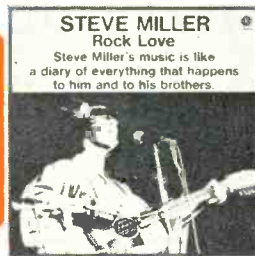
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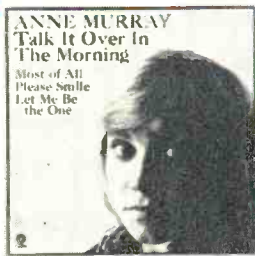
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LER BAND

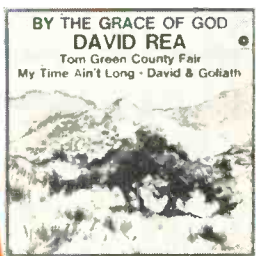


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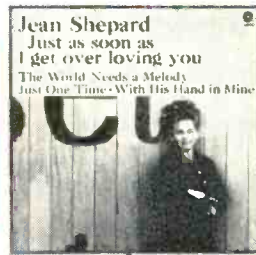
SE

ATRRAIN



JEAN

SHEPARD



ON CAPITOL



**THE HILLS OF INDIANA**

**LONNIE MACK**—Elektra EKS 74102.

Here's another superior album from Lonnie Mack. There is a great deal of internal and external local color on the package. That means, a glimpse of what Mack thinks deeply and what he sees. Lonnie Mack and others, like Carole King, supplied the tunes.



**WACKERING HEIGHTS**

**THE WACKERS**—Elektra EKS 74098.

Looks like a whacking good quintet has come on the scene. Elektra does have a way of finding winners just about as frequently as anyone else. The lads obviously worship at the shrine of rock and roll, but the offerings they bring are individual and funky.

**CLOSER TO THE GROUND**

**JOY OF COOKING**—Capitol SMAS 828.

Attitudes blowing in the wind are articulated by Joy of Cooking with remarkable savvy on their second and oh-so-tasty package. The title tune is super-duper, and just about everything that follows it is equally outstanding. The group is keeping up mighty fine work.



**GET A WHIFF OF THIS**

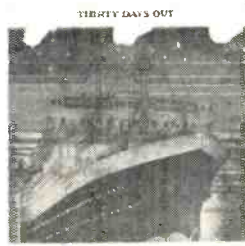
**JUICY LUCY**—Atco SD 33-367.

Juicy is certainly the right adjective. The fellows have a sly way of taking a riff and giving it a neat twist to get extra attention. "Mr. A. Jones" sounds like a song that could step out as a single. There's a healthy helping of imagination on the package.

**THEIR 16 GREATEST HITS**

**THE GRASS ROOTS**—Dunhill DSX C50107 (ABC)

As explicit as a title could hope to be, "Their 16 Greatest Hits" means "Sooner or Later," "The River is Wide," "Midnight Confessions," "Wait a Million Years," "Lovin' Things," "Things I Should Have Said" and 10 other familiar AM ear-stoppers. Nice future.



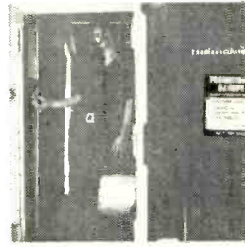
**THIRTY DAYS OUT**

**Reprise 6450.**

It's rather a surprise to find someone writing in this liberated age, "A woman ain't a woman until she's with a man/ But a man is a man all the time." But, no matter. If Thirty Days Out don't believe in woman's lib, they do believe in making raunchy-fine music. They work their show.

**THE LIFE AND TIMES OF COUNTRY JOE & THE FISH FROM HAIGHT-ASHBURY TO WOODSTOCK**

The title is another way of saying that the package is a collection of bests. All the songs that any fan would expect would be here, but the fans probably already have the tunes on other packages. Sales will probably come from those catching up.



**JONATHAN EDWARDS**

**Capricorn SD 862 (Atco).**

Jonathan Edwards, who has rather a venerable name, does well by it with this poignant and appealing set of new folk tunes. In this particular musical phase, when just about every male folkster who comes along sounds like James Taylor, Edwards manages not to.

**MAGIC**

**RARE EARTH**—Rare Earth R527L (Motown).

Rare Earth are growing and polishing and perfecting their sound. This album, which comes right on top of their hit "I Just Want to Celebrate" single, is their best to date. The fellows play their instruments like crazy without ever indulging themselves in them.



**STRING CHEESE**

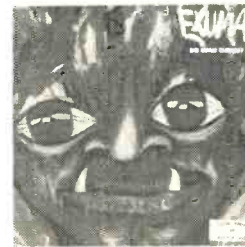
**Wooden Nickel WNS 1001 (RCA).**

String Cheese are an ambitious group and much of their ambitions are realized on this debut album. Some will say the group is pretentious and some will say esoteric, but there will be many who will tune right in to their abstract thoughts and shrewd playing.

**HAPPY AND IN LOVE**

**THE SHIRELLES**—RCA LSP 4581.

If fans really feel contentious, they might say that not every tune on the album is worthy of the legendary Shirelles, but most of the songs hit the mark. There are good single bets here, and there's even a gentle reminder in "Dedicated to the One I Love." Welcome back, girls.



**DO WAH NANNY**

**EXUMA**—Kama Sutra KSBS 2040.

Even though Exuma is supposedly going for a more commercial image, the sound of the islands is in these grooves. And it's this and his intense delivery of music he quite obviously feels that gives him his chance for commerciality. Should help build fans.

**THE GARY PUCKETT ALBUM**

**GARY PUCKETT**—Columbia C 30862.

Nobody has to speak up on behalf of Gary Puckett's singing. He's got a million dollar set of pipes and he's got some songs here up to his needs. "Gentle Woman," which he co-wrote, sounds like a single. There are also others, more familiar ditties to boost the sales.



**INDELIBLY STAMPED**

**SUPER TRAMP**—A&M 4311.

Second album from a bunch of guys who want to line out that hard rock with a certain amount of nuance and fun. The songs show a nice versatility and should turn large segments of buyers on. The cover is truly an eye-opener and should help impulse buying.



# CARPENTERS

**A & M Records and Tapes**  
Produced by Jack Daugherty

# Cap A&R Reorganization

■ HOLLYWOOD — Artie Moggull, VP A and R, announces a major realignment of forces within the A&R department:

Al Coury has been appointed an Executive Producer in the a&r department; Stan Silverberg is now Director of International Pop Repertoire, responsible for all acts which come to the label through EMI affiliations as well as artists directly signed to Capitol who record outside the states; Chan Daniels has been appointed Director of A&R Marketing Services, coming to Los Angeles from New York; Roz Schrank has added co-ordination of A&R recording budgets to her other admin-

istrative duties in the department.

In a parallel country and western reorganization, Ken Nelson, Executive Producer and Division VP of A&R, announces that Steve Stone has become a Hollywood country & western producer and that Earl Ball has been transferred to Nashville to be a full-time in-house producer there.

In Nashville the offices of Central Songs Music have been merged with those of Capitol and Hap Wilson, formerly of Tree International, will become administrative director of both organizations.

# Douglas Month at Columbia

■ Columbia Records has designated October for special concentration on product from Douglas Records, a Columbia Custom Label.

Rick Blackburn, Epic/Columbia Custom Label National Sales Director, announced that effort will be centered on nine albums to be released or re-serviced during that month.

Said Blackburn, "Like all Douglas product, each of these albums is especially significant from an artistic, sociological or political point of view. They will be historical documents of this period."

The Douglas albums selected for concentration are: "What I Was Arrested For," by Lenny Bruce; "The Last Poets" and "This is Madness" by the Last Poets; "My Goal's Beyond," by guitarist Mahavishnu John

McLaughlin; "By Any Means Necessary," a collection of speeches by Malcom X; "Hooteroll?" by Grateful Dead guitarist Jerry Garcia and San Francisco organist Howard Wales; "Iron Man," by Eric Dolphy; "Steel," produced by Stefan Bright of Douglas A&R for release on the Epic label; and music from "El Topo" performed by Shades of Joy.

In support of this product, Columbia has planned for the month of October extensive advertising and in-store displays. As a marketing aid, a sampler LP of excerpts from each album has been prepared. Douglas has also produced a special newspaper spotlighting the albums, with commentary from leading music critics and the artists themselves, which will be sent with the sampler.

# Purcell, Heller CPM Officers

■ Jerry Purcell has been elected President and Seymour Heller VP of the Conference of Personal Managers, an organization of 120 personal managers representing a majority of the creative and performing artists in show business. It is for a two-year term.

They succeed Sherwin Dash and Ken Greengrass.

At the same time, it was announced that the new six-member National Board of the Conference would be composed of Purcell, Heller, Jess Rand and Mel Shayne, new President and Vice President of the Conference of Personal Managers West, and Robert Coe and Jackie Bright, new President and VP of the Conference of Personal Managers East.

CPM, in addition to subscribing to its own code of ethics

for the betterment of all aspects of show business, devotes much of its time to charitable purposes, among them yearly scholarships to deserving students of the arts and "Man of the Year" dinners with proceeds to charitable institutions.

# NMPA On Surcharge

(Continued from page 3)

Regarding imports, the NMPA report notes that an importer may pass on a price increase during the freeze, but it must be on a penny for penny basis and must not include markups. The 10 percent surcharge, NMPA says, does not apply to music which was given duty-free entry by the Florence and Beirut Conventions.

# RECORD WORLD MONEY MUSIC

By KAL RUDMAN

## Station Check List

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



Kal Rudman

Tommy James #32 WCFL, 23 WAYS. Chart KFRC, WRIT. On WIXY, WKNR, WCOL, KXOK, WGST, WMAK.

Delaney & Bonnie #35 WCFL. Chart WFIL, KILT, KHJ, KJR, WHBQ, KLIF. On: WRKO, WRIT, WGST, KYA, KFRC. Fifth Dimension Chart: WRIT, WCOL, WAYS, WFIL, KILT, KLIF, WYSL. Big requests WMAK. On WIXY, WOKY.

Dawn #24 WAYS. On CKLW, WCFL, KILT, WCOL, WGST, KGB.

Raiders chart WCFL, WIXY, WOKY, KILT, WFIL, KJRB, WCOL. New WAYS, KXOK, WMAK.

James Taylor KILT, WFIL, KJR, WAYS, WGST. As an LP cut WHBQ, KAKC.

Cat Stevens chart KLIF, WCFL, KHJ, KILT. New WRIT, WGST, WIXY, KYNO. On: WKNR, WFIL, WYSL.

Chicago WFIL, WIBG, KFRC. As an LP KAKC. Many more will be coming.

Grass Roots went right on KHJ.

Lou Rawls is breaking out as a hit record. This was a strong week for it. Went to #7 CKLW with big requests. Jumped 24-9 WIXY. Chart KLIF and WDGY. New WTIX, WAYS.

Lettermen went on a number of key stations WFIL, KLIF, WCFL, WOKY, KJR, WRIT, WBBQ.

Coven exploded to #1 KLIF, #11 WTIX. Confirmed 30-18 KJRB. On KILT, KDWB, WMAK, WCOL.

Denise LaSalle very strong action this week.

21-12 WTIX, 8 CKLW, 21-17 WAYS. Chart WHBQ, KLIF, WDGY. On KQV, WOKY.

Laura Lee smash in Detroit #11 CKLW, 9 WKNR.

#20 WQXI, 22 KILT. New WIXY, WDGY, WIXZ in Miami.

Jean Knight powerful follow-up record. Pic. WAYS. Right on WTIX.

Chi-Lites. Outside of "Shaft" and Marvin Gaye, this is one of the biggest soul albums of the year in sales. The new single "I Want to Pay You Back" is already getting strong sales.

Al Green #9 WAYS, 14 KYA, 13 KXOK, 15 KFRC.

Chart: KHJ, WCOL, WCFL, WFIL, KILT, KJRB, WYSL, KLIF, KHJ, WIBG, KJR. New KQV, KAKC, KYNO, KGB.

Paul Anka getting strong action at CKLW in Detroit with good sales and good adult female requests.

(Continued on page 62)





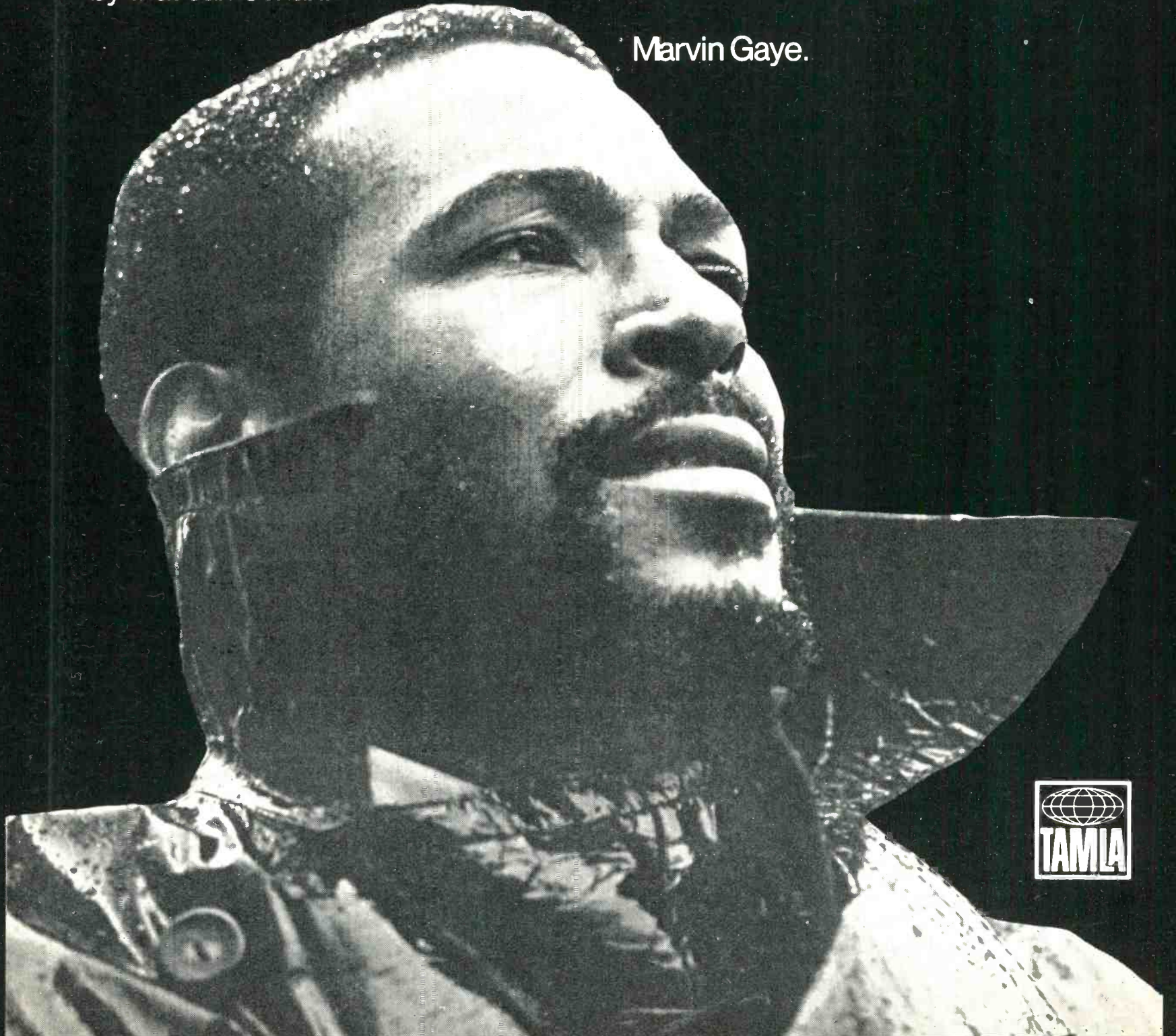
(TS-310)

From one man's mind, one man's music,  
one man's album

comes "Inner City Blues" (T-54209F)

The third million selling single from that same album,  
by that same man.

Marvin Gaye.



## Categories of College Stations

By GARY K. COHEN

■ There are two main categories of college radio stations—FM and carrier current. Indeed, the only difference is not whether the station is FM or carrier, but for the sake of explanation it is a good beginning.

College stations that are FM are pretty much the same as all other FM stations—they are licensed by the FCC and they broadcast with a regular transmitter. In other words, if you live in a metropolitan area, you can pick up the college station on campus and at your home. The only real difference is that some college FM stations broadcast on an educational frequency, which means they can not have commercials. Stations that are carrier current broadcast, as the name implies, have their broadcast "current" "carried" through a power system—usually the building's power system. Since they are low power operations, they are not regulated by the FCC. And where FM stations may be 5,000 or 50,000 watts, the carriers are 5, 10, or 25 watts . . . with transmitters in each building or dormitory . . . or they may have one 50 watt transmitter whose power is split up among the different buildings on campus.

FM's are subject to all FCC programming regulations; carrier stations must keep their modulation within 200 feet (approximately) of each transmitter, and are legally not even considered radio stations by the FCC.

This should give you a rough idea of the difference between carrier current and FM stations.

### Station News

WSUA, station of the State University of Albany, has changed its address. Their new address is: WSUA, 1400 Washington Ave., Albany, N.Y. 12203. Please change your plates accordingly. Eric Lonschein is Music Director.

The correct address for Utah State University's station is: KUSU-FM, Utah State University, Logen, Utah 84321. Program Director is Keith Hall.

WECC is a new station at Erie Community College, Main & Youngs Road, Buffalo, N.Y. 14221.

### College Broadcasters Convention

Walter Paas of WLVC-FM/WLUC, Loyola University in Chi-

cago, will be sponsoring a conference for college radio broadcasters in Chicago on Nov. 6 and 7. Stations in the Chicago area (commercial and college) who are interested in attending should contact Walter at WLVC-FM, Loyola University, 6525 North Sheridan Road, Chicago, Ill. 60626. It is the small meetings, organized by the college broadcasters themselves, that accomplish the most.

### Letter to the Editor:

To The Editor:

After writing to several record companies and getting little or no reaction, I began discussing my problem with some friends in college radio. It appears that my problem, no classical music service, is also their problem. Too often I think promotion people automatically categorize college stations as purely popular stations. This is unfortunate for all parties concerned, because classical music is very definitely back on the college campus. Record companies seem to be denying the college station the right to give their full line air play. We at WVBC would like very much to include a very substantial amount of classical music in our format this fall, but unless we are serviced, this format will have to be revised.

To the record companies I have this closing note: look around and I think you will find that Bach is replacing the Beatles in many instances.

MICHAEL MULLEN  
WVBC - Boston College  
Chestnut Hill, Mass. 02167

### Bennett Tours U.K.

■ Tony Bennett, currently touring England at reportedly

astronomical fees, returns to play Carnegie Hall Oct. 9 in two performances, Robert Farnon conducting. Julius LaRosa MCs.

### Scepter Ups Internat'l Volume

■ NEW YORK—Through its international representative Ed Chalpin, Scepter Records has signed with Capitol a new contract covering Scepter's licensing in Mexico.

Sam Goff, Scepter Exec VP said, "Through Chalpin we have concluded one of the heaviest international arrangements in Scepter's history. Since appointing Chalpin our international representative, a new respect for our product has become evident throughout the world and it's quite likely as Chalpin negotiates new contracts as they come up, we will receive a larger and more equitable share of the international market."

### Denver Gold Doubles

■ RCA Records' John Denver has received his second gold record in a little over a month: for his album "Poems, Prayers and Promises."

### Integrity Corp. Year End Results

■ TORRANCE, CALIF. — Integrity Entertainment Corp., owner and operator of 13 Warehouse discount record and tape stores, announces final results for the fiscal year ended June 30, 1971.

Audited figures for both sales and earnings were higher than the preliminary results announced Aug. 23. Final net sales were \$3,238,056 with a net income of \$87,620 or \$.08 per share based upon 1,238,077 weighted average common shares of stock outstanding. This compares to only six months of fiscal 1970, when the company was in a formation stage. For the partial period of 1970 there were no sales, while a loss of \$8,042 or \$.01 per share was incurred.

Leon C. Hartstone, Chairman of the Board and President of IEC, indicated that the company is proceeding ahead of schedule with the expansion of its Warehouse chain.

### A COURSE OF SPECIAL IMPORTANCE for THE MUSIC AND RECORDING INDUSTRY

A comprehensive basic course designed to aid established and aspiring artists and composers to properly exploit their talents, and executives from the music, recording, motion picture and broadcast fields to realistically deal with the complex practices of the music industry.

#### Subjects Include:

COPYRIGHT STRUCTURE, INCLUDING PUBLICATION, MECHANICAL REPRODUCTION AND PERFORMANCE RIGHTS LICENSING.  
CONTRACT AGREEMENTS WITH MUSICIANS AND RECORDING ARTISTS UNION AGREEMENTS.  
PUBLISHER CONTRACTS.  
PROBLEMS OF THE INDEPENDENT MASTER PRODUCER.  
RECORD AND TAPE DISTRIBUTION AND METHODS OF ACCOUNTING.  
MUSIC RETAILING.  
PROMOTIONAL PRACTICES.  
ARTIST AND MANAGER AGREEMENTS AND CAREER PLANNING.  
PROBLEMS AND POSSIBILITIES OF THE VIDEO CASSETTE.

12 — 4 hour meetings, Wednesday evenings 7:00 p.m. — 10:50 p.m., beginning October 6

For further information write or telephone:

### COLUMBIA COLLEGE

925 No. La Brea Ave., Los Angeles, Calif. 90038 Phone: (213) 851-0550

# Rocco:

**THERE  
IS ONLY  
ONE**

“Mammy Blue”

**JUST  
AS THERE WAS  
ONLY ONE**

“Chirpy Chirpy”

**AND  
THEY ARE  
ON**

ABC/DUNHILL RECORDS



**REGARDS,  
JAY**

## Anka Sells Spanka To Gordon Mills For Over \$500,000

■ LAS VEGAS — Paul Anka has sold his Spanka Music Co. to the Gordon Mills Management and Music Co. for more than \$500,000.

Spanka holds copyrights to more than 300 Anka compositions, including "She's a Lady" and "My Way." Anka will write exclusively for Mills and MAM for the next five years but he is only exclusive to Mills as a writer and is free to do anything else he wants.

Anka is currently writing songs for Tom Jones' first film, "The Gospel Singer." In 15 years, Anka has written over 300 songs, has had 15 gold records and over 100 versions recorded internationally of "My Way." It has been reported that he has earned over \$200,000 on that song alone. Anka also has set up Paul Anka Productions to film a biography of Kahil Gibran, author of "The Prophet."

## Caviano to London Underground Post In New York

■ NEW YORK — Ray Caviano has been named to spearhead a new underground promotion and merchandising effort at London Records, according to Herb Goldfarb, Vice President, Sales and Marketing.



Ray Caviano

Caviano, who until recently served as National Sales Manager for Rock Magazine, will effect strong new liaison with all facets of the underground media.

Reporting directly to Goldfarb, Caviano is expected to open new channels of communication with all elements most involved with the exploitation of contemporary music.

## New ITA Members Announced

■ The 3M Company, Irish Magnetic Tape Company, P.R. Mallory Company and Celanese Plastics company are the four newest members to join the International Tape Association, reveals Oscar Kusisto, Chairman of the Board of ITA.

# The Re-Girth Of Fat Daddy At Atlantic Records



Fat Daddy . . . Paul Johnson



By DAVE FINKLE

■ NEW YORK—Old radio men never die. They just lose some weight.

Remember WWIN's Fat Daddy, who reigned, frequently in royal raiment, over Baltimore's R&B airwaves throughout the '60s? There were times when Fat Daddy tipped the scales at 450 pounds.

Well, Fat, alias Paul Johnson, is now alive, well and 275 pounds lighter working at Atlantic Records as a local promotion man.

### Love That Image

"I was in love with the Fat Daddy image," Johnson told *Record World* last week. "and so I just kept eating and boozing. Finally, however, after two heart attacks and a stroke, I decided I had to lose weight. Also I would go into stores where they specialized in clothes for fat men and even they didn't have clothes that would fit me."

"I went on my own diet — limited myself to 1000 calories a day — and pledged to stick to it. For two months I didn't see any change, but my wife said, 'Keep going.' Then one night I was going out and I put on a suit I hadn't worn in a while. When I buttoned the front button, it was way out here. It was working. I couldn't believe it. When you've been fat, you can't begin to believe that it's you who's thin. I still stop at mirrors and look as myself sideways. I'll never put that weight on again."

### Not Deciding Factor

Johnson's weight loss was not the deciding factor in his leaving radio, however. "I was doing the best I'd ever done when I quit," Johnson reported. "I felt, however, that I could

no longer be innovative. The challenge of radio was gone. I was bored.

"I'd been talking to Jerry Wexler for a few years about doing promotion, or just getting involved with records from a company standpoint. He said that he didn't think my personality was right for promotion, but I asked him to give me a chance. He did, and now things seem to be working out right. I seem to be finding acceptance. I'm trying to benefit from some of the mistakes some promo men used to make when they came up to see me. I refuse to say that everything is great, terrific if I don't think so. I'm not trying to make everybody like me. That's never going to happen, and I'm not sure I want to like everybody. Maybe I'll go back into radio some day. Maybe not. But for now this is what I'm doing and I like it."

Johnson got into radio when, at an induction center having his pre-induction Army physical, he suffered the first of his two heart attacks. He had been working for his Master of Arts degree in English at the University of Maryland at the time, but decided, as a result of his set-back, to change his life completely. Knowing nothing about radio and being told by experienced radiomen that he didn't have the right personality, he persevered and eventually reached his formidable eminence — both professionally and physically.

Now 175-pounds slim, he likes the idea that he can go into any store and pick clothes he likes right off the rack. A fellow with a sly and erudite sense of humor and the manner of a hip intellectual (what, Fat Daddy?), he also seems to find amusement in the fact that tradesters he's known for years

## W. S. Pope Joins ASCAP Board

■ ASCAP President Stanley Adams announced the appointment of W. Stuart Pope, Managing Director of Boosey and Hawkes, Inc., to the ASCAP Board of Directors. Pope will fill the unexpired term of Rudolph Tauhert, President of G. Schirmer, Inc., who resigned.

A native of Folkstone, England, Pope was educated at Boy Singers' School, London College for Choristers and Royal College of Organists. He served in the R.A.F. from 1941 to 1946 in the Middle East and became Managing Director of Boosey and Hawkes, Inc., in 1964. He has served ASCAP as a member of the Society's Board of Review, as well as its Publishers' Advisory Committee. Among the notable composers whose works are published by Boosey and Hawkes is the distinguished ASCAP composer, Aaron Copland.

### Gallagher, Mancini Resign

At the same time, Adams cited the resignation from the Society's Board of William P. Gallagher of Famous Music Corp. and Henry Mancini, composer.

Gallagher was appointed to the Board of Directors in August, 1970, in his capacity as President of Famous Music Corp. Upon leaving the publishing house, he offered his resignation to the Society's Board.

Mancini, elected to the ASCAP Board of Directors in April of 1967, sent Adams the following wire: "Because of the continuing and increasing conflicts of my personal schedule with that of my duties as a Board member of ASCAP, I regretfully ask that the full Board accept my resignation. My association with the Board has been a rewarding one personally. Every member of ASCAP should be secure in the thoughts that their interests are being administered with the utmost of integrity and honor."

completely fail to recognize him when they run into him.

"I'm the kind of person who doesn't like crowds," said the former disc jockey, who has inspired the adulation of the population of at least one large city, "and I hate large parties. I find it's easier for me to relate to people on an individual basis. That's what I'm doing. And I like the people I've met."

# BIG TREE BEARS NEW FRUIT

## "MONKEY SPANNER"

A new single by  
**Dave & Ansell Collins**

The wild and way-out follow  
up to "Double Barrel"

## "LET YOUR YEAH BE YEAH"

#5 in England and taking off  
in America. A Great new  
single by

**The Pioneers**



BT125



BT124

On



BIG TREE RECORDS

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**AMPEX**

RECORDS

555 MADISON AVENUE/NEW YORK CITY 10022

A SPECIAL ISSUE

# BREAKING NEW ARTISTS TOMORROW'S CHARTMAKERS

## New Artists, And How To Break Them

■ Breaking new artists is not only a problem that the industry faces every day, it's a problem that will never be obviated.

Whereas one day, for instance, channels of easy and effective distribution may be found, there will always be unknowns that need to be brought to the attention of the public.

If this business depends on endless supplies of any one commodity, it's new artists. Ironically, though the public craves new faces like some ravenous, insatiable giant, getting breaks for new artists, getting the right entrepreneurs (of all sorts) to believe in new talent is a continual brain-teaser.

One traditional way of alerting the world to new recording artists has been by obtaining airplay. Almost anyone connected with the business would declare that airplay is a *sine qua non* in the life of any record personality.

Securing airplay is difficult, however, and with the increasing

presence of the tight playlist—even in secondary markets, occasionally—it is becoming a more thorny problem with each passing release.

What else? Well, the industry has been coming up with all sorts of alternative approaches, some of them practical, some of them still being ironed out, some of them controversial and contradictory.

**Record World** has always made a policy of welcoming newcomers through its doors—what better way to get an advance sense of what will be happening in the business? It's in this spirit that **Record World** has surveyed the industry to find out not only who will be the new faces in fall '71 and winter '72, but also how they will be introduced to the consumer.

And now, ladies and gentlemen, may we present to you for the first time on any disc . . .

Mort Hoffman:

### Breaking New Acts A Major RCA Function



Mort Hoffman

■ "New artists are the lifeblood of the future of our business, and one of our most important functions as a record company is breaking our new talent." This statement was made by Mort Hoffman, Division VP, Commercial Operations, RCA Records, at RCA's recent marketing seminar in Hollywood, Fla.

Commenting further on RCA's involvement and interest in new talent, Hoffman noted: "Once an act is signed our creative efforts are brought into play.

(Continued on page 45)

Lundvall on New Acts

### Supplementary Tactics The Columbia Method



Bruce Lundvall

■ NEW YORK — Asked about his approach to breaking new artists, Bruce Lundvall, Director of Marketing, CBS Records, told **Record World** recently that everything is geared to supplement airplay.

Airplay and the getting of it is self-explanatory; so **Record World** went right to finding out about these supplementary tactics.

Columbia has a handful up its corporate sleeve.

Lundvall called attention to what he feels is superior "in-

(Continued on page 45)

### Breaking Records, Artists Requires Flexibility at A&M

■ At A&M Records, the breaking of a hit record and the commercial establishment of a new artist are processes which require both flexibility and a concentrated effort by everyone involved, from graphics to the artist himself.

According to A&M's Administrative Vice President Gil Friesen, a major point of concentration is the area of radio airplay.

"Every radio play a product receives is more or less a free commercial," he says. "While most industries in this country have to spend thousands of dollars to get a couple of minutes of airtime, the record industry need only successfully promote a record and then receive dividends far greater than the original investment."

(Continued on page 45)

### Atlantic Experts In Good (Artists) Grooming

■ Whenever a new artist, group or manager is considering which record manufacturer to approach, one firm that is always among the first to be considered is the Atlantic-Atco-Cotillion-Asylum family of labels.

One of the obvious reasons is the firm's track record. The labels have nurtured to prominence over the past few years such outstanding artists as

Aretha Franklin, Crosby, Stills, Nash & Young, Led Zeppelin, Emerson Lake & Palmer, Roberta Flack, Wilson Pickett, Clarence Carter, Sam & Dave, Delaney & Bonnie, Iron Butterfly, Allman Bros., Buffalo Springfield, Bee Gees, Cream, and many more.

However, a firm's track rec-

(Continued on page 58)

**Our list of Tomorrow's  
Chartmakers is  
smaller than most.**

**But more realistic.**

Patti Austin

Mac Davis

Bill Evans

The Firesign Theatre

Hampton Grease Band

James And The Good Brothers

Madura

John Manning

Michaelangelo

New Riders of the Purple Sage

Warren Schatz

**On Columbia Records** 

# Crossing Over Means Breaking Through



Al Bell

MEMPHIS—At Stax, a label that is currently enjoying the most successful year in its history, "crossing over" is where it's at in creating new artists.

Currently rocking up the singles charts with "Mr. Big Stuff" by Jean Knight, "What You See Is What You Get" by the Dramatics, "The Breakdown" by Rufus Thomas and rolling up the LP lists with "Shaft," "Mr. Big Stuff" and "Sweet Sweetback's Baadasssss Song," Stax has an inordinately high percentage of new names that are breaking through for them.

According to Al Bell, Stax Exec VP, the secret of the label's success is based on its "hard-won, carefully-structured and thoroughly supported ability to 'cross-over' into every type of radio station, retail outlet and communications media with our product. Very early in the game we came to realize that this was essential. If we were to create stars they had to appeal to every type of audience. At the time this was regarded by many people in our industry as 'revolutionary.' They couldn't believe that we were going to make and promote records that would get every type of air play from soul to top 40 and good music.

"It wasn't easy to put together a team of executives who both believed as we did and had the ability to follow through on those levels. Whether or not we were successful in our goals, both in the studio and in the field, is a question that the charts have answered for us."

### At Root of Success

At the root of the current Stax success is the ever-reliable Memphis Sound, which has evolved and reached a broader-based audience without losing its underlying vitality.

Stax reorganized its field force several months ago, eliminating promotion men and creating instead local reps who were involved in activities beyond those of the normal promo men. The Stax men became deeply involved in public relations, personal appearances by artists and other activities aimed at creating a greater awareness of Stax artists in major markets.

### Publicity Major Role

Publicity plays a major role in the development of new Stax opening careers meshes with the to receive airplay in a local area, articles are sent to the local publications. As the artist's market increases, features begin to appear in national publications.

By recording product with built-in appeal for a large segment of the buying public and by utilizing the most up-to-date promotion techniques, Stax Records has shown a consistent ability to "cross over" the chart hurdles and create new artists with maximum initial impact and longevity.

## Renaissance Formed

HOLLYWOOD — Dallas Smith and Abe Hoch announce formation of Renaissance Entertainment Corp. with offices at 1407 N. La Brea Ave.

The production-management firm will handle the Five Man Electrical Band, Canadian rock group on MGM's Lionel label; Timber on Electra and David Ackles also on Elektra. Smith and Hoch will produce and manage the first two groups, while Ackles is being produced by Bernie Taupin in England.

The two partners will also handle Prairie Madness, a Columbia group produced by Joel Sill, plus Bobby Vee on United Artists. Smith will produce Vee. Pair also have a production deal with Oliver, also on United Artists.

## Havens Festival Song

Richie Havens has recorded the Bobby Scott-Danny Meehan song, "Think About the Children," last year's U.S. entry in the International Song Festival in Rio de Janeiro. It is set as Havens' next release on his Stormy Forest label.

# Capitol's Key: Union Of A&R, Marketing

The dilemma of presenting a new artist to the public and to the trade is in proportion to the ever-increasing flow of new groups and new albums. Reviewers complain there aren't enough hours in the week to listen to the product they receive; stores are understandably hesitant to stock product without some advance demand. So how does a record company go about making their fledglings distinguishable?

Artie Mogull, Vice President of A&R, feels that Capitol's commitment to new artists is a solid and effective one. "During the past year we think Capitol has broken as many new acts as any other record company," he said. "For example, look at Seatrain, Joy of Cooking, Helen Reddy, Anne Murray, Leo Kottke, Ashton, Gardner and Dyke, McGuinness-Flint and Bloodrock.

"The major reason for this has been the close relationship between A&R and the Marketing Division, headed by Brown Meggs. This coordination is particularly noteworthy inasmuch as, today, it takes a minimum of two and generally three albums to break an artist, whereas these acts were broken with their first albums.

"This union between A&R and marketing takes many facets. Bill Valenziano's artist development department devotes itself to securing bookings, which are then heavily supported by Allen Davis' merchandising people with radio spot buys, in-store displays and newspaper ads. John Jossey's sales department makes sure stock is available in the market."

"A good example of our long-term aim to break new artists and present them properly to the public is the Joy Wagon," said Mogull. "The Joy Wagon 20-city tour is a costly promotion, and the planning and organization of it were very complicated. It was handled fully in-house by Al Cowry. The Joy Wagon is a first-rate tour with good quality acts—Joy of Cooking, Leo Kottke and Joyous Noise—and good music. Prices on seats are set as low as possible. We believe in all these acts; we feel the Joy Wagon is something Capitol can be proud of, and the audiences will enjoy them tremendously. The tour is designed to reach the people with our newer artists, as opposed to sending them out to make money for anyone. By keeping ticket prices down and playing in accessible places, the

Joy Wagon creates good will and solid audiences — which can't help but be reflected in record sales."

"Over the last six months," Mogull continued, "and certainly over the next six, a&r will be attempting to cut down the number of monthly releases so that each album will have a better shot. We're working toward an approximate ratio whereby new artists will be a smaller percentage of each monthly release, thereby giving them a better chance to be heard."

The development of a new artist after signing to the label, then, is a company-wide effort. The close communication of a&r merchandising, creative services, promotion, sales and artist development is essential.

Bill Valenziano feels that personal appearances are instrumental in the success of first-album groups. "We have found that where artists have appeared in person, performing well, sales increase dramatically," he opined. "Consequently, we are concentrating a great deal of time and effort getting our new artists working in the important halls and clubs all over the country. Where new acts appear before live audiences, it's proven that a large percentage of sales occur in these areas. Joy of Cooking, Leo Kottke and Hoyt Axton are good examples, and there are dozens of others."

Valenziano and his assistant, Jeannie Schoel, feel that a record company is more able to do the groundwork for developing unfamiliar artists than the major booking agencies. "The major agencies just don't have the time to book an unknown, untried group," Miss Schoel said. "But because we are concerned and convinced, we can take the time and support the artists. It seems to work very well that way."

## Breneman Rejoins RKO

Betty Breneman has rejoined RKO Radio as Music Coordinator/Councilor, announces Ross S. Taber, VP, RKO General.

## WB's Heavy Reorders

The heaviest reorder week in the history of Warner/Reprise Records occurred the five working days before the Labor Day weekend, reports Warner Bros. President Mo Ostin.



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(EVOLUTION ALBUM #2023)

\* **GAME... "LONG HOT SUMMER"** (EVOLUTION ALBUM #3008)

\* **RICHARD SARSTEDT "ANOTHER DAY PASSES BY"**

(EVOLUTION ALBUM #2022)

\* **STEEL RIVER "A BETTER ROAD"** (EVOLUTION ALBUM #3006)

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# Concentration Bell Magic Formula

■ Bell Records, during the past two years, has often seemed to be in possession of virtually a "magic formula" for breaking new artists onto the charts. Our queries about the ingredients of that "formula" at the Bell offices, currently being expanded to accommodate the rapidly growing label, resulted in a one word answer that was repeated over and over again in every department—"concentration."

Once a decision is made to behind a recording artist, literally the entire company joins in to make the breakthrough. Bell President Larry Uttal specifically structured his company for this kind of all-out effort. Almost everyone is concerned with either sales, publicity or promotion. Since there is no A & R department, that aspect of creativity which takes up so much time and attention at other labels has been put aside to permit full effort and attention on bringing in hits.

Bell Records today is spearheaded by one of the most dynamic promotion teams in the industry. Under the direction of promotion topper Steve Wax, the department's success with the Partridge Family, Dawn, Dusk, Twiggy and the Stampede, all currently on the charts and all within the past year, has helped along with such stalwarts as Mountain, the 5th Dimension and the Del-fonics to make the label a force in both single and album sales.

Under VP Gordon Bossin and Oscar Fields, the sales picture is much the same. Not only product, but back-up material is in position almost instantaneously. Because Bell has managed to maintain the cohesion of a small company even as they grow, communication between departments is excellent and the sales staffers quickly follow play with merchandise.

Gloria Sondheim, who directs internal public relations for Bell Records, administers and works closely in all PR areas, such as press releases, bios, photos, itineraries and supplying review copies. Interviews are arranged, when possible television shows are set and sometimes tours are scheduled to give added exposure.

In many companies, publicity is regarded almost as an afterthought. At Bell Records, the use of public relations to develop the artist as a personality as well as a record talent is a primary concern. A case in point is Gideon, new to Bell,

who has already had tremendous press exposure even before the release of his first album and without a hit single.

Merchandising meetings, both formal and informal, are a standard part of the Bell routine with the flow of ideas coming from all sources.

VP and General Manager Irv Biegel summed it this way: "The most important job of a record company is to constantly come up with new talent. It's also in many ways the most difficult job. There are many companies that are getting by today on one or two established talents. They either haven't been able to solve the enormous field problems or are unwilling to undertake the campaign needed to bring home new names. At Bell Records, this is so much a part of our operating philosophy that the effort we put behind new people is almost a reflex action. What it means is commitment and what is required is concentration."

## Tomorrow's Chartmakers At Warners Today

■ Although it's a well-known fact that patience is the best policy for breaking new talent these days, when it often takes two or three albums to establish a new act, Warner/Reprise tries to help this process along with concerted action in the form of specific campaigns and promotions in behalf of tomorrow's major record acts. The results are not always immediate but keeping faith in new talent (and veteran acts who are trying to rebuild their following) has paid off in a number of cases.

Warner Bros. innovated the company-sponsored tour to bring exposure to new and emerging acts. It was in this manner that Ry Cooder, Captain Beefheart and the Magic Band, the Doobie Brothers and Mother Earth were brought to the public at a time when regular showcasing venues were closing across the country.

The latest Warner tour will bring Randy Newman to the masses. Newman is a case in point of the Warner/Reprise patience policy.

For while his songs have gained a wide audience through other artists' interpretations, Newman is now emerging as a major performer and record artist in his own right. It took three Reprise albums to build a mass following for an artist who pre-

# A&M on Promoting New Artists on AM

By HAROLD CHILDS

*National Promotion Director,  
A&M Records*

■ HOLLYWOOD — The difficulties today in breaking AM singles are based primarily on the amount of product that you're faced with and the amount of time it takes to break a record.

It took A&M four months to break the Lee Michaels single, "Do You Know What I Mean," and it started breaking in secondary markets. We started it in first and secondary markets and our response and indication came first in the secondary market. But they can be difficult, too. My assistant, Eddie De Joy, works only secondary markets, shipping them product and making about 40 calls a day for us to tie those markets up, make them aware of what's going on and make sure that they're getting the attention they need.

Those are the only stations we can really depend on in the beginning. They really start things and let us get the feel on the record. One of the most important things in breaking a new record is getting it into print so that people know you have the artist.

We depend a lot on album cuts and our feelings about future singles in well over 50% of our singles. We have 16 men around the country working exclusively for A&M. If we can't get a single on a major top 40 station from an album, then we try and get on as an album cut only. Then we are able to get some kind of play. Sometimes it seems easier to bring a program director around to playing an album cut and that gives us an "in." The acceptance of "Superstar" was immediately fantastic. That was from "The Carpenters" album and there were those who had doubts about it, but you always have that. The Carpenters, Carole King and Cat Stevens really have almost guaranteed airplay at this point, but we still work those records.

Once in a while a top 40 station will end up picking the single. With Joe Cocker's last single we wanted to go with "Black-Eyed Blues," and all they would play was the flip, "High Time We Went."

I think program director would generally like to expose more new product and newer sounds. Sometimes it's difficult to get behind that and a lot of times we think that the major Top 40 stations are like stumbling blocks. Record and radio people have to understand each other.

In terms of tight playlists, it is getting more and more difficult to break new singles on top 40 stations.

There are only a few records that are added in a week and there might be a hundred records vying for those three positions.

I see optimistic changes coming in the next few years, though. Radio will expand and stations will get into more records and more types of programming. In our current promotion of AM singles we're primarily concerned with Carole King's "So Far Away"; "Moon Shadow" by Cat Stevens; Lee Michaels; the Carpenters and Humble Pie's "I Don't Need No Direction." We released the

*(Continued on page 40)*

# A FEW MONTHS AGO THESE WERE OUR CHARTMAKERS TO BE.

(Please note how many of them already be.)

Steve Alaimo (*Entrance*)

Becky & The Red Pony (*Barnaby*)

Elvin Bishop Group (*Fillmore*)

Phyllis Brown (*Barnaby*)

CCS (*RAK*)

Laurel Canyon (*New Design*)

Chapins (*Epic*)

Chase (*Epic*)

Bruce Cockburn (*Epic*)

Contraband (*Epic*)

Cymarron (*Entrance*)

The Ebonys (*Philadelphia International*)

Edgewood (*TMI*)

Sarah Fulcher (*TMI*)

Grin (*Spindizzy*)

Paul Hampton (*Barnaby*)

Roy Head (*TMI*)

Peyton Hogue (*Barnaby*)

Hot Chocolate (*RAK*)

Jam Factory (*Epic*)

Mark James (*New Design*)

Dick Jensen (*Philadelphia International*)

Little John (*Epic*)

Kris Kristofferson (*Monument*)

La Gruin (*Epic*)

The Last Poets (*Douglas*)

Barry Mann (*New Design*)

Layng Martine (*Barnaby*)

Mashmakhan (*Epic*)

David Mayo (*TMI*)

New World (*RAK*)

Kenny O'Dell (*Epic*)

Shuggie Otis (*Epic*)

Billy Paul (*Philadelphia International*)

Redbone (*Epic*)

Vivian Reed (*Epic*)

Rufus (*Epic*)

Salt & Pepper (*Epic*)

Rena Scott (*Epic*)

Gideon Smith (*Philadelphia International*)

Steel (*Epic*)

Ronnie Stoots (*TMI*)

Tin House (*Epic*)

Helen Wheels (*Fillmore*)

Edgar Winter's White Trash (*Epic*)

On Epic Records and Columbia Custom Labels:



Distributed by Columbia Records

## FM and Labels Must Team on New Acts



Bill Harvey

■ General Manager of Elektra Records Bill Harvey believes that while FM radio was once in the vanguard of progressive rock, now too many programmers are merely playing it statistically safe and are no longer serving as essential catalysts in bringing new performers to the public.

"At Elektra," Harvey declared, "our business is breaking new artists. Since radio is the lone media catering to rock, it's the prime vehicle we have for exposing new artists to the audience we know is there." Harvey sees the current situation in which both radio and the recording industry suffer. "FM radio," he said, "must begin once again to experiment and stimulate the public as it did in its infancy. Now that FM has become powerful, many stations find themselves caught in a competitive ratings race with AM and have fallen into the trap of becoming 'Top 40 underground' stations. Now, the same proven artists are played over and over, depriving newcomers of a valuable showcase."

In an interview a while ago, Harvey and Elektra's Vice President in Charge of Artist Development Steve Harris prophetically made the point that the record company can only serve as a catalyst in getting the new artist on a disc. Then radio has the opportunity to really "create" new artists.

"These days," Harvey continued, "FM radio—except for a precious few stations around the country—shows no enthusiasm to break new artists. They often only become deeply concerned with a new artist achieves a top 40 hit, which is a very backwards way of approaching the problem. Instead of being discriminating and leading their audience, they are following the trends. It's time for FM to stop listening to the ratings and start listening to the music. If they don't, they're going to lose their audience,

because their audience will become disinterested. Breaking new artists should be as important to FM radio as it is to record companies. A record company that only puts out records by already proven artists and doesn't build for the future with new artists will not survive forever, but neither will a radio station that only plays records by already established artists."

Harvey believes that record companies and FM radio must re-establish a firm working relationship, "for one feeds the other and a beneficial relationship is important to the continued artistic and financial growth of both radio and the record company. In order to keep the listener and consumer alive and interested there must be a process of introducing new talent."

Pointing to the example of what happens to record companies that look at nothing but the charts, Harvey said that the profit motive should in no way be a stumbling block to creativity and continued growth. He feels that both radio and record companies have to realize that they can make money by being imaginative and inventive.

As it stands now, Elektra is strenuously seeking new means of exposure for its artists. "A few years ago," Harvey went on, "Elektra pioneered a fresh approach to the concert situation by sponsoring a successful series of free concerts at the Aquarius Theater in Los Angeles. Now, we are involved in an even greater effort with a special tour of eight West Coast cities we have prepared for three new artists, Don Nix, Lonnie Mack (who is a legend but new to today's rock audiences), and Jeannie Greene. A low admission of \$1.50 will enable the superb artistry of these performers to reach a very broad audience they could not normally reach through ordinary channels. Even more importantly, this tour gives us an opportunity to utilize our total merchandising operation to its fullest extent in a tightly controlled situation."

Harvey also pointed to the increasing importance of college radio as a factor in breaking new artists.

"In many ways," he said, "college radio is now at the point that FM radio was a few years ago. They provide a very

## Pressure for Unready Act Creates Concert Problems

By DAVE FINKLE

■ NEW YORK—Ron Delsener, the promoter who among many evenings has for a number of years produced the Schaefer Music Festival in Central Park, calls breaking new acts these days "a serious situation."

"For a while now," Delsener explained with a rather concerned look crossing his face like a storm cloud over Wollman Rink at concert time, "for the last two years or so, I've been getting subtle pressure from agencies and managers to use opening acts that they're concerned with, whether the act is right for the show or not. It's become very difficult for me to be a creative promoter. This year I tried a songwriter's evening—one with Tom Paxton headlining and one with John Denver headlining. I put four or five other acts on with them. It was the only way I could use people I wanted to use. But the evenings didn't work out because they were too long. By the time Denver and Paxton came on, the audience had already sat through three or four hours of songs. The performers were all good, but the evenings weren't."

"I'm in the position now of putting on acts as favors to people, sometimes acts I've never seen. Now, I'm the first one to do favors for people. I've done so many favors over the years, but I'd have to say that 50% of the time the acts don't work out—maybe more than 50% of the time. I would say that agents, managers and artists would have to exercise more common sense about when new acts should be used. Acts that have never played before large crowds, that don't have a record, that don't deserve to be there, are suddenly out there and don't know what to do. The audience senses it and the critics sense it."

"This has come about, of course, because of the demise of the small clubs. Where does an act start out? Maybe we can go back to the coffee houses and the small clubs, but it boils down to economics. A booker has an act and immediately he wants \$300 for the act. Everybody has to come down at both ends. No act wants to split the

interested ear for our music, especially for our new music. They are the future of the record industry. Through them we can directly reach the people we're selling to, the people our music communicates to

door, but that's certainly a way to do it. You have to come down on ticket prices. Maybe people make a little less money, but at least the act gets seen."

"The other possibility," continued Delsener, "which I've been thinking about lately, is closed circuit tv. Every city, even secondary cities, has a closed circuit station that is dying for programming. Perhaps acts could work out there. Maybe a label that has a number of releases by new artists coming out could arrange to have them go on closed circuit television. It's something to think about."

"And maybe something could be worked out about agencies splitting commissions. You know agencies resent it if you book a headliner from them and then won't take one of their other acts to open. They say, 'You're going to make money from our act, and yet you won't do us a favor.' Well, maybe something could be worked out with the other agency you book from. The commission on the act could be split. It's confusing, but there's got to be something there."

"Record companies are aware of the problem of breaking new act. And they will be cooperative in many ways. Certainly the majors will. They'll co-op ads, because they realize that any performance by an act has got to stimulate sales. When you see a label slug in an ad, you know that the label has something to do with it. The promoter doesn't put it there for love of Elektra Records. Sometimes if an act wants a certain amount of money and the promoter doesn't have it, the label will put up the whole amount. That's one way that things are opening up."

"But concerts these days are a matter of quantity. We've proved that there's a market for low-priced tickets. Today is like McDonald's Hamburgers. You have to bring ticket prices down. Price is a factor. Sometimes when the prices are too high—six dollars a ticket, 12 dollars a couple, I take my name off the ad."

"Maybe there's just not enough humanitarianism in the business these days."

most deeply. Our Campus Promotion Department, headed by Bob Brownstein, has become very important to us, as it constantly keeps us in touch with the street level excitement of the changing music scene."



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WB-2009

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# Motown: The Knack And How They Keep It

As the second decade of Motown's history as one of the world's top record companies unfolds, a second generation of recording artists continues to capture the soul of young America with the sound of young America. Motown's newest recording stars, backed by the entire organization, are already producing music innovations that more often than not are being rewarded with gold and platinum.

The Undisputed Truth, who in the past few weeks have rocketed to the top of the singles charts with "Smiling Faces Sometimes," are one of the top new groups on the Gordy label, and their many-faceted talents can be heard on their debut album, "The Undisputed Truth." Another new star on Motown's newest subsidiary, Mowest, is Tom Clay, who just a few short months ago was just another disc jockey. Today, because of his smash single, "What the World Needs Now is Love," he is on the verge of a new kind of recognition as a major recording artist. His album, featuring the hit single, is also moving on the charts.

Motown also has several "new" artists who have been successful in other phases of the record scene and are now soloists. Valerie Simpson, half of the Simpson/Ashford team that produced and wrote so many hits for Motown's family of superstars, has stepped out from behind the scenes with a blockbuster album, "Exposed," and the single, "Can it Wait Until Tomorrow." Eddie Kendricks, an original member of the world-famous Temptations, launched a new career on Tamla with his "All By Myself" album. And Bobby Darin, a pro who has sold over 15 million singles, is also new to the Motown family. After spending 18 months scoring the film "The Vendor," Bobby has returned to Motown's recording studios.

With the formation of Hugh Masekela's Chisa label (distributed by Motown), the talents of many fresh South African artists are about to be exposed to America's ears and charts. In addition to Masekela's own group (which also includes Jonas Gwangwa and Caiphus Semenya, and will have an LP called "The Union of South Africa" out shortly), the new label will also be releasing the LP "Letta," by South African songstress Letta Mbulu.

Motown's recent diversification, leading to such new labels as Rare Earth and Mowest, has been another principal factor in the spawning of new talent. In addition to Tom Clay, Mowest now boasts Lodi, a group with a single, "Happiness," as the focal point for their new album, "Lodi."

## Vast Roster

As for the Rare Earth label, besides the phenomenal success of Rare Earth (the group), the company boasts a vast roster of new talent which will make itself known to the industry in the coming months. There's R. Dean Taylor, whose "Indiana Wants Me" was a top 10 hit several months ago; Kiki Dee, a new female vocalist; the Rustix, who have just released their second LP, "Bedlam"; Stoney and Meatloaf, two performers from the cast of "Hair" who will now be recording as a duo; Impact of Brass, whose new LP is entitled "Down at the Brassworks"; Magic, a new group whose first album bears their name; and My Friends, one of the newest additions to the Rare Earth label, whose first single, called "I'm An Easy Rider," has already attracted attention.

Finally, there are Dennis Stoner, a soloist troubador who will release his first album, "Dennis Stoner," in the fall; and Exit, a group made up of rock and rolling American Indians.

For Motown and Rare Earth the name of the game in the '70s is Talent; new talent to generate new success, sustaining a tradition that has already elevated an abundance of stars, once equally new and unknown, to the status of superstar. The names and faces are changing but the special quality that separates tomorrow's chartmakers from the rest is still the same: talent.

## Oct. Grateful Month

Warner Bros. Records has designated October as Grateful Dead month.

There will be a major merchandising, advertising, promotion and publicity campaign focused on the Dead and their entire Warner catalog of six albums—plus their seventh and newest, "Grateful Dead," a double pocket album taken from live records at Winterland, Manhattan Center and the Fillmore East.

# Total Support Builds Janus New Artists



Marv Schlachter

NEW YORK—Less than two years old, Janus Records has proved itself a new label with the ability to establish new artists. Among the label's first year tally of seven chart albums and eleven singles were hits by the Detroit Emeralds, Mungo Jerry, Funkadelic, Cissy Houston, Teegarden & Van-Winkle and several others. The most recent breakthrough has been made by Denise LaSalle with "Trapped By a Thing Called Love" on Westbound Records, which Janus distributes.

"The emphasis at Janus is on quality rather than quantity. We don't want a huge artist roster at this point. Our policy has been to sign only those artists we believe in and then give them our total support," said Janus President Marvin Schlachter.

Total support for artists on Janus and Westbound Records includes a full range of promotion, advertising and public activities. Print advertising ranges from trade publications, consumer magazines, especially the underground rock press and, in many instances, local newspaper ads in conjunction with personal appearances. Radio spots are effective if an artist is receiving some airplay on that particular station.

Often, advance copies of new albums are sent to radio stations, preceded or followed by promotional material. The label's promotion men make frequent visits to key stations. When schedules permit, artists also visit the jocks.

## Important Tools

On the retail level, point of purchase displays are arranged, often utilizing P.O.P. material supplied by the label. Pre-designed ad mats and co-op advertising are important tools

in giving new acts wide-spread exposure. Janus maintains extensive contact with its distributor promotion men to keep them informed and enthusiastic about new talent.

There's no set formula for breaking a new Janus or Westbound artist. Each one is an individual project involving the most practical combination of the aforementioned techniques.

By keeping their artist roster selection, Janus is able to give each artist the type of individual attention necessary to make an impact on the record market.

But even more important than techniques is the attitude with which Janus approaches the building of new talent. Everyone in the company becomes involved. Each department puts in long hours planning campaigns and putting them into operation. Frequent staff meetings keep everyone abreast of current developments.

When the meetings break up late at night, Director of Merchandising Stan Hoffman and National Sales Director Howard Silvers have pages of notes which will keep them busy for several weeks. National Promotion Director Denny Zeitler, National Director of Promotion and Special Projects Rich Sargent and National Director of R&B Promotion Al Riley have a full schedule of cross-country phone calls and visits mapped out. Esmond Edwards, Vice President of A&R, will have to co-ordinate artist personal appearance schedules and arrange for test pressings. Production Director Bob Scerbo is responsible for all printed material, including press kits and display aids.

And after everyone leaves, it's not uncommon for President Marv Schlachter to remain in his office auditioning tapes of new artists who may someday be receiving the total support of Janus Records.

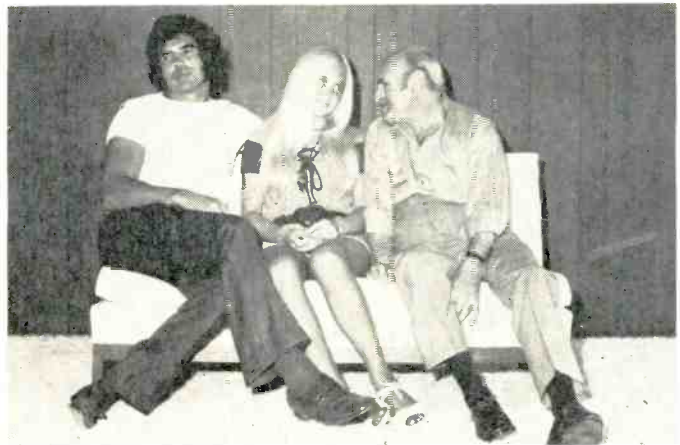
## Named at ESP

NEW YORK—Bernard Stollman, ESP-Disk' President, announces the appointment of Tom Nash as ESP's National Promo Director.

Nash will be based at both the 5 Riverside Dr. office and the new ESP headquarters at Acorn Hill House, an 80-acre farm resort in the upper Catskill Mountains near Woodstock. W. J. Weidenbacher has been appointed Production Manager of the firm.



Say, we're really moving Donny Osmond's new MGM single, "Go Away Little Girl" (K-14285). And just wait 'til his new album comes out!



How about the Five Man Electrical Band's LP, "Goodbyes & Butterflies" (LRS-1100) on Lionel, and the up-coming single smash "Absolutely Right" (L-3220).



Have you been watching the Osmonds single "Yo-Yo" (K-14295) climb? And their album, "Homemade" (SE-4770)? Whew!



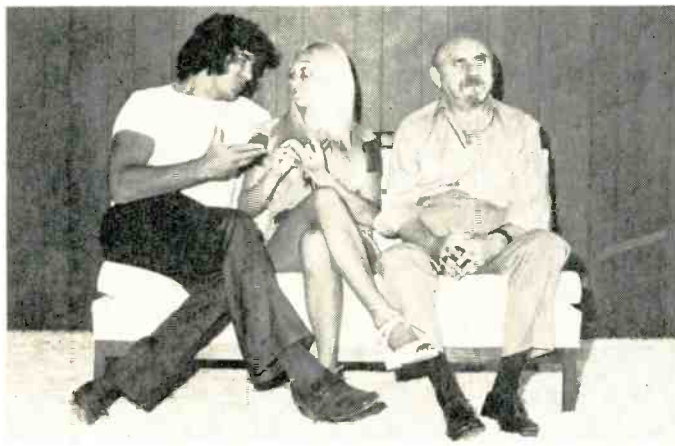
Richie Havens has a new Stormy Forest single, "Think About The Children" (ST-660) coming up. And a new album on its way "The Great Blind Degree" (SFS-6010). Heavy.



Lou Rawls' single "A Natural Man" (K-14262) is a definite hit. So's the album, "Natural Man" (SE-4771).



Eric Burdon has teamed with Jimmy Witherspoon on an absolutely fantastic new single "Soledad" (K-14296). Watch what we do on that one.



We've got another winner with Heaven Bound's "He'd Rather Have The Rain" (K-14284). That's Tony Scotti's group, by the way.



Gee, you guys give good promotion.

# Teamwork Roulette's Road to Hits



Joe Kolsky

By **JOE KOLSKY**

Vice President, *Roulette Records*

■ How we break new artists is like asking someone if a particular record is a hit or not a hit. No one person or company can give the answer with any degree of accuracy — any more than a person or company can be certain that any person or group that they sign to a recording contract will eventually come up with a hit record.

Before we can break a new artist, we at Roulette have to determine that the person (male or female) or the group that we sign to a recording contract has the potential of becoming an artist, one with lasting ability; one who displays a spark

of showmanship and who is willing to work hard and learn the true meaning of dedication to his profession and still be able to handle success without going off the deep end—and not a one-shot, overnight phenomenon.

Once we at Roulette have found such an artist we look for the following ingredients:

1. Creating an image for the artist and maintaining that image in the way he performs, dresses and his general behavior in the eyes of the public.

2. Once we are convinced of his potential to become a star, the three most important decisions have to be made. They are:

a. Finding the proper songs for him or her or them to record—and then

b. Assigning the right producer, and

c. A specific arranger to make the proper arrangement we all hope will become “the hit record.”

Many a recording session “goes down the tube” and is never released because it is decided at our weekly staff meetings that this particular record doesn't sound like a hit; and

therefore it is scrapped. Experience has taught us that it is cheaper to scrap a recording session than to spend additional monies trying to promote it—especially with the high cost of promotion today.

3. However, when it is decided at our staff meeting that a certain record by a new artist has the potential of becoming a hit record, we then go about “selling” our believability in our product to music directors, program directors, distributors and their promotional employees. Some people say we try to “hype our product,” but I prefer to use the words “sell our product.”

We start our selling off by sending samples of our product (dj records) to those radio stations we feel can play that particular type of record, depending on the format of the radio station. All told, we have six mailing lists: Top 40, r&b, MOR, FM, College and c&w. In addition, we send dj records to all our distributors, to the trade papers, to the record sheets and music reviewers.

Now, to get down to the real basics of how we break a new artist. There are many things a company can do, such as have a press party for press, distributors, record dealers and radio personnel (all this often running into expenditures of \$10,000 to \$30,000 or more). And still the company isn't sure whether they have added an artist to their roster. For, unless this act has a hit record, whether it is an LP or a single, his chances of becoming an artist are still very slim, despite the fact that he may be a great performer.

So, we come right down to the nitty gritty of all successful record companies—the development of a new artist with hit records. As I said before, all the ingredients that go into a record have to be just right—the song, producer, arranger, and the artists performance.

It is with this piece of wax in our hands that we then proceed to do our job of selling. Like all selling, one must know his customers. Since a record manufacturer rarely sells the actual record of a new artist before it is exposed on radio or tv, it behooves his promotional personnel (or salesmen) to sell the station on the reasons why they should be playing this particular recording.

Like all successful salesmen, these promotional personnel

(Continued on page 37)

## Songwriter Dorff Now an Artist



From left: Joe Maimone, Capitol's trade liaison; Stephen Hartley Dorff and Record World's Mike Sigman.

■ NEW YORK—Stephen Hartley Dorff, a 22-year-old composer who has been writing songs since he was four, now has his first record out as an artist. The Capitol single, “She Was a Sad Girl,” was produced by Don Carroll (of “Color Him Father” fame) and was one of the many projects discussed by Stephen in a recent visit to Record World.

Stephen is now writing exclusively for the Bill Lowery Publishing Group and, in his own words, “It's the best thing that ever happened to me.” (Over the past 18 months, he has written songs for Jackie Wilson and Turner Rice, among others.) And in line with what seems to be today's trend toward total involvement by music men, he is also producing, arranging, playing piano and singing, and is involved in one way or another in no less than six songs which are due to be released in the near future.

Other plans for the Atlanta-based artist who considers himself primarily a composer include another single to be released shortly and possibly work on an album for Capitol. Considering all the things the multi-talented Dorff is into, it seems only a matter of time before he breaks with a hit record.

## Creation Train Credo

■ LONG ISLAND CITY—Creation Train, located here at 3240 33rd St., is a talent organization geared to management, development and production of new talent.

Acts with staying power are the ticket at Creation Train, which is presently producing “The Congregation of the World” by Christy. Another new performer with the firm is Kurz.

## Gregory Starts Tour

■ In late September Poppy recording artist Dick Gregory will launch his fifth consecutive year of college tours.

# HIT MAKERS OF THE FUTURE

**Brooklyn Allstars**

Jewel

**Bobby Patterson**

Paula

**Violinaires**

Jewel

**Fontella Bass**

Paula

**Pigmeat Markham**

Paula

**Pat Benti**

Paula

**Rev. C. L. Franklin**

Jewel

**Harolyn Montgomery**

Ronn

Contact Your  
Nearest Jewel Dist.  
D.J.'s write for samples on  
Station Letterhead





■ Just over a year ago, when there were over 250 artists on the label, being a United Artist was a very undefined distinction. Today, the undefined distinction has become a distinct privilege: for being with United Artists now means that you're one of only 35 active artists on the label. This philosophy of the label is not particularly new; it's simply a unified dedication to the few artists on the label.

The renaissance at United Artists has been impressively felt over the entire country in recent months, as UA has established Ike & Tina Turner, Sugarloaf, the Nitty Gritty Dirt Band and the Cornelius Brothers & Sister Rose as indelible figures in the recording industry. More recently, Bobby Russell and War have achieved their rightful stature with the respective hits "Saturday Morning Confusion" and "All Day Music." Both have new albums scheduled for fall release.

With the signing of new artists a relatively infrequent occurrence, UA's few remaining acts for the fall promise to be of the highest order: George Gerdes, Jamene Miller and the Quintet. Each of these acts is dramatically different from the others.

## UA: An Abundance of Tomorrow's Chartmakers

By MARTIN ROBERT CERF  
Product Development Group,  
United Artists Records

George Gerdes is one of the new breed of sensitive, dramatic singer-musician-songwriters. His new album, "Obituary," explores everything from a drunken old woman in a San Francisco saloon to a comedy of words. Jamene Miller, whose new album is entitled simply "Jamene," features highly spontaneous material and guest appearances by Carlos Santana, Ainsley Dunbar and Jerry Garcia, among others. And the the Quintet, better known until now as the Sir Douglas Quintet, will be releasing an album of their own material, "Future Tense," attesting to their desire to play nothing but straight rock and roll.

United Artists is proud of a group of artists who have paid their dues and to the clock and the public, and who can also be appropriately called "Tomorrow's Chartmakers." These are: Don McLean, Dory Previn, Family, Bucky Wilkin and Bobby Womack.

Don McLean, an obvious top contender for the charts of the future has been around and

played with everyone from Herbie Mann to Melanie to Pete Seeger, while artists such as Bobby Goldsboro and Bobby Vinton have recorded his material. His second album, "American Pie," chronicles his vast experience with authority. Dory Previn, a multi-media talent whose accomplishments include an Academy Award nomination for "Come Saturday Morning," will increase her following with an album tentatively scheduled for fall release.

Family will be on American charts sooner than anyone thinks, as their latest single, "In My Own Time," is currently top 5 in England. Bucky Wilkin and Bobby Womack round out UA's bright new stars. The former was the lead singer with Ronnie & the Daytonas, who hit with "G. T. O." in the middle '60s, and Bucky will have his "Bucky Wilkin" solo album out shortly. Bobby Womack, whose tune "The Preacher" just missed being a smash across the board for UA, has put all his creative gifts together for an LP, "Communication," for September re-

lease.

In addition to the above artists, UA also has some exciting jazz newcomers, recording on its Blue Note subsidiary. Most recently Blue Note President George Butler has signed Ronnie Foster and Bobbi Humphrey, both of whom will be making records in the near future. And branching out into the pop market will be Bobby Hutcherson, Donald Byrd and Grant Green, whose "Vision" LP is already a success. And finally, the jazz-oriented new UA group Los Blues, a mixed ensemble of varying musical backgrounds, will be out with an album in the coming months.

Although many of these artists have made records before, their unique positions as new United Artists make them eminently qualified as "Tomorrow's Chartmakers."

### Kool Records, Tours

■ De-Lite artists Kool and the Gang were in New York last week to record some new sides, according to President Fred Fioto. Currently on the charts with "The Penguin," group is preparing to begin a month-long tour of the East Coast.

## CHART MAKERS OF THE FUTURE FROM . . .

### DUKE-PEACOCK-BACKBEAT

JEAN ELIAS

TINA TAYLOR

THE WHITE FAMILY

RHONDA DAVIS

EDDIE SIMPSON

THE INSIGHTS

BUDDY LAMP and  
THE LAMP SISTERS

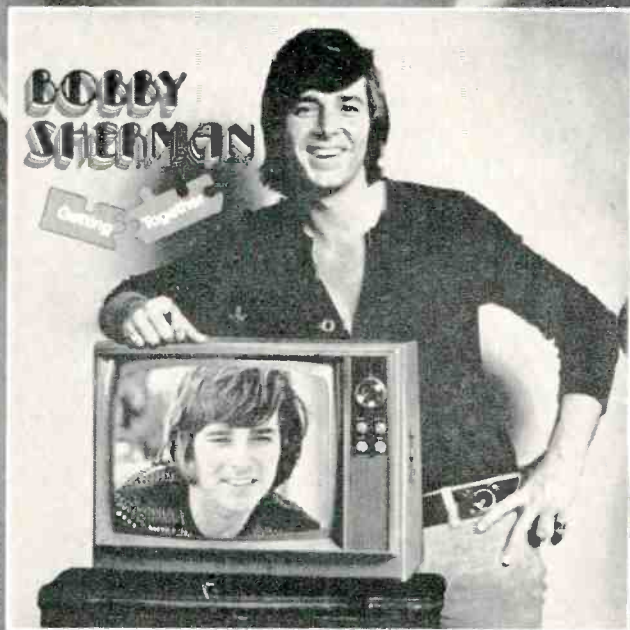
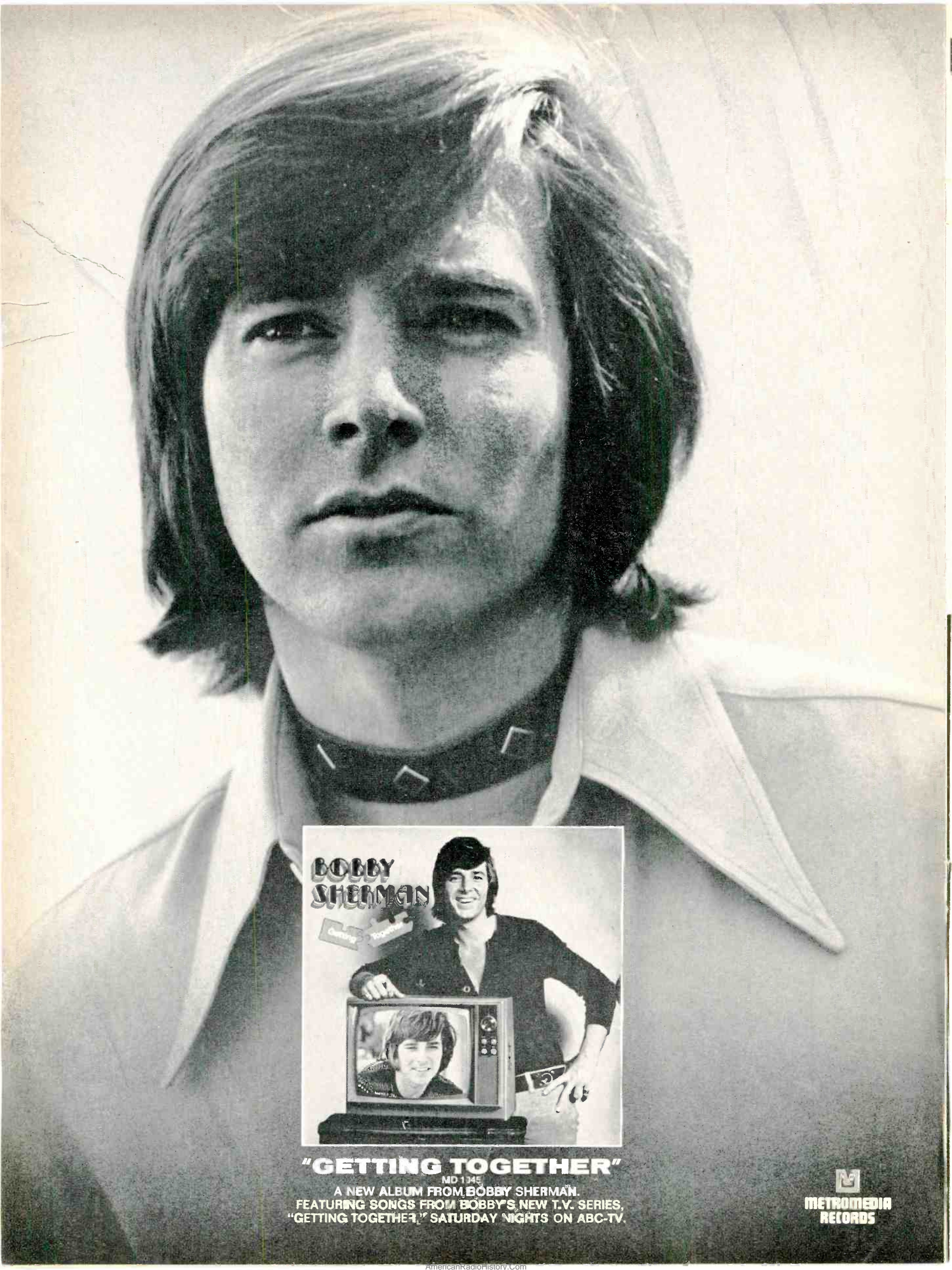
JAY HOLMAN

BOBBY CONERLY

OSCAR PERRY

DUKE / PEACOCK / BACK BEAT

2809 ERASTUS STREET  
HOUSTON, TEXAS 77026



**"GETTING TOGETHER"**

MD 1345

A NEW ALBUM FROM BOBBY SHERMAN.  
FEATURING SONGS FROM BOBBY'S NEW T.V. SERIES,  
"GETTING TOGETHER," SATURDAY NIGHTS ON ABC-TV.

  
**METROMEDIA  
RECORDS**

# 'Talent Will Out' at Stereo Dimension Records

By LOREN BECKER

President, Stereo Dimension Records

■ The future of the music industry lies in the well-rounded career development of new artists. Like the recording artist who complains that his album isn't even in stores in his home town, one of our central concerns is the problem of marketing product by performers who aren't yet in the "star" category. It's becoming more and more difficult to break an act through personal appearances and concert tours alone. A record company now has the responsibility of seeking new exposure outlets for their artists.

At Stereo Dimension we've been carefully selecting what we consider to be the best of the new talent with an eye toward how our point of view on running a company and developing careers meshes with the needs of the performer.

We are remaining relatively small—by choice! With the financial backing of Longines Witnauer and Westinghouse, we have the assets of a major company, but we want to maintain a size that allows us to work closely with the artist,

not to have to hire interpreters who would maintain second or third hand communication. We're never unavailable to our recording artists and we intend to stay that way.

Our staff's musical tastes are eclectic. We especially don't want to get locked into a particular kind of sound. This attitude, combined with keeping a personalized size, means limiting our artist roster to a workable number whom we're very enthusiastic. We can listen to a range of people and select from any area. This also means having to utilize more avenues of publicity and promotion than if we were catering to one specific audience. We are constantly stretching our budget and our imaginations.

For two of our rock groups, Lighthouse and Steel River, we carefully backed up promotion tours, developing an overall exposure program and making sure the details were not neglected (just sending a group out is not enough). We worked carefully with the managers, concert promoters and distributors. Product was in the stores where the group appeared. Concerted radio advertising (one-minute spots) as well as in-store autograph sessions and

newspaper ads reinforced a majority of personal appearances. Vitaly important to our work with both these groups is a television exposure campaign. We retained an independent film production and distribution company to create promotional films for each group. These films will be shown on over 200 major television outlets throughout the United States and Canada reaching millions of home viewers in the months ahead. Our world licenses also have been supplied with 16mm color prints so that exposure will be world wide.

Outside public relations experts are used for our new acts. Who works on what act is determined partly on the basis of how enthusiastic they feel about the performer. This brings in additional expertise, excitement and another point of view. For example, we've been very successful with a number of projects initiated by Tomorrow Today, including the tours for Steel River and Lighthouse.

One very fortunate development with Lighthouse was the speed with which their first album for us became a hit. Usually it takes much more time. We have to be committed to staying with a group and not

falling back on the amount and quality of the work we do for them. For example, the first album by Game, a Florida-based group, did not take off on that scale but did create public interest that gives us a base from which to build a carefully coordinated campaign for their second album, to be released in October.

In conjunction with the release of Richard Sarstedt's first album in the U. S. we've initiated a joint promotion campaign with United Artists Music, publisher of "Another Day Passes By," the title song of the album, and the first single release by Sarstedt. The emphasis here is not only his performing but his superb songwriting talents (and those of his brother Peter Sarstedt.)

## Broken Barrier

The industry has recently seen a major barrier broken down. With the successes of Melanie, Carly Simon and Carole King, the limitation that used to be placed on the artistic ranges considered saleable by female singers no longer exists. Our "liberated" catalogue includes some very special ladies. Martha Radclyffe's style combines folk and country.

(Continued on page 41)

# KOKO

THE MUSIC  
KEEPS  
ON COMING.

# KOKO



**TOMMY TATE**  
"I Remember"

A solid and powerful single you'll never forget. KOA-2109



**LUTHER INGRAM**  
"I'll Love You Until The End"

Soulful, sentimental and selling like crazy. KOA-2108

# Tomorrow's Chartmakers Key to Business Today

The guiding philosophy at Mercury Records has always been that the key to today's business lies in developing tomorrow's chartmakers.

Success through the years has come with many so-called "left-fielders" such as the Singing Nun, the Swingle Singers, the Mystic Moods, Paul Mauriat and others, but not by chance. More recently, the emergence of Chuck Mangione, the spread to diverse audiences of Buddy Miles and the superstardom of Rod Stewart have been achieved by careful planning, dogged belief in the artists' innate talent and the company's ability to aggressively bring that talent to the attention of the trade and the record buying public.

Faith in the future of an artist calls for building momentum and a flow of product that will, in time, merge talent and material to arrive at a moment of ripening when the artist "happens." For example, Rod Stewart's current million-dollar LP is his third album for Mercury. It exploded upon release, but only after the groundwork and momentum of the earlier releases had paved the way. Similarly, the company's belief in Uriah Heep, whose first two LPs reached the charts, should reap rewards as their third album goes into release with praise from previewers.

Predictions for Mercury chartmakers of tomorrow would include long-time country favorite Tom T. Hall, who has been gaining wider audiences and crossing into pop.

At the recent NATRA convention Mercury showcased Peaches, a quartet of girls regularly singing background for Jerry Butler. Lead singer Bren-

da Lee Eager was introduced in a duet recording with Butler called "Is It Real What I Feel," and additional exposure for her and the group will come via more scheduled personal appearances with Butler plus a barrage of press kit mailings, local and syndicated TV show-casings and careful planning of releases.

A trio from England who got together in Persia where they made a demo and sent it to Vertigo is considered a likely chartmaker for the near future. Jade Warrior is gaining attention in England and other European countries. They recently wrote and recorded for "Bad Man's River," a James Mason-Gina Lollobrigida film, and wrote two 30-minute ballets which are currently being performed in England. Their first album on Vertigo is being promoted along with the reports of their activities in Europe.

In Guy Fletcher the company sees a top 40 artist with enduring potential. Fletcher has written for Elvis Presley, Cliff Richards and the Hollies. His writing ability, along with his attractive physical appearance and voice, have led the company to go all out. The Fletcher drive is being spearheaded by the publicity department with mailings to teen-oriented publications, trans-Atlantic press interviews and extensive circulation of photos and reprints of British press material.

Once total belief in an artist is at hand, road trips, rap tours, publicity mailings, close coordination with personal appearances and selective merchandising aids and promotional ties can be undertaken to make the chartmaker's tomorrow come that much sooner.

# Quantity of Quality to Jewel



Stan Lewis

SHREVEPORT, LA.—Jewel Record Corp. recently has signed the largest number of new artists in Jewel-Paula-Ronn history. They are not new to the industry or the general public, but are some of the biggest names in the soul and gospel fields.

The newly pacted soul artists are Buddy Ace, Roscoe Robinson, Bobby Patterson, Sunnyland Slim and Fontella Bass. For comedy, there's veteran Pigmeat Markham.

Additionally, negotiations have been concluded allowing blues albums from France to be released on the Jewel label for American blues fans. The first two to be released are by

John Lee Hooker and Memphis Slim.

Jewel is becoming a major power in gospel music and sermons. Newly signed artists are Rev. C. L. Franklin, Rev. Clay Evans, Rev. C. L. Moore, Brooklyn Allstars, Meditation Singers and the Fantastic Violinaires.

Stan Lewis, President of Jewel Records, was asked the reason for this influx of big names to his label: "We have always taken great pride in our relationships with our artists. We felt that this meeting of the minds concerning a&r and the importance of dj relations and promotion from all angles was reaping its greatest reward in record sales and gratified artists.

"However, time has proved there is more. In conversations with almost all of our new artists they commented on rap sessions among entertainers after concerts, etc., where Jewel artists almost always had only good things to say about label operations and our open lines of communication for suggestions and opinions. The new artists said that after hearing this so often they wanted to discuss seeing how we look from the inside. And thus negotiations began."

## Infinity Active

NEW YORK—Infinity Records, independent production company, announces new product for the fall to include albums by Aliotta Haynes Jeremiah and Angus and a single by the Birchwood Band.

Additionally, Vinny Testa, Infinity President, is producing the Detroit-based Sprinkwell with Pink Unlimited. Their album will be released on the Parrot label. Testa has produced several singles with Frijid Pink and an album is in the planning stage.

## Concentrating on LP

Steppenwolf is refusing all concert dates for the balance of the year to create a new ABC/Dunhill album. The first solo LP by the group's leader, John Kay, also will be developed over the next four months.

## Redbone Member Ill

Redbone has cancelled all dates for September because lead guitarist Lolly Vegas is suffering a hand infection, according to the Epic group's personal manager, Warren Winston.

## Funk on Tour

NEW YORK—Grand Funk Railroad will commence a 31-day coast-to-coast U.S. tour in October which is expected to gross more than \$1.5 million for the Capitol Records trio, announces their manager-producer Terry Knight.

Set to open on Oct. 2 when Grand Funk will make their first appearance of the tour from second base of the 65,000 seat Atlanta Braves Stadium, the group will move on to make 22 appearances in 21 states including a festival-type concert under the stars in the 85,000 seat Cotton Bowl.

## A&M on AM

(Continued from page 26)

Humble Pie single a month ago and the album won't be out until next month.

A&M has primarily been known as an album company and a company that breaks new artists and brings them around. Right now we're gearing our promotion force to think singles, and that makes for more excitement.

Welcome to the

# CONGREGATION

of the

# WORLD . . .

We've been expecting you

Recorded by  
**CHRISTY CICHY**

Written by  
**KERTS**

**CREATION TRAIN . . . THE TRACKS OF THE FUTURE**

## Ellen McIlwaine Heads Big New Act Boom at Polydor

■ For Polydor, Inc., the year 1972 will begin on a resounding note: the company is preparing to release Ellen McIlwaine's debut album.

Peter Siegel first saw Ellen in a Holiday Inn near Woodstock, her hometown. Siegel immediately summoned her to New York and commenced work on her album. They are now readying the disc toward completion for special release immediately after the first of the year.

Meanwhile, Polydor is preparing a huge promo campaign to launch her album. Matters were given a large boost when Ellen did a week at the Bitter End in July to raves. The critics noted her excellence in both voice and guitar playing. As yet untitled, her record will range from African jazz to calypso to country to rock.

### More New Talent

Ellen, however, is not alone in the new talent department at Polydor. Forthcoming debut albums include: Ron Cornelius, Mordicai Jones and Charlie Brown.

Cornelius, a former studio musician who played on "Self Portrait" and "New Morning" for Bob Dylan, and "Songs of Love and Hate" for Leonard Cohen, has gone solo. His LP is titled "Tin Luck" and he also is receiving the benefits of a large-scale promotion.

Mordicai Jones, a member of the Wraymen since 1959, is actually the guest singer on the second Link Wray album, yet the LP is titled "Mordicai Jones." Mordicai does all the singing as Link lays back and concentrates on guitar, dobro, steel guitar and bass. This, of course, was recorded in the famous Shack Three-Track in Accokeek, Md.

Charlie Brown's second album for Polydor is being readied, "Portrait of a Glad Man." The record sets the stage for a new softer direction in the career of this artist who has performed in over 300 performances of "Hair" as the guitarist in the house band. Promotional apparatus will also accompany the release of this album.

Those new to the label who saw their albums released in August are Gary Kuper, Banchee, Uncle Chapin, Barclay James Harvest and B. B. Blunder. All are hard rock groups with the exception of Kuper, another Woodstock resi-

dent whom Peter Siegel also discovered and produced. His album, "Shoot of the Moon," is a trip to the country with a goodtimey feel.

Other up-and-comers who have had albums released recently are Edwin Birdsong, Randalls Island and Bobby Gosh. Thus far the most successful of Polydor's new artists is the soul/rock group Mandrill, now working on their second LP.

Also, in addition to the Mordicai Jones LP, there are three more Link Wray albums in the can. Each will feature a different singer, as was done with Mordicai. One each will come from Link, his brother Doug and Billy Hodges, and will be released over this and next year.

### Beach Boys Tour

■ In conjunction with the heavy response to their recently released "Surf's Up" album, the Beach Boys begin an Eastern tour Sept. 23 at Boston Music Hall.

### Stereo D

(Continued from page 39)

while her material can be performed by artists of any category. Our newest talent addition, Nanette Natal, has an exceptionally broad spectrum of ability. She has a unique exciting style combined with a marvelously textured voice. She plays great guitar, is a seasoned performer and writes material I would rank equal to Bob Dylan's or James Taylor's. Here again, our promotion efforts are concerned with her overall career.

The problems with developing new artists, as we all know, are magnified by the large number of singles and albums released weekly, by the limitations of radio exposure dictated by tighter and tighter format programming and by the growing difficulties of today's United States distribution patterns.

Being able to properly expose new talent to the public requires ingenuity, tenacity, enthusiasm, careful planning, hard work and lots of luck. As the saying goes, however, "Talent will out" . . . and we're happy so long as it's our "talent."

## Breaking New Artists: A Job for FM Radio

By STAN GARRETT  
Music Director, KZEL-FM  
Eugene, Ore.

■ We believe that what stands should stand after a test. A test of fire in front of the listening public. On its own merits, not hype from the company, not jive from the jock. An artist makes it with what he's got. A change, a fresh approach, a new appeal. All things are equal until proven differently. The ones that do rise to the proverbial top do so on their own. All we do is transfer the plasticized soundwaves into the ether. (That's not *all* we do but that's essentially what we do basically.)

We are not responsible for nor responsive to bad music or jive hustles. A new artist has a place on our air if he wants it. Good or bad, he'll get on—the first time. After that his survival depends on his creative force and appeal. The audience gets what they want and we give them what we want. It's interaction. That's the name of our game.

The judgments we make on records and music and musicians are honest (hopefully) and intelligent (hopefully). It's

all in the ears and heart and guts. If the music doesn't make it in one (preferably all three), we believe it just doesn't make it. We strive every day to open up to and to open up new sounds.

What's this sound I hear in my brain? Anyone can make music. Everybody is a star. What we work with is already recorded and in one sense past-tense music. To keep changes coming we must find new expressers of their music or boredom will set in. Stagnation and eventually the smell that lingers around the dead and dying.

If FM doesn't expose the new, who will? Any programmed station needs impetus from the outside before they will move off their playlists. (I'm talking about a philosophy or policy, not the spasmodic efforts to break a record before someone else does. I'm talking about giving the as-yet-unknown their due, not about wall plaques.) There should be a definite message in FM. It's called Freedom. Freedom on all levels of operation. Otherwise there has been no change at all, only more rock and roll.

The Hits Keep On Rolling

**NEW COLONY SIX**

**"Roll On"** Sunlight 1001

New L.P. From

**CHUCK**

and

**MARY PERRIN**

**"Life Is A Stream"**

Sunlight SLP 1



TWILIGHT RECORDS  
166 E. Superior St.,  
Chicago, Ill. 60611  
(312) 664-9119



# MCA Philosophy Is Total Commitment

By MICHAEL SHERMAN

MCA Records

■ When it comes to the breaking of new artists, MCA Records operates within the framework of a very basic philosophy: no artist, regardless of his musical direction, is signed to Decca, Kapp or Uni unless all involved feel that the artist has the potential for becoming a monster.

As Joe Sutton, VP for Artist Acquisition and Development put it: "Realities dictate that we can't possibly be right all the time, but we do believe that if we are committed to an artist in every sense of the word, people will react to this commitment by giving our product a fair hearing. The day of shotgunning artists is a thing of the past as far as MCA is concerned."

The first step in what might be termed a flexible game plan involves the fostering of genuine enthusiasm about a potential "chartmaker" within the MCA Records family; the "spreading of the word" (and, obviously, the "sounds") to those who will play some part in the breaking of the artist.

## Creating Identity

The next phase revolves about the creating of an "identity" for the artist in the consciousness of industry people and record-buyers. During this time each and every available device and tool is utilized, the criteria being good taste and a total awareness of what will be beneficial to a particular artist. It is at this stage of the game that promotion, sales, creative services and publicity

begin to assume a major role. Aside from airplay, which is obviously of paramount importance at this stage, every effort is made to bring the artist "up-front" to the point where people's interest is aroused enough to provide motivation to, at the very least, listen to what the artist has to say. The accomplishment of this end represents the hurdling of perhaps the most difficult barrier.

Although a first album (or single) by a new artist is treated as though it is potential "gold," the long-range considerations are always borne carefully in mind whenever any moves are made. Nothing is done with regard to the initial releases of a new artist if it is felt that in so doing, the future is in any conceivable way being jeopardized. Says MCA Records' President J. K. "Mike" Maitland: "It's always incredibly exciting when a new artist, such as Elton John, breaks out immediately, but this kind of impact is usually the exception to the rule. We look to the future in all our plans and if things happen for a new artist on his first outing, we are naturally thrilled, but if they don't, we are neither disappointed nor discouraged."

Once positive reaction has been registered with a new artist's product, the entire field force is immediately made aware of what is happening on a national scale, and attempts are then made to filter this reaction to every local outlet whether it be a radio station, a record dealer or the media. In conjunction with this phase, advertising and merchandising campaigns are mounted with an eye to enlarging the initial positive reactions.

At this point, added support is given by MCA to the artist and his management with regard to the artist's personal exposure to the public.

Says Maitland, "What it all really boils down to in the final analysis is an attitude which might best be summed up by saying that at MCA Records we don't sign a new artist unless we honestly feel we can't live without him."

## Dante at Scepter

■ Scepter Records has signed an exclusive long-term contract with Ron Dante, former lead singer of the Archies. Ron Dante is managed by Dick Rosenthal. John Walsh, Scepter

# 'Seeing is Buying' Philosophy Sparks Label-Sponsored Tours

By GREGG GELLER

■ NEW YORK—Extensive airplay and rave record reviews are not enough to break a new act anymore. With this fact of life in mind, record companies have gotten into the business of promoting concerts and concert tours for their new acts and veteran artists in need of additional exposure.

First diskery to test this method was Warner Bros./Reprise with its Captain Beefheart-Ry Cooder tour last winter. The firm followed this summer with its Mother/Brothers show, featuring Mother Earth and the Doobie Brothers, which encompassed upwards of 27 cities, in some of which label artists John Baldry and/or Labelle joined the tour.

More recently, Paramount Records has sponsored an eight-city tour by Smoke Rise, performing their rock opera, "The Survival of St. Joan." In most of the cities performances were tied in with local radio stations, being run for charities of the station's designation.

This month Capitol Records is backing the Capitol Joy Wagon, featuring Joy of Cooking, Joyous Noise and Leo Kottke,

on a 20-date tour of college based markets. A few key dates are planned in larger facilities in large cities.

## UA Bowl Concert Scores

Though not strictly comparable because it was a single concert and not a tour, United Artists Hollywood Bowl show with Sugarloaf, Nitty Gritty Dirt Band, War and Canned Heat performing, fits roughly into this concept. The July concert, at which a 99-cent admission was asked, proved an enormous success and more such projects are planned.

One of the pioneers in this area was Elektra Records, who some years back sponsored a series of free concerts at the Aquarius Theater in Los Angeles. Now the label also is setting up a tour of eight West Coast cities for three new artists, Don Nix, Lonnie Mack and Jeannie Greene, at a low admission of \$1.50.

Recording acts seem to need to be seen to be bought, so to speak. If that's the case, it can be anticipated that more companies will become involved in promoting the personal appearances of their act.

# DiMartino Expands

■ HOLLYWOOD—A. Di Martino Productions, Inc., announces re-location and expansion to 6365 Selma Ave.

In April of 1971, Di Martino entered into a world production deal with Decca, Ltd., of England and London Records in the United States, with all product to be released on the London label. The first release under the new deal is "Buckwheat." Also scheduled for immediate release is "Kentucky Express." Currently in production is an album and single by Joy, featuring John Gummo. Also on the artist roster for Di Martino Productions is Kent Morrill, whose first album, "The Dream Maker," has just been released on Cream.

Joining Di Martino Productions as VP in charge of the management division is Jonas Hardy, formerly associated with Three Dog Night. The new

producer, signed the artist. wing to the production firm is to be known as Jonas Management. Also joining the company is Mike McCoy, who will be serving in the dual capacity as VP in charge of the Video Tape Division and as overseer of special projects. McCoy was formerly with the Nick St. Nicholas Management Company. Heading up the r&b department is Marvin Reese, who currently manages Genie Brown.

Auggie Di Martino, VP is in charge of the publishing division which includes Sicum Music, ASCAP, and Ten-Hi Music and Honeysuckle Music, BMI. The entire publishing complex will be administered by John Gummo and Nita Garfield. Composers now employed by the pubberies are Kent Morrill and John Gummo.

Gep Braggia, VP-General Manager in charge of administration will join De Martino Oct. 1. Relocating from New York to join Di Martino is Carl Pellegrino, who will serve as road manager for Buckweat. Council for the corporation is Paul Migdal. CPA and accounting: Alan Zusman.

All You Mothers—  
Hide Your Daughters  
**DICK SLICK**  
is coming!

THE WALL OF MUSIC  
EVER KNOWN  
**KERTS**  
SHALL OVERCOME  
ALL WEAPONS

# Initial Audience Reaction Crucial: Chrysalis Mgmt.

By RON ROSS

■ The new British act attempting to break the lucrative American market is in a class by itself. The English rocker has relatively few artistic pretensions: what you see is what you get, and with the Beatles and the Stones as examples, even the least familiar group usually has a flair for showmanship that helps to create excitement and publicity from the first.

Perhaps the greatest advantage an English band may have over its American counterpart is a self-confidence derived from months and sometimes years of experimentation and hard-won acceptance in the mother country, where singles are a must and rough edges are quickly polished smooth.

There are unique problems, however, that plague even the most ready of new artists, and helping to mitigate these special hassles is Chrysalis, established several years ago in England by Chris Wright and Terry Ellis as the complete management complex, designed to guide the potential "monster" from their first club date to their first gold record. The company roster speaks for itself: Black Sabbath, Jethro Tull, Ten Years After and Savoy Brown are only the most notable of their associates to have taken the U. S. by storm.

No small part of this success story is due to the care with which Chrysalis sees its groups through their tours in this country. As Derek Sutton, Chrysalis' representative in the states, told *Record World*, "If you believe in the group, you can work with it. You've got to get behind your act full-time. It's possible to sell virtually anything, but we try to react to the music first and let business follow."

## Extensive Business

The "business" that Chrysalis does is extensive, including a music publishing company, a promotion company, an agency and a record company, all geared for maximum management effectiveness for the complex' own groups. "We cover the field," Sutton says modestly. "In this country, we are primarily a management firm, and we serve as a communications liaison with groups on tour. We connect the agent, the manager, the record company

and the promoters. We grease the wheels."

Despite the organizational wallop that Chrysalis packs, the public is still the final test. "I think the most important thing in breaking a new act is the initial audience reaction," contends Sutton. "The audience remains the most important judge, so far as we're concerned. The ultimate success of a band is judged on its record sales more than anything else, and in that respect the record company can make or break even the best of groups, as well as adding the extra effort that can bring a group to a new peak of popularity."

An outstanding case in point is Ten Years After, whose first Columbia LP is riding high on the charts and who were one of Chrysalis' first clients. "In spite of a tremendous following for their live act, Ten Years After has never had a gold album. To make back what they've spent to insure that a 'Space in Time' would be just right, Columbia has done a fabulous job with ads in local papers along the tour, radio spots, art work and a concentration that bespeaks a real faith in the group."

## Exciting Band? Yes

For the future, Sutton looks to Atlantic's Yes to carry on the Chrysalis tradition of the highest quality yielding the greatest profits. "They have spent some three years in England polishing their act," Sutton enthused, "and are an extremely exciting band visually, as well as being tuneful and well-structured musically. Before extremely partisan crowds, such as in the Yale Bowl with Grand Funk, they have risen admirably to the occasion, and were received very well. This typifies, I think, the attitude with which new English groups tour America."

"You only have two bites off the apple," as Sutton puts it. "If you don't make it in two tries, your third tour is a very dicey affair, and if you don't make it then, you've thrown away \$50,000." A sobering thought for a bunch of young men contemplating a journey across the big pond. Yet with acts like Procol Harum, Yes and a new folk duo, Tir Na Nog under their capable wings, Chrysalis is one reason why so many new and exciting faces speak the King's English.

**Ron De Blasio**

# Management: A New Biz

■ HOLLYWOOD — "There's more business in the streets today than in the office. Nobody calls anymore. You have to go to the various agencies and companies," said personal manager Ron De Blasio, formerly manager of Bill Cosby and Tiny Tim. De Blasio is now in business with Jeff Wald and the two see management as an entirely new business today.

"Now you can exchange information with other managers about groups, clubs, dates or anything. You couldn't do that until recently. The new breed of manager is different. He's younger and, like his client, aware," De Blasio noted.

De Blasio spent eight years at the William Morris Agency, as did Wald, and also booked talent for Mr. Kelly's in Chicago at one time. Both men also worked for Campbell/Silver/Cosby in Beverly Hills before teaming up.

"The main problem when you go independent," he pointed out, "is money and establishing yourself. Comparatively few managers have left major agencies because of the financial situations." Smaller management firms usually get clients who have reached one plateau and have to go higher and "we guide them to that next level."

## Cited Carlin, Reddy

He cited clients George Carlin and singer Helen Reddy. Carlin was, allegedly, fired off the Playboy circuit because of unnecessary pressures on his act by the management. This also happened to Carlin in Vegas and De Blasio is now booking Carlin personally and has set him for select clubs, concerts and rock festivals. A Carlin comedy album, produced live at the Cellar Door in Washington, will soon be out on Flip

Wilson's label, Little David. The two-man firm is also handling singer-actress Chelsea Brown, folksinger Biff Rose and the group Southern Comfort, plus an Australian singing-writing duo Burton and Cunico.

Formerly involved in features and TV, both De Blasio and Wald are now heavily committed to the music scene. "Decisions are faster in the music business," explained De Blasio. "There is more fluidity. Besides, there's no business anymore in films. Another thing is that record companies don't control artists as the studios often did and that makes it easier for managers."

## Identity, Service Prize Qualities

■ NASHVILLE—With nine of their 12 acts being relative newcomers, Prize Records concentrates its efforts on creating identifiable music sounds for each artist and extensive service to secondary and small market radio stations.

"A lot of these stations have to buy copies of records by the big name artists, but they can't afford to buy records by the new artists," reasons Prize President Joe Gibson. "Their listeners constitute most of the country record buyers so they are just as important to us as primary market stations."

Prize is increasing its mailing list every week.

Selection of material for the

(Continued on page 44)

# DICK SLICK

will grow on you!



## CATHY LYNN

winner of six gold records  
has now written and produced  
"Lonely Am I" theme from the movie

"Toys Are Not For Children"



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## TERRY BURRELL

sings

"Lonely Am I"

from the Original  
Soundtrack Album



# Monument Basics For Breaking New Artists

By **TEX DAVIS**  
*National Promotion,  
Monument Records*

■ Breaking new artists? "It's basic, said Fred Foster, President of Monument Records.

"That's right," said Ray Pennington, A&R chief for country product for Monument Records.

So, here are the basics.

It all starts with finding a voice, a body and a good disposition. Most of all a good disposition. You mix them up, stir well and out comes a performer. You teach him, you groom him, work with him to bring out his best, commercially and professionally. Then you look for material.

The right song is a hard thing to find most of the time. It's like looking for a needle in a haystack. You're looking for the perfect marriage of man and his music. And, you know how hard it is to find the perfect marriage. Right?

Session time finds all edges worn thin. But then in the studio all is forgotten. Everybody does their best and the hell with it.

Now we have the makings of a record and, after working diligently to mix it to the best of our ability and opinion, we master it. Then it's pressing time followed by the call of the shipping department. Send them out to all corners of the country. Of course, you have to make sure the trades get their copies for their opinions that could be good, bad or just so-so.

If it's a smash you'll know about it in two weeks. If it's a hit you'll know about it in a month. And, if it's a bummer . . . well!

Let's say it's a hit. Again, we roll up our sleeves and go to work. We must get the performer primed for the mass attack of the human race, mentally and physically. We must tell him and show him that he hasn't changed and cannot change in the eyes of his peers and his public. He was just plain lucky, and don't forget it. We work with him on stage presence, find a routine he can follow, get him dressed the way we feel will show him off to best advantage. Above all, get the sound in public as close as you can to his hit record. You can, but it takes work and perseverance.

The record is shooting up the charts now and we're all ready for fun and money. Agents have been calling for his body. We get together to pick the

one that's best for the artist. They immediately go to work on the phone and get work for their hot, new star.

Management, meantime, works out a black and white campaign with all the trades. A full page . . . half a page . . . a quarter page . . . every week for a month . . . every other week . . . all for the best possible exposure.

If he's big enough and smart enough and humble enough by now, we can call a press conference to get stories they can write to tell the world about him. We invite the members of the press to see his first few shows, with fingers crossed.

With all this happening, it's his ball of wax in his world that he's always wanted. If he works it right, he's the winner.

If not . . . well, he tried, we tried, but our effort died. You know the boss was right . . . it's all basic. Ha!

## London/Reed

*(Continued from page 24)*

for Pop A&R. London is also U.S. and Canadian distributor for Reed's Chapter One label.

Greenwich Gramophone is expected to focus heavily on progressive underground styled material. Named to supervise creative operations is Tony Reeves, until recently bass guitarist with Colosseum. Reeves' initial production for the firm is a rush album release titled "Windy Daze," by Open Road. Reeves also handled production of "Wide Open N-Away," by the Danish band Day of Phoenix. Release is rounded out by an album by Samurai.

## Plans Tumble Forth



Tumbleweed Records President Larry Ray (center) discusses plans for the Oct. 1 release of Canadian artist Arthur Gee's (right) first album with producer Marc Damerst on the steps of the Denver headquarters. Tumbleweed is a subsidiary of Famous Music Corp.

# Cartwheel Flips Over New Artists

By **RON CHANCEY**  
*Director of A&R, Cartwheel  
Records*

■ We feel that we have three customers to satisfy with each record release: The disc jockey, the distributor and the individual record buyer.

The disc jockey is our first and most important customer, because without him, we can't reach the other two. We are constantly checking with music directors to make sure we are providing adequate service. When we have a new release, we check by telephone to get his opinion of the product and to ask if he will program it.

If the answer is yes, we call in a few days to check audience response and possible local chart action.

If the answer is no, we give him credit for being intelligent

enough to be in his position and hope he likes the next one. We never try to pressure a dj. After all, he know his market better than we and quite possibly, one of our releases might not fit his particular format.

When the product seems well received, we follow it with promotional mailings and trade advertising to let them know we're serious. A jockey hates to play a record that the public can't buy; so, we make haste to supply distributors in the markets where we are receiving airplay.

It's not easy to hit with a new artist. But it can be done with good product, good communication with the dj and fast service to the distributor to insure that the consumer will not leave the record shop empty handed because the product was not in stock.

## Nugget Strikes Gold with New Artists

■ **GOODLETTSVILLE, TENN.** —In the last few months Nugget Records has done well with two new artists, Harlan Howard and Carl Trent. In both cases, the artists are writers of their own material.

It would take several pages to list all of the hit songs Howard has written, among them his own recording of "Uncle Sam, I'm a Patriot." Trent, although relatively new on the writing scene, has had some success with a Patsy Sledd record, "Bring Your Love Back to Me," followed by his own recording of "Caterpillar Man" and his current chart record, "Woman I Need Your Love."

Careful forethought is of the essence before each recording session to insure the best product possible. Harlan is produced by Fred Carter, Jr., and Don Davis, both men of experience as musicians as well as in production.

Of course, cutting the session is only the beginning of a hit record. A promotion plan is set up as follows:

First, Nuggett writes to as many radio stations as possible informing them of new releases. Our national distributor, P.I.P. also mails promo material and records, while Carl Dean and Hal Charm team for promotion and sales. In addition, Nugget encourages artists to do as much of their own promotion as possible. In cases of Harlan Howard and Carl Trent, both artists engage George Cooper III of Country Collage for additional promotion.

One of the most important factors is to be able to get the

product to the marketplace after the airplay. As an example, Howard's current release, "Uncle Sam," was in record stores simultaneously with the release of the promotional copies to radio stations.

## Metromedia Schedule

*(Continued from page 4)*

with his latest LP, scheduled for release in the early fall. James Late, a country-rock artist who was discovered while working at the Fulton Fish Market, now has his first album on Metromedia out. The Late album, entitled "Fulton Fish Market," was originally scheduled for release during the summer, but was delayed in order to ship in time for the anticipated demand of returning college students.

Metromedia is also featuring a British artist in its fall schedule, Russell Dean. His new album is a highly-orchestrated work.

Metromedia intends to give all four albums complete promotional support.

## Prize Qualities

*(Continued from page 43)*

newer artists is slanted toward station programming needs with emphasis on uptempo selections to assure good air exposure. A planned growth program laid out for each artist is reviewed and updated quarterly.



## Col Supplementary Tactics

(Continued from page 22)

ternal company product awareness." He said that everyone at the company is called upon for input on any given artist and that hiring is done on the basis of an individual's ability to contribute information; or, as Lundvall put it, "basically we want employees to be fans and collectors" and "we want them to have a product awareness and a commercial awareness."

"I'm not talking about hit singles now," Lundvall said, "because if you break a single, then you've broken an artist. I'm talking about albums, and every album that goes out of here goes out as a project. There is a plan behind every album that leaves this building."

### Extra Fillips

Lundvall noted that these plans, extended to established artists as well as to new artists, but that among the extra fillips accorded new artists was strong emphasis given them in company's new Playback subscription record and magazine. Playback, which has been in existence for just a few months now—too short a time, according to Lundvall, to assess its success ("membership is still growing")—includes music and information on new artists and goes out monthly to members.

With the info sent out is a questionnaire that, Lundvall reported, is getting response from 60% of the membership—"and we don't throw them out."

Columbia is also hailing new artists on its record sleeves, which, in case anybody hasn't noticed, are now print-covered. Lundvall said that the contents of the sleeve are changed every month and that since "we know that records can lie around for a while, we try to make all the articles timely but not so topical that they're meaningless two years later."

Lundvall also said that a number of special samplings have been tried on college campuses. Samplers containing cuts by new artists have been passed out—sometimes handed out on thoroughfares, sometimes slipped under doors, sometimes given away at record stores. "We've measured it," Lundvall said, "and it's worked."

### Pursuing New Media

Lundvall said that the waxery is continually pursuing new media for exposure on new artists. Flex records inserted in consumer magazines are an ex-

ample of other measures label has used.

Lundvall also feels that there should be re-examination of liner notes as a vehicle for bringing new artists to the consumer's attention. He noted that a great deal of buying is still impulse buying and that information given on albums can only help sales. "We find that buyers at the college level," he said, "are practically demanding all the information they can get. And we have also found that the fancy package is not that meaningful to these same buyers."

Currently CBS campaigns are being mounted around, among others, new artists Jack Schechtman, New Riders of the Purple Sage, Boz Scaggs, Chase, Cymarron, Edgar Winter's White Trash and Madura and new-to-CBS artists Ten Years After, Ian and Sylvia and Kris Kristofferson.

"We support all artists' appearances," Lundvall noted, "and as for tours, we don't have any going right now, but we'll probably have some before the fall is over."

"I'd say, in breaking an artist," Lundvall concluded, "you have to be unsuccessful more than you're successful. And you have to be prepared not to give up. We keep pulling singles out of an album we believe in."

## Hoffman/RCA

(Continued from page 22)

"We have to get into the artists, find out who they are, what they are, what they and their music are about.

"And our creative efforts find all our departments, merchandising, marketing, advertising, promotion and publicity, getting totally involved and committed. Then it becomes our mission to bring these talents to our varied and diverse audiences. Each act, by its own individuality, affords a special form of promotion. This is the way we try and launch the artist, individually, with an eye towards the style and feel of his talent."

Here is some new talent at RCA:

### David Patton

Patton debuts on the new Wooden Nickel label, manufactured and marketed by RCA. David is a singer-songwriter whose songs have been recorded by Ian & Sylvia and Joan

## A&M Artist Flexibility

(Continued from page 22)

The strategy which goes into attempting to get airplay remains secondary to choosing the right record to promote and to laying the foundation for a given artist's eventual audience acceptance.

"The several people involved with picking a single for release may all have different ideas as to what should be done," explains Friesen, "so unless it is absolutely obvious as to which song by which artist has commercial potential, it is sometimes better to hold off and wait for advice from radio programmers. A premature or wrong decision in this area can ruin the groundwork laid for a forthcoming album by a new performer. It can leave a bad taste in the dj's mouth and he will not be open to the album when it arrives a month later."

### Both Still Required Legwork

A&M's promotion department, headed by Harold Childs, has had a fair amount of success in recent months with product from Lee Michaels and Carpenters, neither of whom can be considered new artists. Still, both required the careful pre-hit legwork that made it possible to break their current product.

Working in tandem with the promotion people at A&M are those in publicity, sales, graphics and advertising. Their work interrelates very closely when

Baez. Singing his own songs he has a lot to say.

### Boomerang

Led by ex-Vanilla Fudge-er Mark Stein, Boomerang is a heavy unpretentious band.

### Dando Shaft

Dando Shaft is an English group, recorded on RCA's Neon label. Their vocals and arrangements are FM oriented.

### Swampwater

Swampwater is a Cajun rock band that is immersed in its ethnic swampiness.

### String Cheese

String Cheese, another Wooden Nickel act, have their first album out in September, along with David Patton and the Siegle/Schwall Band.

### Stark Naked

Minus the Car Theives, Stark Naked debuts with RCA in the near future with a rock and roll album.

### Danny Lee and the Children of Truth

it comes to marketing concepts and image-creation.

"The role of a strong publicity department is not merely to garner volumes of press coverage for acts," states A&M's publicity and marketing expert Bob Garcia. "I feel our role is also one of funneling information to every corner of the company, from the president to the foreign distributors to the agents, about the artists so that we have no artist on the label who gets lost simply because no one knows who or what he is."

Graphics head Roland Young and ad manager Barbara Taylor work very closely in print advertising, and have separate responsibilities in the areas of album and poster graphics and radio advertising, respectively.

"The art of image-creation is very individualized," says Young. "Graphics cannot be done apart from the mood created by the product and the intent of the given artist. To properly introduce a new artist, you have to determine what aspect of them is going to be the initial focal point. Is it going to be sexuality, intellectuality, mellowness, or what?"

Miss Taylor adds, "Ad campaigns are often products of inter-departmental coordination. For instance, we try to work ads into tour promotion when possible, and there is always the factor of airplay tempering the value of advertising. Ads alone cannot break an artist."

Finally, the sales department, headed by Bob Fead, must work to see that product is available when and where it's needed to meet potential demand.

"If everyone is doing his part," concluded Friesen, "there is a much greater chance that some of the effort is going to pay off. That includes the artist himself; he must try to take advantage of his access to concert audiences and he must make viable records. If a 100% effort is extended by everyone, half of it is bound to pay off in the long run. That doesn't mean that the other half is invalid or wasted. It just means that you have to do everything possible to get any results at all."

Danny Lee and the Children of Truth come out of the country with strong Jesus Rock.

### Phil Cody

Debuting on the Kirshner label, Cody uses a guitar and lyrics to add a new dimension to folk music. FM-oriented, this artist has college appeal.

# Thompson Forms Sunstoned

LOS ANGELES — Bill Thompson, President of the Beautiful People Company and personal manager of Capitol artist Larry McNeely, has announced the formation of Sunstoned Productions in conjunction with McNeely.

The new Organization will devote its energies and talent in the areas of independent record production, the development of new artists, independ-

ent television program development and production and independent road management and concert production.

Thompson has a wealth of experience in all the above areas. In recent years he was road manager for the First Edition, served as manager and road manager for the Smothers Brothers and most recently was road manager and producer of Glen Campbell's concerts.

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

|   |    |   |     |
|---|----|---|-----|
| A NATURAL MAN Michael Lloyd (Beresofsky/Hebb Unltd., BMI)                                       | 61 | MIDNIGHT MAN James Gang & Bill Szymczyk (Pamco/Home Made, BMI)  | 93  |
| AIN'T NO SUNSHINE Booker T. Jones (Interior, BMI)   | 3  | MILITARY MADNESS Graham Nash (Giving Room, BMI)   | 74  |
| ALL DAY MUSIC Jerry Goldstein (Far-Out, ASCAP)  | 29 | NEVER MY LOVE Bones Howe (Warner/Tamerlane, BMI)  | 68  |
| ALL MY HARD TIMES John Richbourg (Lowery, BMI)  | 78 | NIGHT THEY DROVE OLD DIXIE DOWN Norbert Putnam, Jack Lothrop (Canaan, BMI)                                  | 1   |
| ANNABELLA Steve Barri (Dunbar, BMI)   | 38 | ONE FINE MORNING J. Jenner (C.A.M./U.S.A., BMI)   | 49  |
| ANOTHER TIME, ANOTHER PLACE Gordon Mills (MCA, ASCAP)   | 47 | ONE TIN SOLDIER Mundell Lowe (Cents & Pence, BMI)   | 86  |
| A SONG FOR YOU Reeves & Doerge (Skyhill, BMI)   | 92 | ONLY YOU KNOW AND I KNOW Delaney & Bonnie (Irving, BMI)   | 71  |
| BANGLA DESH George Harrison & Phil Spector (Harrisongs, BMI)                                    | 21 | PART OF YOU, A Woods & McCoy (One Eye Soul/McCoy, BMI)  | 94  |
| BEND ME, SHAPE ME Weiss & Camillo (Helios, BMI)   | 97 | PEACE TRAIN Paul Samwell-Smith (Irving, BMI)  | 70  |
| BIRDS OF A FEATHER Mark Lindsay (Lowery, BMI)   | 43 | PIN THE TAIL ON THE DONKEY Allen Jones (East/Memphis, BMI)  | 79  |
| BLACK SEEDS KEEP ON GROWING Silvester, Simmons, McPherson (Ingredient, BMI)                     | 91 | RAIN DANCE Jack Richardson for Nimbus 9 (Cirrus/Sunspot/Walrus-Moore/Dunbar, BMI)                           | 18  |
| BREAKDOWN Tom Nixon (East/Memphis, BMI)   | 40 | REASON TO BELIEVE Rod Stewart (Koppelman-Rubin, BMI)  | 4   |
| CALIFORNIA KID & REEMO Phil Gernhard (Ensign, BMI)  | 66 | RIDERS ON THE STORM Bruce Botnick & The Doors (Doors, ASCAP)  | 96  |
| CALL MY NAME, I'LL BE THERE Crawford & Shapiro (Walden, ASCAP)                                  | 45 | RDLL ON Sanctuary Prod. (New Colony, BMI)   | 77  |
| CAN YOU GET TO THAT George Clinton (Bridgeport, BMI)  | 69 | RUB IT IN Ray Stevens (Ahab, BMI)   | 80  |
| CHARITY BALL Richard Perry (Braitree/Tinkle, BMI)   | 90 | SATURDAY MORNING CONFUSION Snuff Garrett (Pix Russ, ASCAP)  | 25  |
| CHIRPY CHIRPY CHEEP CHEEP Mike Dallan (Intersong, U.S.A., ASCAP)                                | 17 | SHE'S ALL I'VE GOT Jerry Williams Jr. (Williams/Excellorec, BMI)  | 88  |
| CRAZY LOVE Larry Marks (Warner Bros./Van Jam, ASCAP)  | 27 | SIGNS Dallas Smith for Renaissance Prod. (4 Star, BMI)  | 30  |
| OO YOU KNOW WHAT I MEAN Lee Michaels (La Brea/Sattwa, ASCAP)                                    | 19 | SMILING FACES SOMETIMES Norman Whitfield (Jobete, BMI)  | 10  |
| EASY LOVING George Richey (Blue Book, BMI)  | 50 | SO FAR AWAY Lou Adler (Screen Gems-Columbia, BMI)   | 13  |
| FEEL SO BAD Joe Adams (Arc/Playmate, BMI)   | 59 | SOLO PAT Cusimano (Gold Forever, BMI)   | 99  |
| GET IT WHILE YOU CAN Paul Rothchild (Hill & Range/Ragmar, BMI)                                  | 51 | SOME OF SHELLEY'S BLUES William McKuen (Screen Gems-Columbia, BMI)  | 75  |
| GHETTO WOMAN Michel & Zagarino (Pamco/Sounds of Lucille, BMI)                                   | 65 | SPANISH HARLEM Jerry Wexler, Tom Dowd, Spill The Wine R., O & R. Isley, Arif Mardin (Progressive-Trio, BMI) | 5   |
| GIMME SHELTER Terry Knight (Abcco, BMI)   | 58 | (Far Out, ASCAP)  | 63  |
| GO AWAY, LITTLE GIRL Rick Hall (Screen Gems-Columbia, BMI)                                      | 2  | STAGGER LEE Steve Barri, BMI)   | 35  |
| GYPYS, TRAMPS & THIEVES Snuff Garrett (Pesa, BMI)   | 72 | STICKUP Greg Perry & General Johnson (Gold Forever, BMI)  | 11  |
| HANDBAGS & GLADRAGS Rand & DeStocker (Lovely, ASCAP)  | 76 | STONE OF YEARS G. Lake (TRO-Toral, BMI)   | 89  |
| HE'D RATHER HAVE THE RAIN Scotti & Oliver with Lloyd (Colgems, ASCAP)                           | 85 | STOP LOOK, LISTEN Thom Bell (Bell Boy/Assorted, BMI)  | 44  |
| HIJACKIN' LOVE Don Davis (Groovesville, BMI)  | 56 | STORY IN YOUR EYES, THE Tony Clarke (TRO/Chesire, BMI)  | 16  |
| HOW CAN I UNLOVE YOU Glenn Sutton (Lowery, BMI)   | 57 | SUPERSTAR Jack Daugherty (Skyhill/Relbon, BMI)  | 6   |
| HOW CAN YOU MEND A BROKEN HEART Bee Gees & Robert Stigwood (Casseroles/Warner-Tamerlane, ASCAP) | 39 | SURRENDER Ashford & Simpson (Jobete, BMI)   | 42  |
| I AIN'T GOT NO TIME ANYMORE Bill Rama & Dickie Goodman (Leads, ASCAP)                           | 26 | SWEET CITY WOMAN Mel Shaw (Corral, BMI)   | 23  |
| I JUST WANT TO CELEBRATE Rare Earth & Tom Beard (Jobete, BMI)                                   | 7  | TAKE ME HOME COUNTRY ROADS Milton Okun (Cherry Lane, ASCAP)   | 28  |
| I LIKE WHAT YOU GIVE Gabriel Mekler (Lizard, ASCAP)   | 95 | TALK IT OVER IN THE MORNING Brian Aherne (Almo, ASCAP)  | 82  |
| I'M COMIN' HOME Tommy James & Bob King (Big Seven, BMI)   | 52 | THAT'S THE WAY A WOMAN IS Mass Prod. (Stein & Van Stock/Positive, SCAP)                                     | 84  |
| I'M SO GLAD Carr-Cee Prod. (Jamf/Fercliff/Sharieff, BMI)  | 73 | THINK HIS NAME Johnny Rivers (Music Pushers, ASCAP)   | 64  |
| I WOKE UP IN LOVE THIS MORNING Wes Farrell (Screen Gems-Columbia)                               | 9  | THIN LINE BETWEEN LOVE AND HATE Poindexter Brothers (Cotillion/Win or Lose, BMI)                            | 36  |
| IF YOU REALLY LOVE ME Stevie Wonder (Jobete, BMI)   | 14 | TIRED OF BEING ALONE Willie Mitchell, Al Green (Jec, BMI)   | 15  |
| IS THAT THE WAY Maurice Gibb & Billy Lawrie (Casseroles, BMI)                                   | 53 | TRAPPED BY A THING CALLED LOVE Crajon Ent. (Ordena/Bridgeport, BMI)   | 48  |
| IT'S A CRYING SHAME Lambert & Potter (Trousdale/Soldier, BMI)                                   | 83 | UNCLE ALBERT/ADMIRAL HALSEY Paul & Linda McCartney (Maclean, BMI)   | 12  |
| IT'S FOR YOU Pink Unlimited & Vinny Testa (Maclean, BMI)  | 87 | WHAT'S SHE IS WHAT'S GET Tony Hester  | 20  |
| I'VE FOUND SOMEONE OF MY OWN Joe Porte (Mango/Run-A-Muck, BMI)                                  | 32 | WEDDING SONG Jim Mason & Ed Mottau (Songbirds of Paradise, BMI)   | 33  |
| K-JEE Fuqua III Prod. (Rutri, BMI)  | 55 | WHERE EVIL GROWS Terry Jacks (Gone Fishin', BMI)  | 67  |
| KO-KO JDE Chet Atkins (Vector, BMI)   | 46 | WOMEN'S LOVE RIGHTS W. Witherspoon (Gold Forever, BMI)  | 62  |
| LIAR Richard Polodor (Mainstay, BMI)  | 31 | WON'T GET FOOLED AGAIN Lambert, Stamp, Cameron (Track, BMI)   | 8   |
| LOVE WE HAD, THE Stebyn & Barksdale (Chappell/Butler, ASCAP)                                    | 37 | YEAR CLAYTON DELANEY DIED, THE Jerry Kennedy (New Keys, BMI)  | 100 |
| LOVING HER WAS EASIER Fred Foster (Combine, BMI)  | 41 | YOU BROUGHT THE JOY Holland-Dozier-Holland (Gold Forever, BMI)  | 81  |
| MacARTHUR PARK, PT. II Frank Wilson (Canopy, ASCAP)   | 54 | YOU SEND ME B. Massey (Higuera, BMI)  | 98  |
| MAGGIE MAY Rod Stewart (MRC Music, BMI)   | 4  | YOU'VE GOT TO CRAWL Greg Perry (Gold Forever, BMI)  | 60  |
| MAKE IT FUNKY James Brown Prod. (Dynatone, BMI)   | 24 | YO-YO Rick Hall (Lowery, BMI)   | 22  |
| MARIANNE Stephen Stills & Bill Halvorsen (Goldhill, BMI)  | 34 |   |     |



# 101 THE SINGLES CHART 150

SEPTEMBER 25, 1971

| THIS WK. | LAST WK. | ARTIST   | REMARKS  |
|----------|----------|--|--|
| 101      | 101      | BREEZIN' GABOR SZABO                                 | Blue Thumb 200 (Tracebob/Unart, ASCAP)             |
| 102      | 110      | DAY BY DAY HOLLY SHERWOOD                            | Carousel 30057 (Bell) (Valando/Cadenza, ASCAP)     |
| 103      | 103      | SUMMER SIDE OF LIFE GORDON LIGHTFOOT                 | Reprise 1035 (Early Morning, ASCAP)                |
| 104      | 104      | I'M JUST ME CHARLEY PRIDE                            | RCA 47-9996 (Tree, BMI)                            |
| 105      | 137      | CO-CO THE SWEET                                      | Bell 126 (Chinnichap/Rak, BMI)                     |
| 106      | 107      | SWEET SOUNDS OF MUSIC BELLS                          | Polydor 15209 (White Dove, BMI)                    |
| 107      | 44       | WAITING AT THE BUS STOP BOBBY SHERMAN                | Metromedia 222 (Wally, ASCAP)                      |
| 108      | 118      | I CAN'T GIVE BACK THE LOVE I FEEL FOR YOU VIKKI CARR | Columbia 4-45454 (Jobete, BMI)                     |
| 109      | —        | WHAT ARE YOU DOING SUNDAY DAWN                       | Bell 141 (Pocket Full of Tunes, BMI)               |
| 110      | 111      | THE SONG IS LOVE MARY TRAVERS                        | Warner Brothers 7517 (Pepamar, ASCAP)              |
| 111      | 122      | MONKEY SPANNER DAVE & ANSIL COLLINS                  | Big Tree 125 (Ampex) (Interglobal, ASCAP)          |
| 112      | 113      | GOD SAVE US ELASTIC OZ BAND                          | Apple 2809 (Maclean, BMI)                          |
| 113      | 115      | LORD HAVE MERCY BLACK OAK ARKANSAS                   | Atco 6829 (Marlu/Far Fetched, ASCAP)               |
| 114      | 125      | BLUE MONDAY DAVE EDMUNDS                             | MAM 3611 (London) (Travis, BMI)                    |
| 115      | 120      | I DO ALL MY CRYING IN THE RAIN SOUNDS OF SUNSHINE    | Ranwood 912 (Bon-Ton, ASCAP)                       |
| 116      | 148      | NEW JERSEY ENGLAND DAN & JOHN FORD COLEY             | A&M 1278 (Cold Zinc, BMI)                          |
| 117      | 117      | ZOO DE ZOO ZONG TWIGGY & FRIENDS                     | Bell 115 (Maribus, BMI)                            |
| 118      | 105      | 1234 LUCKY PETERSON                                  | Today 1503 (Perception) (Catalyst, ASCAP)          |
| 119      | 112      | (UNTIL THEN) I'LL SUFFER BARBARA LYNN                | Atlantic 2812 (Crazy Cajon, BMI)                   |
| 120      | —        | I WANT TO PAY YOU BACK CHI-LITES                     | Brunswick 55458 (Julio-Brian, BMI)                 |
| 121      | —        | GLORY, GLORY BYRDS                                   | Columbia 45444 (York & Alexis, ASCAP)              |
| 122      | 114      | WE'RE FRIENDS BY DAY WHATNAUTS                       | Stang 5030 (All Platinum) (Cambis, BMI)            |
| 123      | 127      | CHILD OF MINE MERILEE RUSH                           | Scepter 12329 (Screen Gems/Columbia, BMI)          |
| 124      | 126      | WALK EASY MY SON JERRY BUTLER                        | Mercury 73241 (Butler, ASCAP)                      |
| 125      | —        | BABY, I'M YOURS JODY MILLER                          | Epic 5-10785 (Blackwood, BMI)                      |
| 126      | —        | FREEDOM COMES, FREEDOM GOES FORTUNES                 | Capitol 3179 (Maribus, BMI)                        |
| 127      | 132      | OLENA DON NIX  | Elektra 45746 (Deerwood, BMI)                      |
| 128      | —        | I'D LOVE TO CHANGE THE WORLD TEN YEARS AFTER         | Columbia 45457 (Chrysalis, ASCAP)                  |
| 129      | 129      | JESSICA BLOODROCK                                    | Capitol 3161 (Fancy Space, BMI)                    |
| 130      | 131      | GOODBYE MEDIA MAN, PT. 1 TOM FOGERTY                 | Fantasy 661 (Woodmont, BMI)                        |
| 131      | 116      | COLOUR MY WORLD CHICAGO                              | Columbia 4-45417 (Aurelius, BMI)                   |
| 132      | 138      | GOT TO GET OVER THE HUMP SIMTEC & WYLIE              | Mister Chand 8005 (Mercury) (Cachand/Techbob, BMI) |
| 133      | 139      | I DON'T NEED NO DOCTOR HUMBLE PIE                    | A&M 1282 (Renleigh/Baby Monica, BMI)               |
| 134      | —        | LOVE LETTERMEN                                       | Capitol 6315 (Maclean, BMI)                        |
| 135      | 141      | TAKE YOU WHERE THE MUSIC'S PLAYING DALLAS            | Marina 501 (Trio, BMI)                             |
| 136      | 140      | HEY WILLY HOLLIES                                    | Epic 5-10754 (Maribus, BMI)                        |
| 137      | —        | DO I LOVE YOU PAUL ANKA                              | Buddah 252 (Spanka, BMI)                           |
| 138      | —        | VALERIE CYMARRON                                     | Entrance 7502 (CBS) (Press, BMI)                   |
| 139      | 142      | BANG A GONG T REX                                    | Reprise 1032 (TRO-Essex, ASCAP)                    |
| 140      | 144      | YOUR MOVE YES  | Atlantic 2819 (Cotillion, BMI)                     |
| 141      | 123      | BREAKDOWN PARLIAMENT                                 | Invictus 9095 (Capitol) (Gold Forever, BMI)        |
| 142      | 143      | WITHOUT HER NILSSON                                  | RCA 74-0524 (Rock, BMI)                            |
| 143      | 124      | CAN'T IT WAIT UNTIL TOMORROW VALERIE SIMPSON         | Tamla 54204 (Motown) (Jobete, BMI)                 |
| 144      | 128      | GENTLE WOMAN GARY PUCKETT                            | Columbia 4-45438 (Blackwood/Pee Gee, BMI)          |
| 145      | 133      | WEAR THIS RING DETROIT EMERALDS                      | Westbound 181 (Chess/Janus) (Bridgeport, BMI)      |
| 146      | —        | FRIENDS OF MINE McGUINNESS FLINT                     | Capitol 3186 (Gallagher/Lyle)                      |
| 147      | —        | TRY MY LOVE ON FOR SIZE CHAIRMEN OF THE BOARD        | Invictus 9099 (Capitol) (Gold Forever, BMI)        |
| 148      | —        | I WASN'T THERE ROY "C"                               | Alaga 1007 (Johnson-Hammond, BMI)                  |
| 149      | 121      | HERE I GO AGAIN/LEAVE MY MAN ALONE RAELETTES         | Tangerine 108 (ABC) (Tiger, BMI)                   |
| 150      | —        | EVERYTHING'S ALRIGHT YVONNE ELLIMAN                  | Decca 32870 (Leeds, ASCAP)                         |



# 101 THE ALBUM CHART 150

SEPTEMBER 25, 1971

| THIS WK.   | LAST WK. | ARTIST/ALBUM  | Label                           |
|------------|----------|---|---------------------------------|
| 101        | 101      | CHICAGO TRANSIT AUTHORITY                                 | Columbia GP 8                   |
| 102        | 102      | BOOKER T & PRISCILLA                                      | A&M SP 3504                     |
| 103        | 104      | MUDLARK LEO KOTTKE  | Capitol ST 682                  |
| 104        | 106      | CHRISTIAN OF THE WORLD TOMMY JAMES                        | Roulette SR 3001                |
| 105        | 81       | BYRDMANIAX THE BYRDS                                      | Columbia KC 30640               |
| 106        | 107      | EVERYTHING IS EVERYTHING DONNY HATHAWAY                   | Atco SD 33-332                  |
| <b>107</b> | 125      | YES ALBUM   | Atlantic SD 8283                |
| 108        | 65       | HAMILTON, JOE FRANK & REYNOLDS                            | Dunhill DS 50103 (ABC)          |
| 109        | 113      | MAGGOT BRAIN FUNKADELIC                                   | Westbound WB 2007 (Chess/Janus) |
| 110        | 92       | HANGING IN THERE HUDSON & LANDRY                          | Dore 324                        |
| 111        | 112      | SOMETIMES I JUST FEEL LIKE SMILING BUTTERFIELD BLUES BAND | Elektra 75013                   |
| 112        | 110      | C'MON EVERYBODY ELVIS PRESLEY                             | RCA Camden Cal 2518             |
| 113        | 118      | YOU'VE GOT A FRIEND JOHNNY MATHIS                         | Columbia C 30740                |
| 114        | 114      | MARY MARY TRAVERS   | Warner Brothers WS 1907         |
| 115        | 115      | I WON'T MENTION IT AGAIN RAY PRICE                        | Columbia G 30510                |
| <b>116</b> | —        | FOUR OF US JOHN SEBASTIAN                                 | Reprise MS 2041                 |
| 117        | 122      | HOME GROWN JOHNNY RIVERS                                  | United Artists UAS 5532         |
| 118        | 123      | BLACK OAK ARKANSAS  | Atco SD 33-354                  |
| 119        | 80       | SUMMERTIME HERB ALPERT                                    | A&M SP 4314                     |
| <b>120</b> | —        | SOMEDAY WE'LL LOOK BACK MERLE HAGGARD & THE STRANGERS     | Capitol ST 835                  |
| 121        | 117      | HOW HARD IT IS BIG BROTHER AND THE HOLDING COMPANY        | Columbia C 30738                |
| <b>122</b> | —        | SUMMER OF '42 SOUNDTRACK                                  | Warner Bros. WS1925             |
| 123        | 120      | CAROLE KING: WRITER                                       | Ode 70 SP 77006 (A&M)           |
| 124        | 119      | THEM CHANGES BUDDY MILES                                  | Mercury SR 61280                |
| 125        | 126      | ROCK ON HUMBLE PIE  | A&M 4301                        |
| 126        | 132      | NATURAL MAN LOU RAWLS                                     | MGM SE 4771                     |
| 127        | 127      | SHE'S A LADY TOM JONES                                    | Parrot XPAS 71046 (London)      |
| 128        | 129      | WORLD WIDE GOLD AWARD HITS, VOL. 2 ELVIS PRESLEY          | RCA SM 6402                     |
| 129        | 131      | YOU'RE MY MAN LYNN ANDERSON                               | Columbia C 30793                |
| 130        | 110      | GREATEST HITS SLY & FAMILY STONE                          | Epic KE 30325                   |
| 131        | 137      | COME BACK HOME BOBBY GOLDSBORO                            | United Artists UAS 5516         |
| 132        | 134      | GASOLINE ALLEY ROD STEWART                                | Mercury SR 61264                |
| <b>133</b> | —        | HEAVY VICTOR BUONO  | Dore LP325                      |
| 134        | 135      | LOVE STORY ANDY WILLIAMS                                  | Columbia KC 30297               |
| 135        | 128      | SOMETHING ELSE SHIRLEY BASSEY                             | United Artists UAS 6797         |
| 136        | 141      | SIGNS FIVE MAN ELECTRICAL BAND                            | Lionel LRS 1100 (MGM)           |
| 137        | 140      | HAPPY BIRTHDAY RUTHY BABY                                 | McGUINNESS FLINT/Capitol ST 794 |
| <b>138</b> | —        | LIVE FREE   | A&M SP 4306                     |
| 139        | 108      | MARK-ALMOND   | Blue Thumb BTS 27               |
| 140        | 142      | ONE BAD APPLE OSMONDS                                     | MGM SG 4724                     |
| 141        | 146      | LIVE AT THE REGAL B. B. KING                              | ABC ABCS 724                    |
| 142        | 143      | WHERE I'M COMING FROM STEVIE WONDER                       | Tamla TS 308 (Motown)           |
| 143        | 144      | WAR! WAR! WAR! COUNTRY JOE McDONALD                       | Vanguard VSD 79315              |
| 144        | 145      | TO BE CONTINUED ISAAC HAYES                               | Enterprise ENS 1010 (Stax)      |
| 145        | 147      | COSMO'S FACTORY CREEDENCE CLEARWATER REVIVAL              | Fantasy 8402                    |
| 146        | 148      | TRUTH IS ON ITS WAY NIKKI GIOVANNI                        | Right On 05001                  |
| 147        | 121      | SHA NA NA   | Kama Sutra KSBS 2034 (Buddah)   |
| 148        | 149      | STEPPENWOLF GOLD  | Dunhill DKS 50090 (ABC)         |
| 149        | 124      | 8TH DAY   | Invictus ST 7306 (Capitol)      |
| 150        | 150      | CONTACT FREDA PAYNE                                       | Invictus SMAS 7302 (Capitol)    |

## CLUB REVIEW

### Newman Special at Troubadour

■ HOLLYWOOD — A special treat occurred recently (7-14) at the Troubadour in the person of Randy Newman, songwriter supreme.

Newman is far from a new face and his personal introspection and, often, cynical view of life is exceptionally penetrating. One thing that is clear about Newman is that he is an intimate performer given to an abundance of very funny asides and a devoted group of fans are, right now, his mainstay as a live artist. Whether soulfully gifting us with his "I Think It's Going to Rain Today" or his sensitive outlook about obesity in "Davy, The Fat Boy," Newman's voice is captivating—if he hit all the notes written, it would be a grave disappointment. He maintains a special soul while singing and playing his magnificent creations. The fact that his most recent Warners album, "Randy Newman Live," is his first to sell significantly labels

him as one of the "it's about time" geniuses in this field.

Opening the bill was Mercury's Ian Matthews, formerly of the group Matthews' Southern Comfort. His voice is much akin to Neil Young's with a dynamic softness and a batch of songs that have an inherent loveliness.

His superlative backup group, also offering some fine, tight harmonies, is: Bob Ronga on bass; Andy Roberts and Richard Thompson on guitar. Thompson has been with Matthews since the Fairport Convention days and also wrote "Genesis Hall," a good song with an eerie beauty that provided a pleasant balance to the set.

Tony Lawrence

### Gleit Win VP

■ NEW YORK — Sol Gleit, a former VP of Merco Enterprises, has joined Win Records, Inc., as a Vice President.

## THE ALBUM CHART ARTISTS CROSS REFERENCE

|                                   |         |                               |              |
|-----------------------------------|---------|-------------------------------|--------------|
| ALICE COOPER                      | 94      | JEAN KNIGHT                   | 74           |
| ALLMAN BROTHERS                   | 19      | GLADYS KNIGHT AND THE PIPS    | 84           |
| HERB ALPERT                       | 119     | LEO KOTTKE                    | 103          |
| LYNN ANDERSON                     | 129     | KRIS KRISTOFFERSON            | 14, 88       |
| ATOMIC ROOSTER                    | 90      | JOHN LENNON                   | 42           |
| BURT BACHARACH                    | 59      | LIGHTHOUSE                    | 77           |
| JOAN BAEZ                         | 75      | HENRY MANCINI                 | 92           |
| JOHN BALDRY                       | 73      | MARK-ALMOND                   | 139          |
| SHIRLEY BASSEY                    | 135     | JOHNNY MATHIS                 | 113          |
| BEACH BOYS                        | 63      | CURTIS MAYFIELD               | 66           |
| BEE GEES                          | 46      | PAUL & LINDA Mc CARTNEY       | 5            |
| BIG BROTHER & THE HOLDING COMPANY | 121     | COUNTRY JOE McDONALD          | 143          |
| BLACK OAK ARKANSAS                | 118     | McGUINNESS FLINT              | 137          |
| BLACK SABBATH                     | 8, 48   | LEE MICHAELS                  | 22           |
| BLOOD, SWEAT AND TEARS            | 25      | BUDDY MILES                   | 124          |
| BOOKER T. AND PRISCILLA           | 102     | JONI MITCHELL                 | 23           |
| JAMES BROWN                       | 30      | MOODY BLUES                   | 2            |
| VICTOR BUONO                      | 133     | MOTHE'S OF INVENTION          | 34           |
| BUTTERFIELD BLUES BAND            | 111     | GRAHAM NASH                   | 80           |
| BYRDS                             | 105     | NEW RIDERS OF THE PURPLE SAGE | 44           |
| CARPENTERS                        | 6, 49   | OSIBISA                       | 78           |
| VIKki CARR                        | 95      | OSMONDS                       | 51, 140      |
| CHASE                             | 60      | DONNY OSMOND                  | 13           |
| CHICAGO                           | 87, 101 | PARTRIDGE FAMILY              | 9, 52, 93    |
| CHILITES                          | 38      | FREDA PAYNE                   | 150          |
| TOM CLAY                          | 68      | ELVIS PRESLEY                 | 98, 112, 128 |
| CREEDENCE CLEARWATER REVIVAL      | 145     | RAY PRICE                     | 115          |
| CROSBY, STILLS, NASH & YOUNG      | 29      | CHARLEY PRIDE                 | 89           |
| KING CURTIS                       | 71      | RAIDERS                       | 53           |
| DEEP PURPLE                       | 27      | RARE EARTH                    | 31           |
| DELLS                             | 70      | LOU RAWLS                     | 126          |
| JOHN DENVER                       | 18      | HELEN REDDY                   | 55           |
| DOORS                             | 24      | JOHNNY RIVERS                 | 117          |
| 8TH DAY                           | 149     | DIANA ROSS                    | 57           |
| EMERSON, LAKE & PALMER            | 33, 85  | JOHN SEBASTIAN                | 116          |
| FIVE MAN ELECTRICAL BAND          | 136     | ROLLING STONES                | 16           |
| ROBERTA FLACK                     | 82      | LEON RUSSELL                  | 40           |
| ARETHA FRANKLIN                   | 20, 56  | SANTANA                       | 76           |
| FREE                              | 138     | SHA NA NA                     | 147          |
| FUNKADELIC                        | 109     | CARLY SIMON                   | 61           |
| MARVIN GAYE                       | 17      | SLY & THE FAMILY STONE        | 130          |
| NIKKI GIOVANNI                    | 146     | SOUNDTRACKS:                  |              |
| GODSPELL                          | 62      | SHAFT                         | 7            |
| BOBBY GOLDSBORO                   | 131     | SOUL TO SOUL                  | 91           |
| GRAND FUNK RAILROAD               | 47      | SUMMER OF 42                  | 122          |
| GUESS WHO                         | 37, 45  | STEPPENWOLF                   | 148          |
| HAMILTON, JOE FRANK & REYNOLDS    | 108     | CAT STEVENS                   | 26           |
| MERLE HAGGARD & THE STRANGERS     | 120     | PAY STEVENS                   | 83           |
| EDDIE HARRIS & LES McCANN         | 100     | ROD STEWART                   | 4, 132       |
| DONNY HATHAWAY                    | 106     | STEPHEN STILLS                | 43           |
| ISAAC HAYES                       | 144     | PAUL STOOKEY                  | 50           |
| JIMI HENDRIX                      | 87      | BARBRA STREISAND              | 97           |
| HOWLIN' WOLF                      | 58      | JAMES TAYLOR                  | 10, 96       |
| HUDSON & LANDRY                   | 102     | TEMPTATIONS                   | 64           |
| HUMBLE PIE                        | 125     | TEN YEARS AFTER               | 15           |
| ENGELBERT HUMPERDINCK             | 36      | THREE DOG NIGHT               | 39, 65       |
| JACKSON 5                         | 79      | MARY TRAVERS                  | 114          |
| TOMMY JAMES                       | 104     | IKE & TINA TURNER             | 35           |
| JAMES GANG                        | 28, 69  | UNDISPUTED TRUTH              | 41           |
| JEFFERSON AIRPLANE                | 21      | Jr. WALKER & THE ALL STARS    | 99           |
| JETHRO TULL                       | 11      | THE WHO                       | 3            |
| ELTON JOHN                        | 86      | VARIOUS ARTISTS-ROCK FESTIVAL | 67           |
| TOM JONES                         | 127     | VARIOUS ARTISTS-SUPERSTAR     | 12           |
| JANIS JOPLIN                      | 72      | ANDY WILLIAMS                 | 54, 134      |
| B. B. KING                        | 141     | BILL WITHERS                  | 32           |
| CAROLE KING                       | 1, 123  | STEVIE WONDER                 | 142          |
|                                   |         | YES                           | 107          |

# Chess: 'The Label With The Oldest New Talent'

■ NEW YORK—What, one may ask, are Howlin' Wolf and Muddy Waters doing in a special issue on "Tomorrow's Chart-makers?" Despite the length and distinction of their recording careers, both artists have long been relegated to the "limited" blues market. The reasoning of many in the music industry was that blues artists could never make the charts.

But now, in these enlightened times, it's possible for even a blues artist to become a chartmaker. B. B. King has done it consistently for the past two or three years. John Lee Hooker has recently found new fame. And a few weeks ago, at the age 61, the legendary Howlin' Wolf had his first chart record. His "London Howlin' Wolf Sessions" entered the Record World charts at 78 with a bullet and has now sold over 150 thousand copies.

"We promoted and publicized Howlin' Wolf as extensively as if he were a totally new artist," said Chess President Marvin Schlachter. "In fact, to the majority of today's record buyers, he is a new star. One of the

advantages of the blues is that every five years a new audience discovers it."

## Attractive Packaging

But even though blues has a steady market, Chess is determined not to take it for granted. They make sure their blues albums are attractively packaged, informatively annotated and reasonably priced. That was the reasoning behind their very successful two-for-the-price of one series. Chess has already released albums by Muddy Waters, Lou Donaldson, Etta James and the Soul Stirrers. Forthcoming releases will include John Lee Hooker, Howlin' Wolf, Chuck Berry, Bo Diddley, Little Walter and many others.

Many blues artists have never had the benefit of a full-scale promotion and publicity campaign before. When Muddy Waters began performing again earlier this year after recuperating from an automobile accident Chess backed him with airplay from his "They Call Me Muddy Waters" album and the publicity department set up major interviews. A concert at the JFK Center for the Performing Arts in Washington, D.C., on Sept. 25 is among the benefits of the new emphasis Chess has placed on Muddy.

The success of his current album has brought Howlin' Wolf more publicity in the past 10 weeks than he's received in the previous 10 years. Poor health has prevented him from making all the personal appearances he's being offered nowadays, but when he comes into New York for a Sept. 24 concert he'll be busy with interviews and a tv appearance or two.

## Young Sophistication

What has made it possible for these bluesmen and many others to become "rock and roll stars" is the increased sophistication of young record buyers. In the absence of any dominant trends, many musicians and listeners are going back to the roots. The blues has been an inexhaustible source of inspiration to generations of young singers and guitarists.

Having sat through countless British and American interpretations of the blues, audiences are ready for the real thing. Recently, many rock artists who've earned big money in the music biz are sharing a

(Continued on page 50)

# RECORD WORLD THE R&B SINGLES CHART

SEPTEMBER 25, 1971

WK. WK.  
THIS LAST

|    |    |   |
|----|----|---|
| 1  | 3  | STICKUP Honey Cone—Hot Wax 7106 (Buddah)                                  |
| 2  | 5  | THE BREAKDOWN Rufus Thomas—Stax 0098                                      |
| 3  | 6  | MAKE IT FUNKY, PT. 1 James Brown—Polydor 14088                            |
| 4  | 4  | TIRED OF BEING ALONE Al Green—Hi 2194 (London)                            |
| 5  | 10 | IF YOU REALLY LOVE ME Stevie Wonder—Tamla 54208 (Motown)                  |
| 6  | 7  | THE LOVE WE HAD Dells—Cadet 5683 (Chess/Janus)                            |
| 7  | 1  | SPANISH HARLEM Aretha Franklin—Atlantic 2817                              |
| 8  | 9  | TRAPPED BY A THING CALLED LOVE Denise LaSalle—Westbound 182 (Chess/Janus) |
| 9  | 11 | THIN LINE BETWEEN LOVE AND HATE Persuaders—Atco 6826                      |
| 10 | 12 | CALL MY NAME, I'LL BE THERE Wilson Pickett—Atlantic 2824                  |
| 11 | 2  | AIN'T NO SUNSHINE Bill Withers—Sussex 219 (Buddah)                        |
| 12 | 13 | WOMEN'S LOVE RIGHTS Laura Lee—Hot Wax 7105 (Buddah)                       |
| 13 | 15 | HIJACKIN' LOVE Johnny Taylor—Stax 0096                                    |
| 14 | 17 | A NICKEL AND A NAIL O. V. Wright—Back Beat 622                            |
| 15 | 20 | SHE'S ALL I'VE GOT Freddie North—Mankind 12004 (Nashboro)                 |
| 16 | 18 | BLACK SEEDS KEEP ON GROWING Main Ingredient—RCA 74-0517                   |
| 17 | 8  | SMILING FACES SOMETIMES Undisputed Truth—Gordy 7180 (Motown)              |
| 18 | 19 | A PART OF YOU Brenda & the Tabulations—Top & Bottom 408 (Jamie-Guyden)    |
| 19 | 21 | FEEL SO BAD Ray Charles—ABC 11308   |
| 20 | 14 | 1234 Lucky Peterson—Today 1503 (Perception)                               |
| 21 | 25 | YOU'VE GOT TO CRAWL (BEFORE YOU WALK) 8th Day—Invictus 9098 (Capitol)     |
| 22 | 26 | YOU SEND ME Ponderosa Twins Plus One—Horoscope 102 (All Platinum)         |
| 23 | 24 | ALL MY HARD TIMES/GEORGIA BLUE Joe Simon—Spring 118 (Polydor)             |
| 24 | 28 | GHETTO WOMAN B. B. King—ABC 11310   |
| 25 | 22 | TAKE ME GIRL, I'M READY Jr. Walker & the All Stars—Soul 35084 (Motown)    |
| 26 | 29 | A NATURAL MAN Lou Rawls—MGM 14262   |
| 27 | 31 | I WASN'T THERE Roy "C"—Alaga 1007   |
| 28 | 32 | HOT PANTS I'M COMING COMING Bobby Byrd—Brownstone 4203 (Polydor)          |
| 29 | 35 | BLOOD IS THICKER THAN WATER Eddie Floyd—Stax 0095                         |
| 30 | 23 | (UNTIL THEN) I'LL SUFFER Barbara Lynn—Atlantic 2812                       |
| 31 | 36 | GIVE THE BABY ANYTHING THE BABY WANTS Joe Tex—Dial 1008 (Mercury)         |
| 32 | 48 | I'M SO GLAD Fuzz—Calla 179 (Roulette)                                     |
| 33 | 34 | CAN YOU GET TO THAT Funkadelic—Westbound 185 (Chess/Janus)                |
| 34 | 43 | MacARTHUR PARK PT. II Four Tops—Motown 1189                               |
| 35 | 45 | SPILL THE WINE Isley Brothers—T-Neck 932 (Buddah)                         |
| 36 | —  | NEVER MY LOVE 5th Dimension—Bell 134                                      |
| 37 | 39 | LOOK WHAT WE'VE DONE TO LOVE Glass House—Invictus 9097 (Capitol)          |
| 38 | —  | SLIPPED, TRIPPED & FELL IN LOVE Ann Peebles—Hi 2198 (London)              |
| 39 | 40 | I JUST WANT TO CELEBRATE Rare Earth—Rare Earth 5031 (Motown)              |
| 40 | 41 | S.O.S. Winfield Parker—Spring 116 (Polydor)                               |
| 41 | 47 | PIN THE TAIL ON THE DONKEY Newcomers—Stax 0099                            |
| 42 | 46 | DADDY LOVE Gigi—Sweet 5-001   |
| 43 | 44 | ALL DAY MUSIC/GET DOWN War—United Artists 50816                           |
| 44 | —  | YOU BROUGHT THE JOY Freda Payne—Invictus 9100 (Capitol)                   |
| 45 | 53 | BREEZIN' Gabor Szabo—Blue Thumb 200                                       |
| 46 | —  | THAT'S THE WAY I WANT TO LIVE MY LIFE Percy Sledge—Atlantic 2826          |
| 47 | 42 | MISS JACKSON'S DAUGHTER Randolph Walker—Lawton 1552 (Avco)                |
| 48 | 49 | HIGH SCHOOL GIRL Milky Way—4 Star Radio RR 333                            |
| 49 | 50 | IT'S IMPOSSIBLE New Birth—RCA 74-0520                                     |
| 50 | 52 | THAT'S THE WAY A WOMAN IS Messengers—Rare Earth 5032 (Motown)             |
| 51 | 16 | I LIKES TO DO IT People's Choice—Phil. L. A. of Soul (Jamie-Guyden)       |
| 52 | 54 | DO IT (THE FUNKY DANCE) Dave "Baby" Cortez—Sound Pac SPM 1001             |
| 53 | 57 | GROOVIN' OUT ON LIFE Frederick II—Vulture 5002 (Lizard)                   |
| 54 | —  | I WANT TO PAY YOU BACK Chi-Lites—Brunswick 55458                          |
| 55 | —  | DON'T TURN AROUND Black Ivory—Today 1501 (Perception)                     |
| 56 | —  | BEND ME, SHAPE ME, Henry Shed—Cream 118                                   |
| 57 | 37 | I LIKE WHAT YOU GIVE Nolan—Lizard 1008                                    |
| 58 | —  | IF YOU WANT ME TO KEEP ON LOVING YOU Sonny Green—United Artists 50836     |
| 59 | 38 | GOT TO GET OVER THE HUMP Simatec & Wylie—Mister Chand 2004 (Mercury)      |
| 60 | 27 | WEAR THIS RING Detroit Emeralds—Westbound 181 (Chess/Janus)               |

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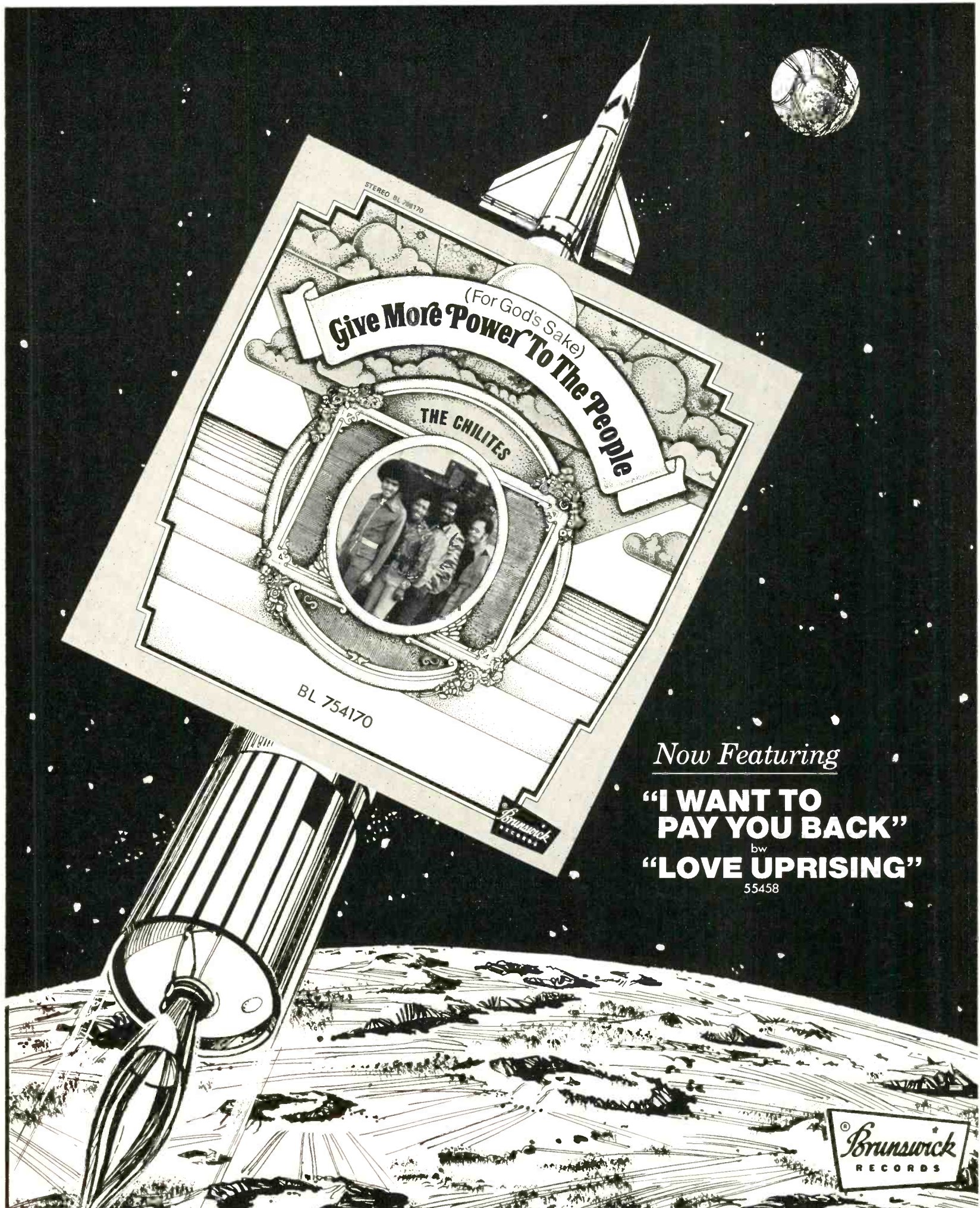
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## Chess Story

(Continued from page 48)

piece of the action with their idols. The result has been a number of memorable albums, beginning with "Fathers & Sons" (Muddy Waters and Otis Spann with Paul Butterfield, Buddy Miles and Mike Bloomfield), continuing with "The London Howlin' Wolf Sessions" (Wolf with Eric Clapton, Steve Winwood, Bill Wyman and Charlie Watts), "Hooker and Heat," Memphis Slim's "Blue Memphis" and several others. In the works is a collaboration between Chuck Berry and the Rolling Stones.

It just goes to prove that even blues can show a profit if it's marketed properly. For many years, Chess has been noted for its blues artists. The way things are going now, it's also the label with the oldest "new" talent in the music business.

## TC in LA

TC Management is opening an office in Los Angeles. Martin Pichinson, VP, will be leaving for LA Sept. 13 to make the necessary arrangements.

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SEPTEMBER 25, 1971

| THIS WK. | LAST WK. | ARTIST                                  | ALBUM   | LABEL |
|----------|----------|---|---|-------|
| 1        | 1        | SHAFT                                   | Soundtrack/Isaac Hayes—Enterprise ENS 2-5002 (Stax) |       |
| 2        | 2        | WHAT'S GOING ON                         | Marvin Gaye—Tamla TS 310 (Motown)                   |       |
| 3        | 3        | ARETHA LIVE AT THE FILLMORE WEST        | Aretha Franklin—Atlantic SD 7205                    |       |
| 4        | 11       | FREEDOM MEANS                           | Dells—Cadet CA 50004 (Chess/Janus)                  |       |
| 5        | 9        | HOT PANTS                               | James Brown—Polydor 4054                            |       |
| 6        | 4        | JUST AS I AM                            | Bill Withers—Sussex 7006 (Buddah)                   |       |
| 7        | 10       | GIVE MORE POWER TO THE PEOPLE           | Chi-Lites—Brunswick BL 754170                       |       |
| 8        | 12       | KING CURTIS LIVE AT THE FILLMORE WEST   | Alco SD 33-359                                      |       |
| 9        | 6        | THE SKY'S THE LIMIT                     | Temptations—Gordy GS 957 (Motown)                   |       |
| 10       | 7        | UNDISPUTED TRUTH                        | Gordy G 955 (Motown)                                |       |
| 11       | 8        | MR. BIG STUFF                           | Jean Knight—Stax STS 2045                           |       |
| 12       | 13       | CHAPTER TWO                             | Roberta Flack—Atlantic SC 1569                      |       |
| 13       | 5        | CURTIS LIVE                             | Curtis Mayfield—Curton CRS 8008 (Buddah)            |       |
| 14       | 14       | TRUTH IS ON ITS WAY                     | Nikki Giovanni—Right On PR 05001                    |       |
| 15       | 21       | MAGGOT BRAIN                            | Funkadelic—Westbound 2007 (Chess/Janus)             |       |
| 16       | 17       | IF I WERE YOUR WOMAN                    | Gladys Knight & the Pips—Soul SS 731 (Motown)       |       |
| 17       | 18       | WHAT YOU HEAR IS WHAT YOU GET           | Ike & Tina Turner—United Artists 9953               |       |
| 18       | —        | ARETHA'S GREATEST HITS                  | Aretha Franklin—Atlantic SD 8295                    |       |
| 19       | 15       | BREAKOUT                                | Johnny Hammond—Kudo KU-01 (CTI)                     |       |
| 20       | 23       | ONE WORLD                               | Rare Earth—Rare Earth RS 520 (Motown)               |       |
| 21       | 26       | LONDON HOWLIN' WOLF SESSIONS            | Chess CH 60008                                      |       |
| 22       | —        | SAGITTARIUS MOVEMENT                    | Jerry Butler—Mercury SR 61347                       |       |
| 23       | 22       | SURRENDER                               | Diana Ross—Motown MS 723                            |       |
| 24       | 16       | RAINBOW FUNK                            | Jr. Walker & the All Stars—Soul S 7326 (Motown)     |       |
| 25       | 20       | DONNY HATHAWAY                          | Atco SD 33-360                                      |       |
| 26       | 46       | WANDA ROBINSON                          | Perception PLP 18                                   |       |
| 27       | 19       | SWEET SWEETBACK'S BAADASS SONG          | Soundtrack—Stax STS 3001                            |       |
| 28       | 25       | SECOND MOVEMENT                         | Eddie Harris & Les McCann—Atlantic SD 1583          |       |
| 29       | 29       | EXPOSED                                 | Valerie Simpson—Tamla TS 308 (Motown)               |       |
| 30       | 31       | NOW                                     | Four Tops—Motown 675                                |       |
| 31       | 27       | MAYBE TOMORROW                          | Jackson 5—Motown MS 735                             |       |
| 32       | 33       | THEM CHANGES                            | Buddy Miles—Mercury SR 61280                        |       |
| 33       | 34       | OSIBISA                                 | Decca DL 75285                                      |       |
| 34       | 35       | MELTING POT                             | Booker T & the MG's—Stax 2035                       |       |
| 35       | 28       | CONTACT                                 | Freda Payne—Invictus SMAS 7302 (Capitol)            |       |
| 36       | 38       | LIVE AT THE REGAL                       | B. B. King—ABC ABCS 724                             |       |
| 37       | 30       | WHERE I'M COMING FROM                   | Stevie Wonder—Tamla TS 308 (Motown)                 |       |
| 38       | 39       | VOLCANIC ACTION OF MY SOUL              | Ray Charles—ABC ABCS 729                            |       |
| 39       | 44       | NATURAL MAN                             | Lou Rawls—MGM SE 4771                               |       |
| 40       | 41       | B. B. KING LIVE IN COOK COUNTY JAIL     | ABC ABCS 729  |       |
| 41       | 42       | WE CAME TO PLAY                         | Persuasions—Capitol ST 791                          |       |
| 42       | —        | THE FUZZ                                | Calla SC 2001 (Roulette)                            |       |
| 43       | 32       | BEST OF TWO WORLDS                      | Soul Children—Stax 2043                             |       |
| 44       | 37       | ALL BY MYSELF                           | Eddie Kendricks—Tamla RS 311 (Motown)               |       |
| 45       | 40       | LOVE MEANS                              | Carla Thomas—Stax STS 2044                          |       |
| 46       | 47       | LOVEJOY                                 | Albert King—Stax STS 2040                           |       |
| 47       | 49       | TO BE CONTINUED                         | Isaac Hayes—Enterprise ENS 1014 (Stax)              |       |
| 48       | 43       | TOUCH                                   | Supremes—Motown MS 737                              |       |
| 49       | 45       | KOOL & THE GANG LIVE AT THE SEX MACHINE | Delite DE 2008                                      |       |
| 50       | 24       | MORNING, NOON AND NITE-LITERS           | RCA LSP 4493  |       |

## Sally Kellerman To MCA Family

(Continued from page 4)

Her contract with MCA will probably find her on either Decca or Uni and the deal is for one album, singles and options. Billy Paige is producing her and picking the songs. For the demo sessions she recorded, as well as tunes by Carole King and John Lennon, a composition of her own and the sound has been described as "funky."

It has also been said that when she was working on "Brewster," Lou Adler, producer of the film, worked with her for months to help her develop vocally.

"In today's market you don't want to look silly by capitalizing on a name but when people hear product that's the answer," said Sutton.

## Lester Forms GMI Label

(Continued from page 4)

lease in 1971, with five additional albums scheduled for January, 1972. Initial release of three singles and four LPs is planned for October.

Negotiations for international distribution have been completed with RCA to handle the line globally in all areas but the U.S. and Canada. Lester also announced plans for an international concert tour of major jazz artists with the Thad Jones/Mel Lewis Orchestra already set for a tour of Russia and Europe in March, '72.

Domestically, the label will distribute independently with distribution being set up by Erv Bagley who moves into the company as Vice President and General Manager, in addition to his posts as VP of Vision Productions, Inc., and their related publishing companies in the overall corporate set-up. Bagley, formerly Marketing Head of the Blue Note, division of United Artists, relates that the company in addition to assigning national distribution will maintain regional promotional ties in major areas across the country with New York and Chicago promo offices already set to work on the initial G.M.I. releases and negotiations under way for West Coast representation.

Company will headquarter at 16 West 61st St. in New York (212) 245-1100, where Lester's Minotaur Music Publishing operation is jointly owned and housed in the Belwin-Mills Publishing Corp. offices.

## Big Perception Issue

■ NEW YORK — Perception Records has embarked on its most extensive release schedule. Current: "Portrait of Jenny" by Dizzy Gillespie; "We Can Be Everything" by John Simon; "Black Ivory" by Wanda Robinson; and "The Giants" which features Dizzy Gillespie, Bobby Hackett and Mary Lou Williams. In addition, a specially-priced jazz double pack has been prepared which features albums by James Moody and Dizzy Gillespie.

Slated for release: "And Proud of It" by J. J. Jackson; "Bartel" by John Bartel; "Heritage Hum" by James Moody; "Pendulum"; "Would"; "Our Future" by Little Lucky Peterson; "The Brockingtons," and "The Ebony Godfather" by Joe Thomas.

## MMI Retained

■ Lettermen, Inc., has retained the services of Music Marketing International, recording, marketing and sales organization formed by Buzz Wilburn. MMI will personally handle all the promotion and marketing of Lettermen product in conjunction with Capitol Records.

## Grease Band On Tour

■ NEW YORK—They're billed as the "weirdest rock group in the country," but according to their members, "we're basically sort of a folk group." In any event, Columbia's Hampton Grease Band is definitely a talented, funny act whose recent appearance at New York's Gaslight Cafe brought an excellent response.

Bruce Hampton and his cohorts chatted with **Record World** last week, and although it was usually difficult to tell when they were serious (Bruce claimed that his major musical influence lay with Johnny Unitas), the following facts were gleaned: they have their first album out on Columbia, "Music to Eat," from which a single may soon be released, and they are currently on an East Coast tour which will include stops in Boston, Maryland and New York as well as their home town, Atlanta.

One's general reaction to the Hampton Grease Band seems to be that although it's impossible to tell when they're kidding, there's a lot of good music throughout all the jokes and put-ons.

## CLUB REVIEW

### Lettermen Score at Fairmont Hotel

■ SAN FRANCISCO — With the thrust of touting pop groups centered around the Beatles, the Stones, Grand Funk or Led Zeppelin, the Lettermen have quietly established an impressive record for Capitol Records. From their first single, "The Way You Look Tonight," to the extreme enthusiasm concerning their newest, John Lennon's "Love," the Lettermen have accounted for total LP sales exceeding 25 million dollars and their first album, "A Song for Young Love," was on the national charts for over a year.

The Lettermen opened for a two-week stand at the Fairmont Hotel here last week (10), and their staying power is obvious as are the reasons. Jim and Gary Pike and Tony Butala are all dashing gentlemen with the kind of subtle confidence and stage presence that surely satisfy without vulgarly going for false adulation. Just as important is the fact that the trio never performs a number less than it sounds on an album. Thus, when they encoored with "Goin' Out of My Head," it was

easy to close one's eyes and just recollect.

Opening with "Up, Up and Away," the Lettermen tend to utilize the best of a pop-oriented repertoire including "Love is a Many Splendored Thing," "How Can You Mend a Broken Heart" and a dazzling version of "MacArthur Park." Each has a chance to solo with Gary picking "Windy" and Tony doing "It's Too Late." Jim did a concise but proper intro before "It's Impossible." The harmonies are lush and full, always tight with the kind of blending so difficult and so imperative for a top vocal group. But the Lettermen are a top vocal group with their tailored tuxedos only complementation to the impressive results. Ernie Heckscher's Orchestra, in residence at the Venetian Room, supplied able backing.

Tony Lawrence

### UA Names Lider

■ The promotion of Dorothy Lider to National Credit Manager for United Artists Records, Inc., has been announced.



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## Artista de la Semana

(Artist of the Week)



Marco Antonio Vazquez

■ MEXICO—El creador de "Te Vi Llorando," uno de los recordados grandes éxitos en México, es el fiel reflejo del artista que nace con la música en el alma. Marco Antonio Vazquez Barreiro, capitalino por nacimiento se forjó y ha llegado a la cúspide que ostenta, gracias a ese gran sentido de superación que late en su ser desde pequeño. Su vida pasada fué muy dura como nos cuenta, y sus primeros trabajos los realizó como "Talón," interpretando las canciones que le solicitaran.

Su vida artística está llena de recuerdos, y a propósito de éstos, nos relata Marca, que en sus inicios su popularidad había ido en crecimiento por toda la republica, más no así su economía, por lo tanto vestía modestamente. En uno de sus tantos recorridos, en los cuales era siempre acompañado por un íntimo amigo el cual sí disponía de recursos económicos y porsupuestamente vestía muy

elegante, le tocó actuar en una plaza en la cual su nombre ya era escuchado, y al llegar al hotel había un grupo de admiradoras de Marco, las cuales creyeron que el amigo que iba bien vestido era el esperado Marco Antonio Vazquez, y cual no sería su sorpresa que las admiradoras fueron donde el ha manifestarle que le dijera a su amigo Marco que les firmara un autografo. Estas anécdotas desde todo punto de vista muy tristes, hicieron de Marco un artista que basa sus composiciones en hechos de la vida real y es justamente esa particularidad, que ha hecho que

(Continued on page 54)



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## DESDE NUESTRO RINCON INTERNACIONAL

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

By TOMAS FUNDORA



Tomas Fundora

■ Están siendo distribuidas en Miami, copias pirateadas de la grabación "Canta Raphael" del sello UA Latino . . . Vendrán como artistas invitados al II Festival de la Canción Latinoamericana de Nueva York, los integrantes del duo Juan y Juan, en lugar del ya anunciado Heleno. Juan y Juan fueron seleccionados este año por Record World como el "Duo del Año" . . . Como fué prometido, el espectáculo presentado por Jerry Massucci en el "Cheetah" de Nuevo York fué espectacular. Más de 4,000 bailadores colmaron el lugar, después de haber sido rechazados en la puerta más de 3,000 por la capacidad del lugar. Actuaron entre otros artistas Fania, Johnny Pacheco, Larry Harlow, Willie Colón y Ray Barretto. El evento fué grabado y filmado a pleno color . . . Actuarán Los Sonor's en Chicago durante esta semana. Con estas presentaciones iniciarán una jira por Estados Unidos . . . Debutó exitosamente Carlos Lico en el "Quid" de México. Su nuevo éxito es "La Barca de la Soledad."

Chivirico Dávila va pegando fuerte en Puerto Rico y Nueva York con su interpretación de "Hay que Vivir el Momento" en el sello Cotique, en producción Ralph Lew . . . Aumentan notablemente las ventas del nuevo "álbum" de Cornelio Reyna que Royalco ha puesto a la venta . . . José García Jr., hijo de nuestro hermano Pepe García, acaba de fundar la Latin American Productions en Los Angeles, que se dedicara a la representación de artistas y lanzamiento de nuevas producciones . . . La actuación de Andy Williams en el Hollywood Bowl el pasado 27 de Agosto fué muy aplaudida. El momento imperioso, fué cuando el astro norteamericano interpretó "Love Story" en Español. Fué una "Noche Latino" inolvidable . . . Tony Pabón acaba de grabarle a la Orquesta Hermanos López que actuan en el Hipocampo Night Club de Puerto Rico. La grabación sale en el sello Rico. Al mismo tiempo, me anuncia Tony el próximo lanzamiento de un nuevo "elepé" de la Protesta . . . Lanzará Audio Latino el mes próximo el primer "elepé" de las laureadas Trillizas de Oro de Argentina, en producción de Ben Molar para Fermata . . . Celia Cruz se luce en su interpretación de "Caonero" en un nuevo "release" Tico. Trae al dorso "La Bikina." También en Tico, va logrando impacto La Lupe con su interpretación de "El Malo."



Juan and Juan



Carlos Lico

Se estrenará a principios de Octubre en Nueva York y Puerto Rico, la película "Simplemente una Rosa" interpretada por Leonardo Favio. Como quiera que se incluyen cinco de los temas de su nuevo "elepé" titulado "Vamos a Puerto Rico," en esta película, la promoción recibida producirá buenos dividendos . . . Alvaro Arango, de Discos, Colombia, de visita en Guatemala . . . Muy bueno el "long playing" que Rico Records acaba de poner a la venta, interpretado por la excelente trompeta, Pedro Rafael Chaparro, que formó parte indistintamente de las orquestas de Perez Prado, Tito Puente, Machito, Tito Rodríguez, Ricardo Ray y otras. Acompaña a Chaparro el vocalista Leo Gonzalez . . . Zambia Records puso a la venta el nuevo long



Las Trillizas De Oro

(Continued on page 53)



# DESDE NUESTRO

(Continued from page 52)

playing de **Xiomara Alfaro**, titulado "In These I Believe." Modernos arreglos de música santera. Cánticos de la genial **Xiomara** a sus santos lucimies . . . Vendiendo bien el "álbum" de **Johnny Albino** interpretando a **Hector Flores Osuna** . . . **Sandro** al Madison Square Garden de Nueva York en Octubre 9 y 10. ¡Triunfará! . . . Muy buena la interpretación de "Consorte-Guaguancó" y "Sin Llave y sin Candado" de **Willie Rosario y Orquesta**, en nuevo "release" del sello Inca . . . Exitos lanza esta semana el larga duración de **Dany** interpretando su éxito "Te Amo de Noche te Extraño de Día." . . . Y ahora, ¡Hasta la próxima desde Nueva York!

A bootlegged copy of the album "Canta **Raphael**" on UA Latino is being distributed in Miami . . . **Juan & Juan** will attend the II Festival of the Latin American Song of New York. They will replace **Heleno** from Argentina. **Juan & Juan** were named by **Record World Duo of the Year** . . . On Aug. 26, there was a spectacular happening at the Cheetah in New York. Fania Records presented the Fania All-Stars while recording live and filming the whole event. There were almost 4,000 people in the Cheetah while another 3,000 had to be turned away at the door for lack of room inside. For those who were inside, it was an unforgettable night. **Johnny Pacheco**, **Larry Harlow**, **Willie Colon**, **Ray Barreto** and all of the other artists under contract to Fania performed . . . **Los Sonor's** will tour the states. They will perform in Chicago this week . . . **Carlos Lico** debuted at the Quid in Mexico City. His new hit is "La Barca de la Soledad."

**Chivirico Davila** is selling in Puerto Rico and New York "Hay que Vivir el Momento" on Cotique, produced by **Ralph Lew** . . . **Royalco** is selling his new album, "Echale Sentimiento," by **Cornelio Reyna** . . . **José Garcia, Jr.** is creating a new enterprise in Los Angeles to represent artists and the production of new recordings . . . **Andy Williams'** performances at the Hollywood Bowl last week were superb. He received an ovation performing "Love Story" in Spanish . . . **Tony Pabon** just recorded an album by **Orchestra Hermanos Lopez**, who are performing at the Hipocampo Night Club of Puerto Rico. This album will be released by Rico Records. Tony is also announcing a new album by **Orchestra La Protesta**, which will be released shortly . . . Audio Latino will issue next month an album by **Las Trillizas de Oro** from Fermata, Argentina . . . **Celia Cruz** sings "Caonero" b/w "La Bikina" in a new single via Tico this month. Also from this label, **La Lupe** is starting to move her performance of "El Malo" . . . A film titled "Simplemente una Rosa" by **Leonardo Favio** will be exhibited next month in Puerto Rico and New York. Four of the themes that **Leonardo** sings on his new LP, "Vamos a Puerto Rico," are performed in this picture, which will provide great promotion for this album . . . **Alvaro Arango** from Codiscos, Colombia, is visiting Guatemala . . . Another album on Rico Records that could make it big is a new one they just released by the great trumpet player **Rafael Chaparro**, who used to perform with the orchestras of **Tito Rodriguez**, **Machito**, **Tito Puente** and **Ricardo Ray**. **Leo Gonzalez** is the vocalist on this album titled "Este es Chaparro" . . . **Zambia Records** from New York released a new album by **Xiomara Alfaro** titled "In These I Believe." Great arrangements and ditto performances by **Xiomara** . . . **Johnny Albino** performing themes by **Hector Flores Osuna** is selling nicely. It is a Starbright's release . . . **Sandro** will perform at the Madison Square Garden in New York on Oct. 9 and 10 . . . "Consorte" b/w "Sin Llave y sin Candado" by **Willie Rosario and his Orchestra** on Inca label could make it . . . Exitos will release next week an album by **Dany** in which they included his international hit, "Te Amo de Noche Te Extraño de Día." Next week we will be reporting from New York.

## Celia at Chateau

■ NEW YORK—Latin singing star **Celia Cruz** opens at Bobby and Danny Lopez' Chateau Madrid on Thursday evening, Sept. 30, along with La Zambra Flamenco Group.

## Budd on Broadway

■ Herb Bernstein, personal manager to Julie Budd, announces that Julie will make her Broadway stage debut this fall in "Wild and Wonderful," set to open at the Lyceum Theater on Nov. 9.



# LATIN AMERICAN ALBUM PRODUCT

## LA NUEVA ONDA DE JACINTO ANTONIO— Caytronics CYC 1266.

Muy buena la interpretación de "Ahora Sí" con posibilidades de éxito. Muy buenos arreglos orquestales, interpretación y ejecución. Jacinto Antonio pudiera dar un golpe en el mercado internacional. También "Por Tonto Te Perdí," "El Necio," "Caminando Juntos," "Qué Tal Mi Amor," "Tus Manos" y "Encuentro."

■ Jacinto Antonio could make it big with "Ahora Sí." Also on this superb package: "Caminando Junto a Ti," "Qué Tal Mi Amor," "Miseria," "Comiendo Una Manzana," others. Arrangements by Cárdenas, Icasto, Bacharach and Capp.



## "LOS DINAMICOS" PACHECO/BETANCOURT— Fania SLP 00402.

La voz de Justo Betancourt y el tumbao de Johnny Pacheco. Gran combinación que venderá bien! "Con los Pies Camino," "Tú y Tú Guarapo," "Soy el Mismo," "Mango, Piña y Maraño" y "No Te Enojes."

■ Pacheco and Betancourt . . . groovy! Another album on Fania that will make it big. "Matanzas," "Lo Que Quiero es Gozar," "Fugalo," "Tu Mal Comportamiento," more.



## ANGELICA MARIA RCA MKS 1912.

Logra impacto Angelica María con arreglos de Chucho Zarzosa, Magallanes y Chucho Ferrer. "Qué Viva la Buena Vida," "Yo que no Vivo Sin Ti," "Amiga," "No Soy Magdalena" y "Los Años Locos."

■ Angelica Maria performs at her best on this album. "Yo que no Vivo Sin Ti," "Un Corazón Grande," "No Soy Magdalena" and "Rruiseñor."



## "YOU SOY PARA TI" ROSARIO DE ALBA—Peerless 1585.

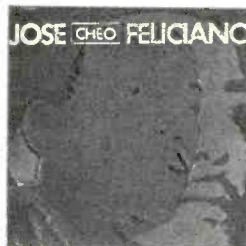
Se luce Rosario, "La Baladista de América" en "Yo Soy Para Ti," "Un Poco de Amor," "Aeropuerto Internacional" y "Sin Tú Amor" contenidas en este album conjuntamente con un repertorio balanceado. Arreglos de Maldonado, Molina, Neri y Prais.

■ Rosario de Alba is moving internationally. Here she renders "Yo Soy Para Ti," "Esta Plegaria," "Dime Ya," "La Cigarra" and "Quizá, Quizá, Quizá." Superb arrangements.



## ISMAEL, KAKO Y CHEO SIGUEN EN PUNTA . . .

por MIGUEL ESTIVILL



"JOSE (CHEO) FELICIANO"

SLPA-8890



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Ismael Rivera con Kako y su Orquesta  
SLPA-1215

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# LATIN AMERICAN HIT PARADE

## New York

By WEVD (La Grande)

1. SUFRIR  
RODOLFO—Fuentes
2. TE VOY A DAR LO QUE TU QUIERES  
RAPHAEL—UA Latino
3. SENORA  
RICARDO RAY—Vaya
4. COMO QUISIERA DECIRTE  
LOS ANGELES NEGROS—Parnaso
5. LA MUCHACHA DE LOS OJOS TRISTES  
LISSETTE—Borinquen
6. ARREPIENTETE  
RAY BARRETO—Fania
7. NUBE GRIS  
OSCAR SOLO—M. R.
8. CON CUAL ME QUEDO  
FELO BOHR—Gema
9. CUALQUIERA  
MIRTHA
10. ARSENIO  
LARRY HARLOW—Fania

## SYMPHONY SYD WEVD

1. VAMONOS  
EDDIE PALMIERI—Tico
2. TENDER LOVE  
PAUL ORTIZ & ORCH. SON—Ghetto
3. ARREPIENDETE  
RAY BARRETTO—Fania
4. MI NEGRITA ME ESPERA  
IS. RIVERA & KAKO—Alegre
5. ARSENIO  
ORCH. HARLOW—Fania
6. ESTATE TRANQUILO  
NEW EXPLOSION—Cotique
7. MAKE IT WITH YOU  
RALFI PAGAN—Fania
8. SOLD SEXD  
TITO RODRIGUEZ—T. R.
9. ORIZA  
LA CONSPIRACION—Vaya
10. INDEPENDIENTE  
LA PROTESTA—Rico

## DICK "Ricardo" SUGAR WHBI-FM

1. I NEED HER  
J. ACOSTA—Ghetto
2. TENDER LOVE  
ORCH. SON—Ghetto
3. MAKE IT WITH YOU  
R. PAGAN—Fania
4. ARREPIENTETE  
R. BARRETTO—Fania
5. ARSENIO  
L. HARLOW—Fania
6. CONSORTE  
W. ROSARIO—Inca
7. LA CUMBITA  
I. RIVERA & KAKO—Tico
8. INDEPENDIENTE  
LA PROTESTA—Rico
9. I REGRET  
ORCH. CAPRI—Manana
10. VAMONOS P'AL MONTE  
E. PALMIERI—Tico

## Puerto Rico

By WKAQ

1. PARA QUE NO ME OLVIDES  
LOS ANDINOS
2. SUFRIR  
RODOLFO
3. SENORA  
RICARDO RAY
4. ARSENIO  
ORQ. HARLOW
5. SANGRANDO POR LA HERIDA  
AGUSTIN ARCE
6. DOS CORAZONES  
JOSE MIGUEL CLASS
7. HAY QUE VIVIR EL MOMENTO  
CHIVIRICO
8. CAMELO Y CHOCOLATE  
IRIS CHACON
9. HOY DARIA YO LA VIDA  
MARTINHA
10. FUNKY NASSAU  
THE BEGINNING OF THE END

## Record World in Argentina

By RICARDO KLEINMAN

La nueva producción local anuncia un posible hit en la versión hecha por Pintura Fresca para la RCA del tema de Gerard "Butterfly."

La aparición de Roko y "La Pasion De Un Hombre" le abre todas las posibilidades a este excelente, y hasta ahora desa-

provechado cantante, de ubicarse entre los favoritos del público argentino. Roko acaba de firmar contrato con el sello Microfon, después de una rápida incursión en el elenco de RCA y Philips.

"Quiero Ser Yo Como El Viento" por Luz de Mercurio, reactualiza a este buen grupo que un año atrás "matara" con "Quiero Ir A Bariloche."

Ya casi se han terminado las últimas escenas del film "Vuelvo A Vivir Vuelvo A Cantar" protagonizado por Sabu, que ocupa esta semana el segundo puesto en el ranking de ventas con "Cuando Necesito Amor." La presencia de Sabu en Montevideo (Uruguay) los días 20 y 21 de agosto motivó una de las recepciones más nutridas y calurosas realizadas en los últimos años a un ídolo de la canción popular. Más de tres mil "fans" se apiñaron en el Aeropuerto Internacional de Carrasco (Uruguay) para recibir con banderas y carteles al "Príncipe" Sabu. Ya fué contratado para una nueva incursión en Montevideo, donde realizara solamente actuación ante las Cámaras de TV Canal 4 Montecarlo.

Chango Nieto y Horacio Guarany, dos destacados folkloristas, se disputan la primacía en materia folklorica con sus versiones del excelente tema "Guitarra Vino Y Rosas." Las opiniones muy divididas, pero los dos con ventas muy solidas.

Apoyado por una cuña publicitaria, la orquesta de Paul Anderson espera poder realizar muy buenas ventas del "Concierto Numero Uno de Tchaikovsky."

## Artist of Week

(Continued from page 52)

sus discos sean unánimemente aceptados.

Ahora tengo mi sastre particular, nos dice con mucha satisfacción.

Marco, pertenece a la disquera Peerless de México, desde mucho tiempo atrás y está muy a gusto como el lo manifiesta, siempre encontró apoyo, aliento y su proyección ya dejó los límites nacionales para traspasar las fronteras; como que está proyectada una promoción por Europa.

Recuerda con gran cariño su primera creación "Creo" y sus otros éxitos "En Mi Libro" y "Tu Primer Pecado."

Los trofeos, por otra parte no se han hecho esperar, y tiene entre su colección "El Discómetro" ( ) veces consecutivamente), "El Calendario Azteca," "El Heraldo," "El Disco de Oro de Hollywood" y muchos más.

En la actualidad, tiene 11 discos grabados de larga duración, realizados todos ellos por el sello Peerless y entre sus últimas interpretaciones figuran "Mi Ruego," "Antes que sea Tarde" y el tema que comienza a ser hit en todas las radiodifusoras "Ya No Puedo Más."

Su guitarra, la cual es su más querida compañera, es el complemento en el cual encuentra un refugio en cada una de sus presentaciones. Los aplausos y las muestras de admiración no lo han cambiado, y su ayuda al prójimo está latente siempre, como lo demostró en su reciente jira por Ciudad Juárez. Su "club de admirado-

ras" "Amor, Lucha y Esperanza" realizó una colecta en pro de una escuela, y le pidieron que cooperara actuando a beneficio. Como no lo podía hacer por motivos de compromisos ya adquiridos, obsequió su fiel compañera- su guitarra -para que sea rifada. Pero su popularidad, ha crecido tanto en estos momentos, que la esperanza rifa no se llevó a cabo por haber decidido sus admiradoras, que la guitarra quedara como trofeo para el club.

## CORNELIO REYNA

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of his Greatest Songs.



"Echale Sentimiento"

Bego BG-1084

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Puerto Rico  
Estoy Loco Triste Y Viejo  
Yo El Cantinero  
Que Se Junten Nuestros Brazos  
Ya Me Gusta Tu Carino  
Ya No Llores  
Otra Vez Me Caí  
Me Sacaron Del Tenampa  
Que Me Lleve El Tren  
Esa Mujer  
Que Se Vaya Mi Vida

Cornelio Reyna  
"Tu Traicion"

D/W

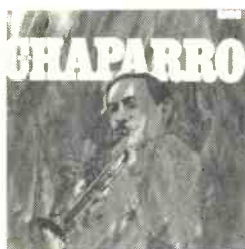
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El Barrio  
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Rico Records

595 E. Tremont Ave., Bronx, N. Y.

Neliz Record Dist.

Cerra 624, Santurce, P.R.

By MICHAEL CUSCUNA



Michael Cuscuna

■ Labor Day weekend at Slugs in New York's lower East Side was the scene of a great musical event. Ornette Coleman presented some of his new music.

He regrouped his original quartet of more than 10 years vintage: Charlie Haden on bass, Ed Blackwell on drums and Don Cherry on trumpet. Added were trumpeter Bobby Bradford, who has worked with Ornette in the past and who now records his own band for Flying Dutchman, and tenor saxophonist Dewey Redman. Like the personnel, the music spanned all eras of Ornette's creativity. Everyone was cooking beautifully and respectfully interpreting Ornette's music as only they can.

The reason for this expanded and star-studded band was Ornette's preparation of his first Columbia recording session, which took place the following week. If the record approaches what I heard at Slugs, it will be a monster.

Another significant concert was the John Coltrane Memorial at New York's Town Hall on Sunday, Sept. 12. Despite the ridiculously high ticket prices, a good-size crowd came out for this happening. The concert opened with Elvin Jones' band with special guest Chick Corea. The group played well with saxophonists Joe Farrell and Frank Foster complimenting each other beautifully. Next came McCoy Tyner and his quartet. He played some of his older pieces as well as new tunes. Sonny Fortune was featured on alto and soprano saxes.

After the first intermission, bassist Jimmy Garrison came out to perform a breathtaking solo bass improvisation. At the conclusion of his short encore, he was surrounded by Archie Shepp's eight-piece band (four rhythm and four bass) with tuba player Howard Johnson and drummer Beaver Harris. They launched into a rhythmically and melodically infectious piece, on which everyone took a good, spirited solo. As the band left, Shepp introduced pianist Cal Massey and vocalist Joe Lee Wilson. They performed Massey's "Dr. King, The Peaceful Warrior," which is on Shepp's newest album.

After a second intermission, Pharoah Sanders brought out an expanded version of his group with Leroy Jenkins on violin. Their set was too long and too free to build any interest. Finally, Alice Coltrane emerged on stage with her regular quartet, plus a tamboura player and a full 15-piece string section. On organ and harp, Mrs. Coltrane played material from her two most recent albums, illustrating the beautiful, mystical direction that her music has taken.

A long, but rewarding concert, it was a rich musical tribute to the late John Coltrane.

Milestone Records has just signed pianist McCoy Tyner to a long-term contract. The company will soon issue an interesting concert from the late '40s, featuring Charlie Parker and Lester Young, among others. They may also reissue some of the jazz albums that appeared on Audio Fidelity in the early '60s.

On the heels of signing Ornette and Mingus, Columbia has just signed drummer Jack DeJohnette's new group Compost, which is managed by Chrysalis Productions. DeJohnette has two albums of his own on Milestone and has been Miles Davis' drummer for several years now.

Columbia seems to be serious about their ventures into black music. It would be nice if they'd get with their international department and issue some of their superb foreign records such as the Miroslav Vitous disc with John McLaughlin on CBS/Sony in Japan or the late J. B. Lenoir's blues album on German CBS or Ornette Coleman's "Chappaqua" on French CBS.

### GRT Concentrating

■ GRT Corp. has divested itself of its non-music activities

to concentrate on the primary areas of its business—pre-recorded music tapes and phonograph records.

### CONCERT REVIEW

## Coryell Big In Boston

■ BOSTON—Even though Boston seemed deserted during Labor Day weekend, the Jazz Workshop was full to capacity to witness the return engagement of Vanguard artist Larry Coryell. Jazz is one form of audio communication that seems to be getting across to more and more people, and Coryell's Sept. 5 performance was a perfect example of this.

Coryell's performance was tight and well organized, but his excellent guitar playing was not where it stopped. With Mike Mandell on electric piano, Harry Wilkinson on drums, Mervin Bronson on bass and newcomer Steve Marcus on reeds, the high quality of music was perfected.

Larry recently released an independent album on the Flying Dutchman label entitled "Barefoot Boy," and along with that he will soon be releasing a live album recorded at the Montreux Jazz Festival which will also be on the Flying Dutchman label.

There's no doubt that lovers of Coryell's music will increase in number after his Boston engagement, as shown in the sales of his new record.

Martin Snider

### CLUB REVIEW

## Elvin at Best

■ NEW YORK — Since the death of John Coltrane, Elvin Jones, who was the drummer in Coltrane's immortal group, has been in and out of many configurations of jazz talent. He has always been the definitive jazz drummer, but his groups have never achieved the recognition or sustained the level of ability that they should have. He has always sounded good, but never as good as he sounded with the Elvin Jones Quintet last Thursday (9) at Slug's.

The difference seemed to stem from the newest member of the group, pianist Chick Corea. Corea's electric piano provided enough instrumental drive and melodic quality to balance Jones' fantastically intense percussion work. The set, which consisted of two extended jazz pieces, was received very well by the large audience, and if the group continues to perform at this level, Blue Note's Elvin Jones Quintet will be one of the finest jazz groups around.

Mike Sigman

1. **SHAFT**  
SOUNDTRACK—ISAAC HAYES—  
Enterprise ENS 2-5002 (Stax)
2. **SECOND MOVEMENT**  
EDDIE HARRIS & LES McCANN—  
Atlantic SD 1583
3. **CHAPTER TWO**  
ROBERTA FLACK—Atlantic SD 1569
4. **TO BE CONTINUED**  
ISAAC HAYES—Enterprise ENS 104 (Stax)
5. **THEMBI**  
PHAROAH SANDERS—Impulse AS 9206  
(ABC)
6. **SUGAR**  
STANLEY TURRENTINE—CTI CTI 6005
7. **BACK TO THE ROOTS**  
RAMSEY LEWIS—Cadet CA 6001  
(Chess/Janus)
8. **BITCHES BREW**  
MILES DAVIS—Columbia S 30455
9. **WEATHER REPORT**  
Columbia G 30661
10. **JACK JOHNSON**  
MILES DAVIS—Columbia S 30455
11. **BREAK OUT**  
JOHNNY HAMMOND—Kudo KU - 01
12. **BAREFOOT BOY**  
LARRY CORYELL—  
Flying Dutchman 10139 (Atco)
13. **CURTIS LIVE**  
CURTIS MAYFIELD—Curtom CRS 8008  
(Buddah)
14. **SAN FRANCISCO**  
BOBBY HUTCHERSON & HAROLD LAND—  
Blue Note BST 94362 (United Artists)
15. **EGO**  
TONY WILLIAMS LIFETIME—  
Polydor 24-4065
16. **NATURAL BLACK INVENTIONS:**  
**ROOT STRATA**  
RAHSAAN ROLAND KIRK—  
Atlantic SD 1578
17. **THE ISAAC HAYES MOVEMENT**  
Enterprise ENS 1010 (Stax)
18. **ZAWINUL**  
Atlantic SD 1579
19. **OSIBISA**  
Decca DL 75287
20. **MEMPHIS TWO STEP**  
HERBIE MANN—Embryo SD 531
21. **LEON THOMAS IN BERLIN**  
Flying Dutchman FS 10142 (Atco)
22. **LIVING BLACK**  
CHARLES EARLAND—Prestige PS 1569
23. **UNIVERSAL**  
**CONSCIOUSNESS—**  
ALICE COLTRANE—  
Impulse AS 9210 (ABC)
24. **THE BLACK CAT**  
GENE AMMONS—Prestige PS 1569
25. **TJADER**  
CAL TJADER—Fantasy 8406

## ENGLAND

By RON McCREIGHT

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

#### SINGLE

##### "CALIFORNIA SUNDAY MORNING"

The Brotherhood of Man  
 Publisher: Hillier/Palace Music  
 Deram Records

#### SLEEPER

##### "I WILL RETURN"

Springwater  
 Publisher: Jig Saw Music  
 Polydor Records

#### ALBUM

##### "WELCOME TO THE CANTEEN"

Traffic  
 Island Records

■ LONDON—A brighter year ahead for Philips was predicted by Managing Director Fred Marks at their annual sales meeting held on Sept. 10. Certainly Philips product is showing signs of great potential, underlined at the surprise closing of the conference when Marks introduced Paul Jones and Ted Cooper, who played three tracks from Jones' new album to be issued by Philips on their contemporary label Vertigo in October. A new budget line was also announced by marketing man Roy Tempest, a low price "This Is" series. Another impressive deal was confirmed at the meeting: an agreement for Philips to issue all product from David Paradine Records under the David Frost Presents logo. First British artist under the deal is to be announced shortly, but already top American jazz pianist Billy Taylor has been signed and his first album, "OK Billy," has just been issued.

The Liberty/UA U.K. set-up scoring heavily with visiting American group Creedence Clearwater Revival's record sales which should be boosted even further after their two royal Albert Hall concerts later this month. United Artists British act If are also steadily increasing in popularity with their third album currently gaining good sales. If also headline the next Big Ear promoted Sunday concert at London's Lyceum on Sept. 26 along with Armada. The last of these concerts is staged the following week (Oct. 3) featuring Wishbone Ash and new Act Burnt Oak. Future rock concerts at the Lyceum will be held midweek limited to three shows per month.

Pleasing to hear the glowing reports of MCA's Osibisa's American tour after the predictions made in this column several months ago. It has now been reported that the band will return to the states in October for their second nationwide tour and will stay for at least two months this time.

Staff changes at Kinney this week with, first of all, European Manager Clive Selwood leaving the company to concentrate on his own Dandelion Records (distributed by Kinney) and management of Radio One djs John Peel and Pete Drummond. Promotion man Mike Willis also leaves to set up independently, although he will continue to be involved with Kinney product in the contemporary field from time to time. Further announcement from the company is that the recently signed Donovan's first album for Kinney will be issued in December featuring songs from his recently completed "Pied Piper" movie.

### Uttal Visits Orient

■ Larry Uttal, President of Bell Records, currently in Los Angeles meeting with West Coast staffers, will be meeting with the heads of Bell Records' licensees in Tokyo, Hong Kong and Singapore.

From Los Angeles, he flies to the Orient for a three-week schedule of meetings and tours at CBS/Sony Records, Inc. (Tokyo), Electric & Musical Industries, Ltd. (Hong Kong), EMI Records Private, Ltd. (Singapore), and other Far East cities.

## GERMANY

By PAUL SIEGEL

### SINGLE EXPORT TIP OF THE WEEK

"MICHAEL UND ROBERT"—Freddy—Polydor

### SINGLE IMPORT TIP OF THE WEEK

"BANGLA—DESH"—George Harrison—Apple

### ALBUM TIP OF THE WEEK

"OLD MAN RIVER"—Peter Lagger—Philips



Paul Siegel

■ BERLIN—Screaming headline of the week out of Hamburg was "2,000,000 German Marks Paid for Manuela," a hot selling record artist on Telefunken-Decca, now bought by the new giant record company, BASF. Other record execs now worried about how to hold on to their artists, especially following the news that BASF has also landed Hildegard Knef for an unreported vast sum, and that Peter Alexander has been offered a million . . . Hope Jerry Thomas way out on the Capitol Tower in L.A. finds out why this dj is no longer receiving Capitol releases . . . Gunter Ilgner & Friedel Berlipp of Electrola/EMI have a hot new artist called Bob Lawrence on Columbia with his new "Co-Co" single . . . Kurt Feltz, key lyricist and producer, has a new Peter Alexander single, "Ich will dir helfen" (I want to help you) . . . Uwe Lencher, former editor of Automatenmarkt here, now in the saddle of new job as head of Antenna Public Relations for Polydor. He has a great new promo idea called Funk (Radio) top plugs. Leading the pack is Italy's Rita Pavone. Nice going, Uwe.

Nancy Wilson to guest on the new ZDF Udo Jürgens show . . . The Flippers, award-winning group in Germany on Bellaphon Records, Frankfurt, surprised me by recording a tape as intro for my RIAS dj shows called, "Zwischen Broadway und Kurfürstendamm" . . . Show Editor-in-Chief Dieter Liffers, vacationing, and one of his key gal reporters for Das Goldene Blatt (The Gold Paper), Ruth Lerm, has her wide-awake blue eyes on show business happenings . . . Peter Höhne, record and music vet at NDR (Hamburg radio station), has a fine feel for great music . . . Thank you, Katja Ebstein, for your photo for my office, but next time bring along the girl in the photo and your latest UA disc . . . Vicky, Philips star of stars, off soon to Japan on tour . . . Robert Reinhard of BASF at Ludwigshafen, keeping the newspaper press wires hot with news on Romeo . . . Rüdiger Piesker, long-time music buddy with appreciation for good music, the producer of Peter Lagger, great vocalist at Philips . . . Günter Noris of Electrola has some hot LPs on the market. We here in Europe appreciate the recent Johnny Mathis "Dialogue" . . . Gus Backus, a favorite with the kids, has a new Polydor single, "Candy Girl," which should win him some female votes in Manhattan . . . Cindy & Bert are up for bigtime with their single, "Ich fand eine Hand" for BASF. That should please their former producer, Friedel Berlipp, who found and got them going . . . Dj powerhouse Dieter T. Heck has a new single, "Küss Noch ein Stück Holz ins Feuer" (Put another log on the fire), which could be a duet for Perry Como & Miss Germany . . . Dr. Laci Veder of EMI, Europe, off on biz tour with mighty thoughts on the record industry . . . Congrats to Kinney, who have signed Dione Warwicke. I suggest just that one TV show in Germany will put her on charts here . . . Marion Maerz sounds like money in the bank for Sigi Loch's Kinney group here . . . Sigrid Wohldt, of Loewen Automaten (jukeboxes) in Berlin, likes "Dragin' the Line" with Tommy James. This gal has an uncanny feel for a hit . . . Dr. Müller-Blattau of Chappell in Hamburg moving into the autumn season shortly with loads of standard hits from the great Chappell catalogue.

### RPM A&M Licensee

■ RPM has been named sole licensee for A&M Records and

its subsidiary labels in South Africa, effective Nov. 1, reports Jerry Moss, A&M President.

# INTERNATIONAL HIT PARADE

## ENGLAND'S TOP 10

1. HEY GIRL DON'T BOTHER ME  
TAMS—Probe
2. I'M STILL WAITING  
DIANA ROSS—Tamla/Motown
3. DID YOU EVER  
NANCY SINATRA/LEE HAZELWOOD—  
Reprise
4. BACK STREET LOVE  
CURVED AIR—Warner Brothers
5. NATHAN JONES  
SUPREMES—Tamla/Motown
6. IT'S TOO LATE  
CAROLE KING—A & M
7. NEVER ENDING SONG OF LOVE  
NEW SEEKERS—Philips
8. I BELIEVE IN LOVE  
HOT CHOCOLATE—Rak
9. SOLDIER BLUE  
BUFFY ST. MARIE—RCA
10. WHAT ARE YOU DOING SUNDAY  
DAWN—Bell

## McTell to U.S.

■ London's Ralph McTell will open at New York's Bitter End Sept. 29-Oct. 4, just as Paramount is releasing his album stateside, "You Well-Meaning Brought Me Here."

## GERMANY'S TOP 10

- "SHOW STAR OF THE WEEK"  
SHIRLEY BASSEY  
By Dieter Liffers, Editor-in-chief, Show & Paul Siegel (European Editor-Record World)
  - 1. I DID WHAT I DID FOR MARIA  
TONY CHRISTIE—MCA
  - 2. CO-CO  
THE SWEET—RCA
  - 3. CHIRPY-CHIRPY, CHEEP, CHEEP  
MIDDLE OF THE ROAD—RCA
  - 4. LADY ROSE  
MUNGO JERRY—PYE
  - 5. GET IT ON  
T. REX—Ariola
  - 6. I AM . . . I SAID  
NEIL DIAMOND—Philips
  - 7. BUTTERFLY  
DANYEL GERARD—CBS
  - 8. HOT LOVE  
T. REX—Ariola
  - 9. SWEET-HITCH HIKER  
CREEDENCE CLEARWATER REVIVAL—  
Bellaphon
  - 10. JERUSALEM  
DALIAH LAVI—Polydor
- (Through the courtesy of "HIT SHOW" reporters in GERMANY, AUSTRIA, SWITZERLAND)

### RADIO LUXEMBOURG TIPS:

1. CO-CO  
THE SWEET—RCA
  2. MONIKA  
ULLI MARTIN—Philips
  3. VOR UNS LIEGT DIE GANZE WELT  
ROMEO & RIZ ORTOLANI ORCH.—BASF
- RIAS, BERLIN HOT SHOT:  
CHE SARA  
JOSE FELICIANO—RCA

## CANADA

By LARRY LeBLANC

### SINGLE IMPORT TIP OF THE WEEK

PEACE TRAIN—Cat Stevens—A&M

### SINGLE EXPORT TIP OF THE WEEK

SAHAJIYA—Tommy Graham—Capitol



Larry LeBlanc

■ TORONTO—According to "The Mike & Tom Show," Kinney Music's tip sheet, John Pozer, A&R head, will handle PR for MLS . . . Pollution Probe set the first in a series of concerts to benefit their cause. On Sept. 16 Dee Higgins, Tom Northcott, Doctor Music, Everyday People and Brave Belt appeared at Toronto's Varsity Stadium . . . Lighthouse were presented with RPM Gold Leaf Award for their "One Fine Morning" LP by the premier of Ontario, William Davis . . . John Watts named Editor of RPM Weekly . . . Dolly Parton & Porter Wagoner checked into London's Western Fair for three shows . . . Quality Records will distribute the Montreal-based Crescent St. label in Canada. First to bow on the label will be Mill Supply with a single "Ezmerelda" b/w "Granny's Kitchen" . . . Namaro Entertainment hosted a reception/luncheon for Joy Brittan at Toronto's Sutton Place Hotel.

Kenny Roger and the First Edition begin a cross-Canada tour in November. Opening at the Queen Elizabeth Auditorium in Vancouver on Nov. 2 the group moves to Calgary's Jubilee (9), Saskatoon's Centennial Auditorium (10) and the Centre of the Arts in Regina (11) . . . New single for April Wine is "Listen Mister" on Aquarius . . . A&M rush-releasing a new Tundra single titled "Fit to Kill," produced by Harry B. Hinde Productions . . . Nonesuch will issue a two-record set titled "The Nonesuch Explorer: Music from Distant Corners of the World" . . . Nigel Olsson's LP is catching on fast in the West. Particularly the "Some Sweet Day" cut . . . Salome Bey appeared on the Wayne & Shuster comedy special singing Gilles Vigneault's "Mon Pays" and another Canadian song "Hit the Nail on the Head" . . . MCA Records (Canada) held a media reception and cocktail party at the Royal York Hotel for Kapp's Sonny & Cher . . . Chelsea Wind return to the studios to record a follow-up to "I'm Goin' Back." Songs included will be "Same Old Feeling" by Ferguson Hambleton and "Only a Friend" by Rich Dodson of the Stampede. At the same session Linda Lane will re-record an old Ronettes hit titled "(The Best Part of) Breakin' Up" . . . GRT group Joshua have completed tracks for upcoming LP. Their initial single "Throw a Rope," produced by Harry B. Hinde Productions, has had strong airplay across the country . . . Rick Neufeld and Donna Ramsay, Astra artists, will be performing at the annual Country Music Association Convention held in Nashville . . . "Yo-Yo" by the Osmonds is a smash here . . . Atomic Rooster played to a capacity crowd at Kerrisdale Arena in Vancouver . . . "Wedding Song" by Paul Stookey broke at #28 on CKLG . . . Joni Mitchell entertained at the Mission Pleasure Faire in Vancouver . . . Bearsville's Lazarus well-received at a Riverboat date . . . Seals and Croft for Massey Hall, Toronto, on Sept. 24 . . . "I Believe In You" by A&M's Rita Coolidge is a big chart item in the West (CKXL 2, CHED 10, CKOM 12, CJME 26) and is moving eastward . . . Ronnie Hawkins off for two weeks as a result of a car accident . . . New Springwell single on Parrot is "It's for You" recorded at Eastern Sound.

## Bull at K. City

■ Sandy Bull will make his first New York appearance in three years at the recently opened Upstairs Club at Max' Kansas City on Park Avenue South one show per night at 11:30 p.m. Sept. 15-19.

## 'Nanette' on Stanyan

■ HOLLYWOOD—Stanyan Records has acquired the rights to the original 1925 London production of "No, No, Nanette," announces Wade Alexander, General Manager.

## ITALY

By MARIO PANVINI ROSATI



M. P. Rosati ■ MILAN—We want to devote the opening of this column to one of the most talented artists on the Italian music scene, Fausto Cigliano. His name is well known by the Italian public, although he never appeared on the charts. He is a favorite with both older and younger generations. Together with Mario Gangi, his guitar teacher, a great classic guitarist and professor at the Music Conservatory of Naples, he has recorded five albums on the Rare label devoted to classical pieces of Neapolitan traditional music. It is a master work which required long and patient research. The five albums, distributed by SIF in a series called "Napoli Concerto" (Naples Concert), are entitled "Ancient Naples," "Romantic Naples," "The Naples Love," "Naples, Sun, Moon and Sea" and "Naples Concert."

Recently we selected the disc "We Shall Dance" recorded by Demis Roussos for Phonogram as "Import Pick of the Week": the Italian public agreed with our choice. They picked the same disc which immediately entered the charts. The same record has been declared the winner of the Italian juke-box contest "Festival Bar." By the way, it has been announced by Phonogram that Demis is going to participate to the next Light Music Festival of Venice, presenting, in this international contest, his new song, "Fire and Ice" . . . Enzo Radaelli is organizing the third edition of his "Cantaeuropa," the Europe "singing tour." This edition, called, according to Radaelli, "The Travelling Festival of the Disc," will start on Nov. 15-30. It will be carried by a special train called "Cantaeuropa Express" which will pass through 16 countries in Europe, bringing with it 15 Italian singers.

## Kaye Ork Travels

■ Sammy Kaye and his Orchestra begin an Eastern and Mid-West states swing Oct. 2 at

the Wildwood Park Pavilion, Dayville, Conn., and will conclude their first lap with a pre-Christmas date Dec. 17 at the Logan Tower, Boston, Mass.

## Follow Thru Chart Name of Game

By CLIFF WILLIAMSON  
Director of A & R, Chart Records

■ At Chart Records we have always believed in concentrating on all of our artists, not just the new or unknown artists or the established hitmakers.

We try to give the same attention to all of our people. However, in the context of establishing a new member of the Chart "family," we do take a degree of care in making sure of their exposure to the mass media of broadcasting, i.e. radio. Itineraries are coordinated with bookers and this information is dispersed to broadcasters so that they will be aware of the appearances of our artists in their market. This is done so that hopefully they will get a chance to see the artist and become familiar with them. We get the artists' name in front of the broadcaster by cutting promotion spots for stations that request them, and by having our artists come by the office when they are in Nashville and call stations. We also try to involve the artist in promotion of himself by having him drop notes to the djs of various stations that they may have visited or talked to. This is done to let the broadcaster know that the artist and we at Chart consider their help the most important part in making a hit record.

Trade ads are used to expose new artists and their records on not only their initial release but on just about each new release that is on the Chart or Sugarhill labels. That about

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wraps it up except to say, finally, the most important thing is follow through. Yes, we do all of the things mentioned to help expose our new artists; but we also try to keep up the flow of information about all of our artists to the media so that hopefully their careers will continue to grow.

At Chart, follow through is the name of the game.

## Weiss 'Shapes' New Deals

■ NEW YORK — Larry Weiss is back after a 10-day stay in Hollywood and meetings with top record executives including Rick Sidoti, General Manager of Sunflower Records. His trip was made to coincide with the promotion being done on his latest production, "Bend Me, Shape Me" by Storm on Mack David's Sunflower label.

Weiss consummated several production deals while in Los Angeles. He is currently completing two sides with a group called Candida, one of which he wrote. This is a co-production with Tony Camillo, who also co-produced and arranged "Bend Me, Shape Me," and it is set for release on Sunflower. He met with Harold Berkman, who asked him to produce a session with April Stevens and Nino Tempo for his Marina label.

Weiss met with Wes Farrell and Tom Catalano in California. He wrote three songs for the upcoming Rock Flowers album, being produced by Farrell for the Barnum & Bailey label, the titles being "Shake It, Wake It," "You're My Kind of Music" and "Mother You, Smother You." All three will be co-published by Farrell's Every Little Tune music company and Weiss' ASCAP firm, Larry Weiss Music, Ltd. Tom Catalano has just recorded two of Weiss' songs with John Rowles for his upcoming Kapp album, one of which, "Saying Goodbyes," will be the album's title.

As a writer, Weiss has the current Cissy Houston release on the Janus label, "Darling, Take Me Back." He also has Gene Pitney's next release and an upcoming record with Sam Dees on Chess.

## Webb on Tour

Jimmy Webb has been set for a nine-campus college concert tour, kicking off Oct. 7 at No. Montana College in Havre, Mont.

## Atlantic Good Grooming

(Continued from page 22)

ord is based, partially, on its modus operandi in merchandising both artists and recordings. The Atlantic family boasts one of the strongest teams of execs in the business and is therefore well equipped to handle all the ins and outs of sales, promotion, publicity and production. The firm does well with all the varied and kaleidoscope pieces that must fall in place between the point when the artist is signed and when the recordings and the performer have been accepted by the record buying public.

### Ever-Active

At Atlantic the network of promotion men are ever-active and always communicating with each other as well as those of every department within the firm. It is not unusual at the company to see each field promotion man come to the N.Y.C. home office to attend a meeting to discuss and improvise on how a particular new record is to be promoted. Likewise, the home office sales department will gather all its regional sales managers to meet and come up with innovative ideas on sales merchandising. The publicity department, while leaning slightly more toward working with the artist than with the recordings, routinely reacts to the functions of each other department.

Each department holds its own informal meetings so that everyone knows what each other person is involved in so that every individual contributes personally to the department. Then, the heads of each department meet twice a week so that the mechanics of the Atlantic operation are always well oiled.

### New Set of Problems

All the above represents, however, how well the organization can run on a routine basis. Where the magic develops is in specialized cases, like the challenge of promoting, publicizing and selling an unknown artist. It would be naive to suggest that there is one proper way to attack this challenge. From Atlantic's perspective each new artist represents a completely new set of distinctly original problems to overcome. When the company signed Roberta Flack it arranged a six-city promotional tour, having her perform at a cocktail reception in each city before press, deejays and dealers. The company works very tightly

with managers and agents as well as with the artist personally to be certain that every possibility for exposure is explored. Television, radio, trade and consumer press are constantly being contacted so that each is immediately aware of every new artist's existence. Whenever there is a nibble of acceptance in any area that is zeroed in on in a coordinated, vigorous followup.

The newly signed acts on the Atlantic-Atco-Cotillion-Asylum labels, like Rasputin's Stash, J. Geil's Band, Donny Hathaway, Tin Tin, Beginning of One Friday (on the Prophecy label), The Persuaders, Judee Sill & Jo Jo Anne (on Asylum), Jonathan Edwards, Wet Willie and Cowboy on the Capricorn label and many others all receive custom-made promotion and merchandising benefits.

The company is also prepared to tackle specialized projects such as the soon-to-be-released soundtrack LP of one of last year's No. 1 TV shows "All in the Family," or the recording of the dramatic adaptation of the best-selling book "The Sensuous Woman." In these cases the firm will expand its promotions to focus additionally on the TV and literary community. With the new hit movie and album "Soul To Soul," Atlantic worked closely with Cinerama Releasing to coordinate promotions with the film's openings and the release of the album.

If the family of labels feels that they don't have all the pieces that must fit together in order to successfully promote an artist, they simply won't sign the artist. The firm will not sign an artist who may wind up sitting on the shelf because there is no one to produce him, or because his music is in an era in which the company has chosen not to tread. When Atlantic signs a new artist he and all associated with him can know that the company is prepared to offer a professional custom job of promotion in every area, and that his recordings will have had every artistic benefit poured into it.

## Rooney Starts Schools

Mickey Rooney has formed Mickey Rooney's Talentown USA, Inc., to teach creative arts to children from three to 16. The first will open Sept. 23 at 234 Washington Ave., Belleville, N.J. A total of 50 schools around the country is planned.

SEPTEMBER 25, 1971

| THIS WK. | LAST WK. | ARTIST  | SON   | LABEL |
|----------|----------|---|---|-------|
| 1        | 4        | SUPERSTAR CARPENTERS  | A&M 1289 (Skyhill/Delbon, BMI)                      |       |
| 2        | 2        | AIN'T NO SUNSHINE BILL WITHERS  | Sussex 219 (Buddah) (Interior, BMI)                 |       |
| 3        | 1        | THE NIGHT THEY DROVE OLD DIXIE DOWN                                       | JOAN BAEZ—Vanguard 35138 (Canaan, ASCAP)            |       |
| 4        | 6        | UNCLE ALBERT/ADMIRAL HALSEY PAUL & LINDA McCARTNEY                        | Apple 1837 (Maclean, BMI)                           |       |
| 5        | 15       | SO FAR AWAY CAROLE KING   | Ode 70 60019 (A&M) (Screen Gems/Columbia, BMI)      |       |
| 6        | 8        | SWEET CITY WOMAN STAMPEDERS   | Bell 120 (Coral, BMI)                               |       |
| 7        | 3        | CRAZY LOVE HELEN REDDY  | Capitol 3138 (Warner Brothers/Van Jan, ASCAP)       |       |
| 8        | 14       | ANOTHER TIME, ANOTHER PLACE ENGELBERT HUMPERDINCK                         | Parrot 40065 (London) (MCA, ASCAP)                  |       |
| 9        | 13       | I WOKE UP IN LOVE THIS MORNING PARTRIDGE FAMILY                           | Bell 45-130 (Screen Gems/Columbia, BMI)             |       |
| 10       | 5        | WEDDING SONG PAUL STOOKEY   | Warner Brothers 7511 (Songbirds of Paradise, ASCAP) |       |
| 11       | 17       | ALL MY TRIALS RAY STEVENS   | Barnaby 2039 (CBS) (Ahab, BMI)                      |       |
| 12       | 10       | WHERE EVIL GROWS POPPY FAMILY   | London 148 (Gone Fishin', BMI)                      |       |
| 13       | 12       | GO AWAY LITTLE GIRL DONNY OSMOND  | MGM 14285 (Screen Gems/Columbia, BMI)               |       |
| 14       | 9        | SPANISH HARLEM ARETHA FRANKLIN  | Atlantic 2817 (Progressive/Trio, BMI)               |       |
| 15       | 7        | CHIRPY CHIRPY CHEEP CHEEP MAC & KATIE KISSOON                             | ABC 11306 (Intersong, U.S.A., ASCAP)                |       |
| 16       | 16       | LOVING HER WAS EASIER THAN ANYTHING I'LL EVER DO AGAIN KRIS KRISTOFFERSON | Monument 8525 (Skyhill, BMI)                        |       |
| 17       | 18       | AMANDA DIONNE WARWICKE  | Scepter 12326 (Screen Gems/Columbia, BMI)           |       |
| 18       | 21       | TALK IT OVER IN THE MORNING ANN MURRAY                                    | Capitol 3159 (Almo, ASCAP)                          |       |
| 19       | 26       | IF YOU REALLY LOVE ME STEVIE WONDER                                       | Tamla 54280 (Motown) (Jobete, BMI)                  |       |
| 20       | 22       | ALL DAY MUSIC WAR   | United Artists 508156 (Far-Out, ASCAP)              |       |
| 21       | —        | NEVER MY LOVE FIFTH DIMENSION   | Bell 45-134   |       |
| 22       | 25       | K-JEE NITE-LITERS   | RCA 74-0461 (Rutri, BMI)                            |       |
| 23       | 37       | CALIFORNIA KID & REEMO LOBO   | Big Tree 119 (Ampex) (Ensign, BMI)                  |       |
| 24       | 24       | A SONG FOR YOU ANDY WILLIAMS  | Columbia 44543 (Skyhill, BMI)                       |       |
| 25       | 28       | KO-KO JOE JERRY REED  | RCA 48-1011 (Vector, BMI)                           |       |
| 26       | 29       | ANNABELLA HAMILTON, JOE FRANK & REYONLDS                                  | Dunhill 4287 (Sunbury, ASCAP)                       |       |
| 27       | 27       | MY DAYS OF LOVING YOU PERRY COMO  | RCA 74-0518 (Roncom, ASCAP)                         |       |
| 28       | 11       | CHOTTO MATTE KUDASAI (NEVER SAY GOODBYE) SAM KAPU                         | Anthem 5100 (United Artists) (Rachel, BMI)          |       |
| 29       | 20       | HOW CAN YOU MEND A BROKEN HEART BEE GEES                                  | Atco 6824 (Casserole/Warner Tamerlane, BMI)         |       |
| 30       | —        | EASY LOVIN' FREDDIE HART  | Capitol 3114 (Blue Book, BMI)                       |       |
| 31       | 34       | HOW CAN I UNLOVE YOU LYNN ANDERSON  | Columbia 4-45429 (Lowery, BMI)                      |       |
| 32       | —        | I'VE FOUND SOMEONE OF MY OWN FREE MOVEMENT                                | Decca 32818   |       |
| 33       | 35       | I'LL BE WITH YOU VOGUES   | Bell 45-127 (Razzle Dazzle, BMI)                    |       |
| 34       | 31       | BEGINNINGS CHICAGO  | Columbia 4-45417 (Aurelius, BMI)                    |       |
| 35       | 19       | IF NOT FOR YOU OLIVIA NEWTON JOHN   | Uni 55281 (MCA) (Big Sky, ASCAP)                    |       |
| 36       | 23       | I'M LEAVING ELVIS PRESLEY   | RCA 47-9998 (Presley/Oten, BMI)                     |       |
| 37       | —        | THE SONG IS LOVE MARY TRAVERS   | Warner Brothers 7517 (Paramar, BMI)                 |       |
| 38       | 33       | WHERE YOU LEAD BARBRA STREISAND   | Columbia 4-45414 (Screen Gems/Columbia, BMI)        |       |
| 39       | —        | FREEDOM COMES, FREEDOM GOES FORTUNES                                      | Capitol 3179 (Maribus, BMI)                         |       |
| 40       | —        | I DO ALL MY CRYING IN THE RAIN SOUNDS OF SUNSHINE                         | Ranwood 912 (Bon-Ton, ASCAP)                        |       |

## Handleman Quarter Sales Increase

■ Handleman Company, Detroit, has reported increased sales and earnings for the first quarter ended July 31, 1971, according to David Handleman, President.

For the first quarter ended

July 31, 1971, sales rose to \$22,304,000, compared to the \$21,945,000 reported for the same period a year ago. Net income increased to \$1,318,000 or \$30 per share versus the \$1,196,000 or \$27 per share reported last year.

## \$200,000 Bonus to 3 Dog

■ LOS ANGELES — Making deadline with barely a half-hour to spare, Three Dog Night delivered the master tape of its next album, "Harmony," to ABC/Dunhill last week and qualified for a \$200,000 bonus which label President Jay Lasker paid on the spot.

The delivery dash resulted when a heavy concentration of concert appearances and television guest shots, including the premiere episode of CBS-TV's "Glen Campbell Show," delayed and almost disintegrated the group's recording schedule. By contractual stipulation, receipt of a master tape by ABC Dunhill by 5 p.m. Friday Sept. 10, qualified the act—whose six previous LPs went to gold—for the \$200,000 bonus.

As the time approached and no problems loomed, the group's managers, Reb Foster Associates, decided to dress up the moment and made arrangements for the tape to be transported from the mastering lab to the label via Brink's armored truck.

Lasker, meanwhile, also enjoying the drama of exchange as the day approached, secretly had the \$200,000 check processed through accounting and ready for immediate presenta-

tion. Fun turned to temporary panic, at least for the management firm, when mechanical delays further stalled album completion. What looked like a late Wednesday delivery began looking more like maybe Thursday.

The last recording session ended finally on Friday morning at 4:30 a.m., and the seven-member group joined producer Richard Podolor in a dash to the mastering lab. Some 12 hours later, the tape was finished and placed in the waiting Brink's armored truck for a cross-town dash from Hollywood, about a 10 mile distance.

The truck arrived at 4:36 p.m. to a waiting contingent of label executives and members of the press. With an armed guard standing by, managers Bill Utley and Burt Jacobs presented the tape to Lasker. Lasker presented the check to Utley and Jacobs.

All adjourned to the ABC/Dunhill studio, where "Harmony" had its first public airing prior to release sometime in late October.

## Beach Boy Wins 5-Year Draft Fight

■ A federal court reversed itself Sept. 20 and granted Carl Wilson of the Beach Boys permission to carry out a "most unique alternative service program under the U.S. Selective Service Act. The Court action ended five years of legal wrangling between the musician and his draft board.

Under the order of Federal Circuit Judge Harry Pregerson, Wilson will be allowed to satisfy his draft obligation by performing with the Beach Boys at prisons, hospitals and orphanages. In delivering his oral ruling, the judge made particular note of the need to provide some sort of entertainment for prison inmates, saying entertainment is certainly in the national interest.

## 'Beautiful' Session



Tony Bennett who flew over from London to record his latest single "How Beautiful is Night," takes a break at the Columbia Studios with Chappell writer Bob Farnon (right) and the publishing company's Nick Firth (left) and Buddy Robbins. Bennett and Farnon will repeat their SRO Albert Hall concert at Carnegie Hall Oct. 9.

## A Real Nice 17th Annual ABC Clambake



The photo above was taken at Milt Israelof's 17th Annual ABC Records Sales clambake recently in Rehobeth, R. I. Guests are mostly New Eng-

landers, although some came from as far away as California. Israelof is shown with Fox, the ABC mascot.

By TONY LAWRENCE



Tony Lawrence

■ HOLLYWOOD—MCA Records VP Joe Sutton and his wife Patti became the proud parents of a baby boy named Bobby. He's already been inked on Decca for an album, singles and options . . . After turning down offers from a Motown subsidiary and the Rolling Stones label, Mike Gershman now has his group Looking Glass inked with Columbia for what insiders say is a lot of loot. The first LP is due in January on Epic, and in the meantime the group and Gershman are based in Woodstock . . . Lydia Woltag upped to account executive with Gibson and Stromberg's rock-pub-house here . . . Not true as reported elsewhere that the Sandpipers are breaking up. They're over recording for A&M on La Brea right now to dispel such a rumor . . . Concert Associates' Larry Vallon called to report this his group (which he manages with Craig Wald) Turnquist Remedy has changed their moniker to Railroad Gin, a slang expression out of the 1930s in the midwest for loco weed.

Poco set for Carnegie Hall Dec. 7, 8 & 9 . . . Holdup: Linda Ronstadt's new album for Capitol being delayed for re-mixing . . . Breach City! David Frye rumored to be cutting another album but probably not for Elektra . . . Jim Roberts and Richard Greene from Seatrain are conjuring up a Biblical notion to evolve as a 20-minute cut for kids on their next album . . . Face Lift: McGuinness Flint, currently out with one of the most brilliant singles of the year, "Friends of Mine," will have a new look when they play here in two months in so much as they lost Benny Gallagher and Graham Lyle but added guitarist John Bailey and pianist composer Dixie Dean . . . Don't be surprised if former musician Ron Kass, now with Harry Saltzman's film-TV empire CDF, starts to aim the company towards the disc biz as well . . . Mott the Hoople have purchased a Caravari which, contrary to popular belief, is not an Italian dessert (thank you, Miss Henske!), but a portable theater which seats 2000 for those up and coming boondock dates . . . John Simon in town thumping his "We Can Be Everything" album on Perception . . . Oliver to Nashville this week cutting an LP for UA with Scotty Turner producing . . . Ruckus City: Uncle Sam has barred Freda Pany's million-selling "Bring the Boys Home" from all Far East Network (AFRTS) stations . . . But Where Was Jeanette MacDonald: A long, low bow and tip of the hat to one of Capitol's finest, Lew Segal, for the super-fun press junket at the Fairmont in Frisco to catch the Lettermen. It couldn't have run any smoother and all concerned couldn't have been more gracious. Fellow rock scribe John Gibson and his lady Sandy stole the show, however, decked out in their Delmonico best and drawing admiring eyes in the lobby . . . Sorrowful Parting Dept: Seven-member group Poe is no longer with Uni though the sound was great and the promise affirmed. It seems the group wasn't pleased with their Whisky date a couple of months back and decided to split up leaving the company with one fine album . . . Mr. Firstnighter Con Merton told me the other night at the Big Black opening that Bruce Donaldson, Cherokee's organist (Merton manages same) who was in a serious motorcycle accident some weeks ago, is back on his feet and the group reactivates very soon . . . Didja Know Dept.: David Ossman of the Firesign Theater used to sit next to Kris Kristofferson in Freshman English at Pomona College . . . Columbia has signed Blue Oyster Cult, known down South as Oysters Rockefeller until a few months ago.

Ruthann Friedman was given the BMI Award this week for her song, "Windy," having been played one million times on the air . . . Richie Podolor let it be known that the doors to his American Recording Studio are now closed except for Three Dog Night and Steppenwolf sessions. Formerly he had rented out available time . . . Leon Russell saying nay again but this time to any gigs over the winter months as it's sabbatical city for him . . . Desde Nuestros?: "Joe Cocker Mad Dogs & Englishmen" opens in Buenos Aires next week . . . Basing Street West Prexy Liza Williams says that her English rock group Bronco will only play California dates . . . Coming Attractions: A "Dialogue" with Steve Barri who, with Jimmy Haskell, is now polishing up single product for Hami'ton, Joe Frank & Reynolds and the Grassroots.

## NARAS Meets, Elects Officers

(Continued from page 3)

the president; increase in financial allocations to the newer chapters; the formation of new NARAS chapters in such cities as Detroit, Memphis, San Francisco, Toronto, London and wherever major recording activity is taking place; and a desire to create ways of making membership more attractive to young recording talent.

The Academy's increased involvement in educational and cultural affairs was underscored by its earmarking of \$32,500 for the further implementation of its NARAS Institute program.

### Category Wording Changed

Some of the funds for the Institute will be coming from the Academy's annual television show. In connection with the Grammys themselves, the Trustees assigned additional categories to the jazz and classical fields. At the same time, they changed the wording of the "Contemporary" categories to "Pop, Rock, and Folk," and eliminated "Contemporary Song of the Year" because of numerous past duplications among nominations with "Song of the Year."

During discussion of tape

piracy, the Trustees vowed to lend their individual efforts to the elimination of the practices involved and instructed Executive Director Leanse to work closely with other groups. Trustee Danny Davis noted that during a recently completed state fair engagement he walked through the fair grounds to discover two booths offering bootlegged tapes of his RCA recordings.

Recognizing the need for additional funds to finance the Academy's expanded activities, the Trustees voted to investigate the possibility of a premium record built around past Grammy Winners, and formed a new fund-raising committee of Atlanta's Bill Lowery, Chicago's Dick Schory, Los Angeles' Dave Pell, Nashville's Mary Reeves Davis and New York's John Hammond. They also appointed members to the already-existing finance committee. Included are Atlanta's Maurice LeFevre, Chicago's Loren Binford, Los Angeles' Bill Cole, Nashville's Bill Denny and New York's F. M. Scott III.

The Trustees also agreed to the publication of a Grammy Awards Book.

## Grunt 'Barks' Up Storm

(Continued from page 3)

"Bark" appears to be just a beginning. According to RCA Records President Rocco Laginestra, "This is an incredible feeling we're experiencing. I've never seen people work together like this. All concerned make suggestions and all concerned follow through. RCA is elated to be distributing, marketing and promoting Grunt product."

Stan Monteiro, Grunt's Director of Marketing, added, "In all my years in the industry I've never had feelings like this." He continued, "All artists and musicians share equally in royalties, and complete artistic control of everything belongs to the artists."

It should be noted that other Grunt hierarchy consists of Airplane manager Bill Thompson as head of Business Affairs. Augie Blume is in charge of A & R and Related Creative Services. Diane Gardiner contacts press while Mike Lipskin heads production and engineering.

Said Monteiro: "Although Marty Balin is no longer with the Airplane, he's definitely involved with the label. He's

working on up-and-coming projects right now. After all, this is partly his baby, too."

As for the future product, we're told to expect a Paul Kantner/Grace Slick album in November, with another Kantner "Starship" LP to follow. Papa John Creach has a forthcoming album, with none other than Stan Monteiro aiding with clarinet. Hot Tuna will combine live tracks with studio work for a January release.

Newer Grunt acts include a female group called Ace of Cups, a singer-songwriter Jack Bonus, Jorma's broter Peter Kaukonen and two groups Black Kangaroo and One.

Stan disclosed that "10% of all profits from Grunt product will be funded strictly for charitable purposes."

Laginestra summed up RCA's position best: "Grunt's early success is being complemented by the successes of other RCA distributed labels such as Family, Wooden Nickel, Neon and Kirshner. We'll encourage newer labels as we go along. In the meantime, we couldn't be more pleased."



# Mercede Label Formed

■ The formation of a new record company, Mercede Records, was announced this week by John & Dee Mercede. Mercede is president of Frank Mercede & Sons of Florida, Inc., a real estate development firm based in Fort Lauderdale, Fla.

"We are entering into a diversification program with the establishment of Mercede Records, as well as our new music publishing enterprise," stated Mercede, noting that the new companies will also be located in Fort Lauderdale.

Prior to its arrival on the Florida scene, Frank Mercede & Sons was in the construction-development business for over 30 years in Connecticut, and the company is still in operation there. In its South Florida operations, the firm is engaged in the construction of office buildings and apartment complexes, and the development of shopping centers and land subdivisions.

The first two single releases under the new label will be sent to 27 top distributors across the nation within the next three weeks.

In addition to the local men in the field working for the distributors, Mercede Records has retained the services of such independent promoters as

Herb Rosen in the East, Pete Wright and Howard Bedno in the Mid-West and Tony Richland on the West Coast.

The newly-established advertising department of Mercede Records is currently developing a program of trade and consumer advertising on a nationwide scale. The new record company has also enlisted the services of South Florida pr firm based in Fort Lauderdale and headed by Dan Moss.

The Mercedes have named their music publishing company Power of Music Publishing, with the name now registered with BMI and the firm now in operation. Billy Wells has been the most prolific writer for Power of Music, having submitted some 200 songs to date.

"We have every hope of success in our new venture into the recording field," noted Mercede, "and we have formulated plans for the construction of our own recording studios in order to better serve our needs and facilitate production."

Mercede Records will be operating from offices in Mercede East, an office building erected by Frank Mercede & Sons of Florida and located at 2727 East Oakland Park Boulevard in Fort Lauderdale.

## Acquires Mills Hits

■ NEW YORK—Southern Music Publishing has acquired publishing rights on the new Mills Brothers Paramount single, "Strollin'". The Brothers flew in from Denmark to participate in promotion which includes a special film clip performing "Strollin'" and distribution of straw hats and canes. Vaughn Horton and Kenny Haynes wrote tune.

## Mike Does Merv



MGM's Michael Allen was among some time-honored names when he appeared on the Merv Griffin CBS-TV network show recently. Michael plugged his current album, "Something Special." Shown left to right: Michael Allen, Woody Herman, Rosemary Clooney and Griffin.

## Williams at Basing

■ HOLLYWOOD — Liza Williams has assumed the presidency of Basing Street West, following resignation of Walter Wanger Jr. for health reasons.

## Brothers Two Suit

■ Richard Rodgers, Dorothy Hammerstein, William Hammerstein and Phillip Zimet, as executors and trustees of the estate of Oscar Hammerstein II, deceased, Tom Jones and Harvey Schmidt and Big Sky Music, all members of ASCAP, have filed suit for copyright infringement against Brothers Two, 1175 Peachtree St., N.E., Atlanta, Ga., alleging that their copyrighted songs were performed at the establishment without authorization.

The songs involved are "My Favorite Things" by Richard Rodgers and Oscar Hammerstein II, published by Richard Rodgers, Dorothy Hammerstein, William Hammerstein and Phillip Zimet as executors and trustees of the estate of Hammerstein II; "Try to Remember" by Jones and Schmidt, published by Jones and Schmidt; and "Lay, Lady, Lay" by Bob Dylan, published by Big Sky.

## BOOK REVIEW

# The Unforgettable Nat Cole

■ Maria Cole's "Nat King Cole — An Intimate Biography" (William Morrow, New York, \$5.95) is, like a certain recent best-selling novel, a succinctly told love story in which the major character comes to an untimely hospital finish. But that—as Buster Crabbe says on a TV commercial—is where the sim-u-larity ends.

Mrs. Cole's book is *sans* treacle. It's a warm, modest, illustrated account of her marriage to one of the world's best and best-loved balladeers, the long-time Capitol Records pactee Nat King Cole (there is a complete discography — 1943-65). Aided by free-lance writer Louie Robinson, Cole's widow reveals nothing to shatter his public image of sincere, tasteful gentleman and artist—apparently his only real failing was his gullibility. Recounting that he too often was an easy touch, she is tougher on herself, admitting she made enemies after their marriage in 1947 by drawing more tightly on the pursestrings her husband never really cared about.

Cole's beginning is portrayed as one of classic "Jazz Singer" conflict. The son of a poor Alabama minister, he disappointed his father when he became a jazz pianist, then leader of the King Cole Trio and, finally, a pop solo artist of international renown. Mrs. Cole gives the lie to those who would call the gentle-natured Cole "Uncle Tom," noting some of the breakthroughs he achieved for his race in night clubs and television. According to his wife, an occasional entertainer herself, one of the few people ever able to rile him was Harry Belafonte, who infuriated her husband when he allegedly tried to tell him how to perform.

### Joined Capitol Early

Cole, it is shown, was among the first artists to join Capitol Records, formed during a wartime shellac shortage in the spring of 1942 by Glenn Wallichs, Johnny Mercer and Buddy DeSylva. That summer a long musicians' strike was effected. The stories behind several of his hits are included, notably the "B" side phenomenon "Nature Boy," written by hippie precursor Eden Ahbez—but what ever happened to him?

The Boston-born, motherless Mrs. Cole was raised with care in North Carolina by her Aunt Lottie, a strong-willed lady who

founded the country's first Negro finishing school. Next to the Coles themselves, Aunt Lottie, while peripheral, is the best-drawn character in the little tome, stubborn and disapproving of the divorced Cole at the start but dynamic and, when the chips were down, ready to help the Cole family. She seems worthy of her own book.

Cole's death six years ago from cancer was an early and tragic demise for a truly irreplaceable man and artist. But he had had the kind of rich full life few people outside of fantasy are ever allowed. There were five lovely children, the respect and admiration of the world and a devoted wife who remembers it all proudly. Her memories are worth sharing.

Doug McClelland

## Graham Readies Book, Music Folio

■ Bill Graham, who closed both Fillmores East and West this past summer, has announced that a publishing deal has been negotiated with Atheneum Press for the release of a book tentatively entitled "Bill Graham's Story of the Fillmore Years." Graham will begin writing the tale shortly with a collaborator.

In addition, Graham has licensed the rights to a music folio entitled "Live at Fillmore," which will contain music by various artists who performed at the Fillmores over the years. Warner Brothers Music expects to go to press with it immediately.

## DeMarco Writes Novel

■ Arlene DeMarco, youngest member of the five singing DeMarco Sisters, has written her first novel, "Triangle," which has a show business background. New American Library publishes in October at \$5.95. Thrush also is preparing to return to performing.

## Tiny Starts Label

■ Tiny Tim has gone into the recording and publishing business with his own label, Vic-Tim Records, and Vic-Tim Publishing. The first release on Vic-Tim will be Tiny singing "Why Did They Have to Die So Young." Brite-Star Promotions of Nashville and Tex Clark will handle promotion.

## Rick Sklar on New Artists

(Continued from page 3)

talent in their nightly segment called "Sneak Preview." Unreleased recordings are aired. Switchboards light up according to the tastes of the listener. Some of the new artists aired on "Sneak Preview" have gone on to be giant sellers. Chairmen of the Board (Invictus), Ocean (Kama Sutra), Dawn (Bell), the Carpenters (A&M) and Lobo (Big Tree) are just a few.

"We're happy with the response that we've been getting with 'Sneak.' It's worked well for a few years and I don't believe a more elaborate system is needed," remarked Sklar.

### Started in '50s

As to some background of the man promotion experts find so increasingly difficult to reach,

Rick started in radio in the '50s at WPAL in Patchogue, N.Y. In 1959 he joined WINS as, of all things, a promotion man. The following year WINS elevated him to programming. After a brief stint at WMGM, ABC hired him, first to handle production and Community Services, and then another elevation to PD, which brings us to the present.

In summation, Sklar stated: "There are many obstacles in the way of new artists, but, more often than not, the good talent finds its way to the top. The more demanding the system, the better the talent. As long as there are stations around the country that jump quickly, we're happy to sit back, research and wait."

Mitchell Fink

## London Unveils 'Today Sound'

(Continued from page 3)

Getting special attention from the company is the new Tom Jones Parrot double album, "Tom Jones Live at Caesar's Palace," as well as the latest London package from Mantovani, "To Lovers Everywhere U.S.A." London also introduced "Thin Lizzy," "From Here on In It Gets Rough," Hildegard Knief; and "Poppy Seeds," the Poppy Family. The big one from MAM was "Gilbert O'Sullivan Himself."

Special attention also was given to the bonus pak two-record sets: "Frank Chacksfield Plays Ebb Tide," phase 4; "Thru the Years," John Mayall, London; and "The Best of Willie Mitchell," Hi. Phase 4 stereo releases are "Fiddler on the Roof," with Robert Merrill and Molly Picon; and "A Tribute to Satchmo," the London Festival Band conducted by Eric Rogers.

The London classical release follows: "Un Ballo in Maschera," Renata Tebaldi, Luciano Pavarotti, Sherrill Milnes; "The Rape of Lucretia," Janet Baker, Heather Harper, Benjamin Luxon; "Highlights from Camalleria Rusticana and I Pagliacci," Elena Souliotis, Tito Gobbi, James McCracken, Pilar Lorengar, Robert Merrill; "Schubert and Schumann Lieder," Werner Krenn; "Piano Music of Liszt," Pascal Rogé; "Bruckner Symphony No. 3 in D Minor," Vienna Philharmonic, Karl Bohm; "Hindemith: Mathis der Maler/Lutoslawski: Concerto for Orchestra," L'Orchestre de la Suisse Romande, Paul Kletki; and "Prima Donna in Vienna," Pilar Lorengar.

It was revealed, too, that press kits will also now be a regular item whenever London launches a new artist.

## Shorewood Pact



Gerry Prochaska (left), General Manager of Shorewood Packaging of Canada, is shown welcoming Ed Ingram as Shorewood's new General Sales Manager. Ingram, an 11-year veteran in the record packaging business, came to Shorewood from Modern Album of Canada where he was sales manager. He will be responsible for spearheading the growth of direct board Shorepak, Unipak and special construction jackets in Canada.

## Marcucci/MGM

(Continued from page 3)

guitar and drums and their single, "In the Darkness," is being produced by the team of Marzano and Calvert of "Sweet Mary" fame. The single is due shortly.

The second release will be by Linda Starr, a black singer produced by Clarence Paul who has done some Motown product.

## MONEY MUSIC

(Continued from page 16)

On WDGY and WMAK.

Kris Kristofferson #28-19 WOKY. Chart KDWB, WCOL, WRIT. New: WFII, KXOK.

Layng Martine smash in Houston #10 KILT. Chart KLIF, WBBQ. Good requests WMAK in Nashville  
Gayle McCormick broke in Dallas 27-19 KLIF. Chart KJRB, WMAK. New: KDWB, WDGY, WGST.

Les Crane immediate strong phone response at KQV and CKLW. New: WTIX.

Humble Pie broke in Cleveland 40-17 WIXY. New: WOKY.

The Sweet action in Detroit at CKLW and WKNR.  
Lighthouse broke in Cleveland 30-14 WIXY. 25-15 WCOL. Chart: CKLW, WMAK, WRKO, WRIT, KJRB. On KJR, WIBG, WYSL.

New Colony Six #10 WCFL, 19 KHJ, 21-14 WRIT. New: WIXY.

Anne Murray #17 KLIF, 12 WYSL. Chart: WCFL, WRIT, KJRB.

Springwell strong in Detroit at CKLW and WKNR. Broke to #16 WBBQ. Chart: WCOL, WYSL. New WOKY.

Just Us #24-19 KILT. On WOKY.

Four Tops 23-18 KFRC. Chart: KHJ, KILT, WCFL. ON: KXOK, KGB, WYSL.

Freddy North chart CKLW and WKNR. New: WAYS. Big R&B sales.

Ten Years After went to #21 WRKO. On as an LP KHJ and WKNR.

Heaven Bound broke to #20 WCFL.

Chase WDGY reports good action.

Dusk chart KQV, KFRC and KYA.

Jells smash in Detroit. Top five at CKLW and WKNR. Now confirmed in Cleveland 27-19 WIXY. New KXOK.

Dan England on A&M. Action WDGY. Chart KLIF.

Fanny chart WCFL, KJRB. Broke to #20 WIXY. On: KDWB.

James Gang chart WTIX, WBBQ.

Freddy Hart big pop in Houston #6 KILT. Big pop in Dallas #6 KLIF. Chart WIXY, KJR, WRIT, WOKY.

Nite-Liters keeps on rolling 14-8 KQV, 29-15, KYA, 21-10 WCOL, 30-25 KFRC. New: KLIF.

Don Nix on as LP cut WCFL, WTIX.

Persuaders is now a solid hit #12 WABC. Smash at CKLW. #4 WAYS. Strong at KQV. Chart: WIXY and WKNR. On WFIL, WYSL, WHBQ.

Tommy Rowe #13 KILT, A KHJ, 6 KJR, 13 WCFL. Chart WIXY, WOKY. New KLIF.

Rufus Thomas #7 WAYS, 20-16 WQXI. New KXOK.

Tom T. Hall c&w giant. Chart KILT. Sales WOKY.

Peter Nero sales starting WOKY.

Jam Factory on Epic. Top 10 WYSL.

Fortunes new KLIF, WCFL, WDGY, WBBQ.

Staple Singers newest R&B hit. It sounds strong and we feel this will be the next R&B record to cross pop successfully.

That record is scheduled for October. Third on the list is Gerard Belisle, a young singer for whom Marcucci is now seeking a producer. Belisle was formerly lead singer with the group Bigfoot.

In addition to his new record label, Marcucci manages his three artists, Molly Bee, Sidney Jordan (a girl singer) and Rona Barrett. He is associate pro-

ducer for Miss Barrett's three syndicated specials: "Rona Barrett Looks at Oscar," "... Looks At Sex Symbols" and "... Looks At Hollywood in the '70s." Current plans also call for three more specials next year with one probably focusing in on the Grammy Awards and the music business. Miss Barrett used to promote records in New York some years ago.

## CLUB REVIEW

# Yoiks! Dan Hicks and Hot Licks Clicks at Gaslight

■ NEW YORK — Yoiks! Blue Thumb's Dan Hicks and his Hot Licks opened at the Gaslight last week, and what to make of it!

The group, led by the unstrung Hicks, who looks like, and plays at looking like, an Adam's Apple, recalls summer band sounds of a past that probably never existed, and at the same time the group takes off, not that much differently than Guy Marks does in his remarkable "Loving You Has Made Me Bananas" routine, the music of by-gone, more naive, and, at the present, seemingly sillier musical periods.

The four-man, two-girl conglomerate, recall and spoof music that sounds, usually simultaneously, like Glen Gray and his Casa Loma Band, the Trio Los Panchos, the Carter Family, the Andrews Sisters, Lambert, Hendricks and Ross, Spike Jones (himself a spoofer), Ina Rae Hutton, Dorothy Lamour and you name it. This total recall it riveting because the group is young, and the girls, especially, look as if they would draw a blank on the name Joni James.

Although the sextet is the kind that inspires fanatical followers, one wonders whether they may not be telling a joke that the general public will find itself not in on—the public becoming rather like a Red Skel-

ton fan inadvertently invited to a party for Noel Coward.

Since nonsense is the order of the appearance, Hicks, who, in talking to the crowd avoids inflection as if it carried a fatal disease, writes lyrics that don't necessarily make sense and he and the group sing them as if the audience's understanding all the words is therefore not necessary.

Audiences want to know what's going on, however, if only to differentiate between the songs. Gestalt isn't enough to sustain an evening, not even a set.

"Where's the Money," "By Hook or By rook," "How an I Miss You When You Won't Go Away" were among the songs introduced and then delivered in tight yet garbled and ultimately (to me anyway) self-defeating fashion.

Also, it's been a couple of months since I've been to the new Gaslight, and during my hiatus the stage has been moved to one end of the room. This was wise, since the old setup was undeniably awkward. Now, however, the first row of seats is about 12 feet from the stage, all but obliterating the effect of intimacy the room has always seemed to have. Now the audience watched the performers as if across a de-militarized zone. Not good for vibrations.

Dave Finkle

## CONCERT REVIEW

# A Sly-ly Unique Evening

■ NEW YORK — Madison Square Garden was host to three groups last week, all in the same category: rhythm and blues.

Invictus artist Ruth Copeland opened the show with her impersonation of Grand Funk's Mark Farner. She's beautiful, sings well, has a pretty good group behind her and the audiences love to look at her. She's O.K.

When Rare Earth, from the label of the same name, played, the crowd became so excited over the jumpy music that the screams became ear-shattering. Most of their songs were off

their new album, "One World." Their hot single, "I Just Want to Celebrate," was the one that made the audience beg for more, though.

After an hour delay, cool Sly Stone came on stage talking about "You do your thing and I'll do mine!" So he did just that and "Thank You," his first song, seemed to be more of a warm-up than a rehearsed tune. As the night wore on, the songs grew better, the room became hotter and the audience left their seats to dance.

Unusual! Sly's been playing the same songs for four years, but his three-night engagement was sold out to over 60,000

# Instant Replay On Decca's Patchett & Tarses



Patchett & Tarses

By TONY LAWRENCE

■ HOLLYWOOD—I remember the first time I saw Patchett & Tarses. The year was 1966 and they had just opened in London with Marlene Dietrich at the Talk of the Town. It was an unusual night in that Miss Dietrich did the funniest routine about sportcasters I'd ever seen and then Patchett & Tarses (also known as P&T) came out and did a brilliant array of WW II songs, the most provocative of which dealt with ration stamps.

It's been a lot of years and Jay (Tarses) and Tom (Patchett) are still on top even though they dropped the ration stamp song some years back. They have released an album for MCA on Decca called "Instant Replay." The album, originally designed as a day—from start to finish—at a football game, is a series of 18 sketches running from 24 seconds to five minutes in length. The idea was brought by their manager Bernie Brillstein in one page form to MCA VP Joe Sutton who immediately set the project in motion. Since the album's release both Patchett & Tarses have been both pleased and impressed with Sutton's enthusiasm. "We showed it to a few other people but Joe had by far the best and most interesting deal," said Tarses just the other day over a milkshake at Scanda.

It took P&T three weeks to write the material. They first

recorded just themselves and, with an hour of tape, proceeded to re-write. The total recording time was somewhere around two hours and the album was edited for a week to tighten things up. At an estimated cost of around \$5,000 and an initial pressing of 25,000 records, "Instant Replay" is now beginning to show its promise. Already on many FM stations in the country, it has been picked up by major Top 40 stations in places like Pittsburgh and on station WNEW-FM in New York City.

## Others on Album

Along with Jay (Tarses) and Patchett (Tom) on the album are: H. B. Barnum, Jerry Dexter, Lynn Johnson, Lee Weaver and, doing a marvelous job as the pereennial nagging wife, Iris Ranier. "Of all the people we heard read since we wrote the album, Iris understood our brand of humor almost better than anybody. She's very hip even though she probably doesn't dig football," said Patchett the other day over a snack at Chasen's.

While the boys (Patchett & Tarses) would like to do anything (live or on TV only folks) to help promote the record, there is no immediate plan for the immediate development of an immediate live act as a result of the probable immediate success of "Instant Replay."

Right now Patchett & Tarses are concentrating more on writing. They wrote the Jackson 5 TV special on ABC, "Goin' Back to Indiana," and they were regulars on NBC's summer show, "Make Your Own Kind of Music" where they first introduced their Howard Hardsell satire. For the fall they are currently writing "The Funny Side," also for NBC, being produced by Sam Persky and Bill Denoff involving five couples every week and how they look at a typically mundane problem such as milking reindeer. Not bad for two guys who met by chance during a flash flood in Oregon and suddenly found each other helping the other save the original manuscript of George Jessel's Hello Mama routine.

people. He's working on a new album, but no new songs were played this time.

Rare Earth was definitely the hottest group at Madison Square Garden this Sept. 8 eve-

ning, but Epic's Sly Stone was what brought these people together and he will keep them coming as long as he's performing. He's unique!

Martin Snider



# RECORD WORLD COUNTRY

## CMA Members Elect Top 5 Nominees

The members of the Country Music Association have selected via secret written ballot the top five nominees in 10 categories of excellence for the past year.

The name of the winner in each category will be revealed on Sunday Oct. 10, when CMA's Fifth Annual Awards Show will be presented live over NBC television.

The nominees in contention for the CMA Awards are: Entertainer of the Year, Merle Haggard, Loretta Lynn, Charley Pride, Jerry Reed, Conway Twitty; Single Record (Award to artist, plaque to producer), "Amos Moses," Jerry Reed, RCA; "Easy Loving," Freddie Hart, Capitol; "Help Me Make It Through the Night," Sammi Smith, Mega; "When You're Hot You're Hot," Jerry Reed, RCA; and "Rose Garden," Lynn Anderson, Columbia.

Album of the Year (Award to artist, plaque to producer): "Help Me Make It Through the Night," Sammi Smith, Mega; "I Won't Mention It Again," Ray Price, Columbia; "A Tribute to the Best Damned Fiddle Player in the World," Merle Haggard, Capitol; "When You're Hot You're Hot," Jerry Reed, RCA; and "Rose Garden," Lynn Anderson, Columbia.

Song of the Year (Award to composer): "Coal Miner's Daughter," Loretta Lynn; "Easy Loving," Freddie Hart; "Put Your Hand in the Hand," Gene MacLellan; "I Remember the Year Clayton Delaney Died," Tom T. Hall; and "When You're Hot You're Hot," Jerry Reed.

Female Vocalist: Lynn Anderson, Loretta Lynn, Dolly Parton, Sammi Smith, and Tammy Wynette. Male Vocal-

ist: Merle Haggard, Ray Price, Charley Pride, Jerry Reed and Conway Twitty.

Vocal group: Carter Family, Hager Brothers, Osborn Brothers, Statler Brothers and Tom-pall and the Glasers. Vocal Duo: Johnny Cash and June Carter; Charlie Louvin and Melba Montgomery; Porter Wagoner and Dolly Parton; Conway Twitty and Loretta Lynn; Tammy Wynette and George Jones.

Instrumental Group: Buckaroos, Danny Davis and the Nashville Brass, Po Boys, the Strangers and the Wagonmasters. Instrumentalist: Chet Atkins, Roly Clark, Floyd Cramer, Boots Randolph and Jerry Reed.

The winner of the Hall of Fame Award will also be named on the show. The top five nominees for 1971, selected by a group of 200 members of the panel of electors, are: Chet Atkins, Owen Bradley, Jimmie Davis, Art Satherly and Kitty Wells.

### Tennessee Ernie Hosts

Tennessee Ernie Ford will for the third year host the Awards Show which will be presented by Kraft Foods for the Grand Ole Opry House. Presenters and/or performers on the show will be: Bill Anderson, Lynn Anderson, Chet Atkins, Glen Campbell, Johnny Cash, Roy Clark, Merle Haggard, Jan Howard, Sonny James, Loretta Lynn, Bill Monroe, Dolly Parton, Charley Pride, Jerry Reed, Jeannie C. Riley, Earl Scruggs, Ben Smathers & the Stony Mountain Cloggers, the Stone-mans, Conway Twitty and Porter Wagoner.

The show will contain two special production numbers.

(Continued on page 65)

## RCA Console to Hall of Fame

RCA Records donated the original Studio B console to the Country Music Hall of Fame in ceremonies at the Museum on Wednesday, Sept. 15. The console had been used for two decades to produce hundreds of country music hits.

Harry Jenkins, Divisional VP and head of RCA Country Division, New York; Chet Atkins, Divisional VP of RCA, Nashville; and Wally Cochran, Manager-Artists Relations and Operations, Nashville, represented RCA at the presentation. Chairman of the Country Music Foundation Frank Jones and Executive Director Mrs. Jo Walker expressed gratitude to the RCA officials for the generous contribution of the console which is valued at approximately \$75,000.

Hall of Fame members Eddy Arnold and the late Jim Reeves, RCA artists, recorded many of their biggest hit records through the "board." The console also claims all but two of Elvis Presley's million sellers, and hundreds of others by such artists as Jerry Reed, Al Hirt, Charley Pride, Dottie West, Porter Wagoner, Dolly Parton, Hank Snow, etc., and Bobby Goldsboro's "Honey."

"The late Steve Sholes, also a Hall of Fame member, was the original driving force behind RCA's push into country music," stated Mrs. Walker. "We know he would be very proud and grateful, as we are, that Chet Atkins, Harry Jenkins and RCA have chosen the Hall of Fame as the permanent depository for this equipment which

(Continued on page 65)



## NASHVILLE REPORT

By RED O'DONNELL



**Keeley Smith's "Your Love"** on RCA is her first single in four years . . . As of next Saturday there'll be a "Porter Wagoner Blvd." in West Plains, Mo., Porter's home town which is honoring him on that day—with a day . . . The **Statler Brothers**, only half of whom are brothers, harmonize on the **Billy Graham Crusade** next Friday in Dallas . . . The past weekend **Dottie West, Ferlin Husky and Loretta Lynn** were hospitalized in Nashville, Dottie for corrective abdominal surgery; Ferlin and Loretta for fatigue. Ferlin and Loretta have resumed work; Dottie'll be sidelined until mid-October, at least . . . **Dr. Elkin Rippy**, the physician-in-residence on Music Row, celebrated a birthday last Monday and some of his patients surprised him with a party. He's as popular with the music industry folks hereabouts as a cool drink on a hot day . . . 26-year-old **Brenda Lee**, celebrating her 22nd year as a professional entertainer, commented: "I've had a lot of adjustments to make,

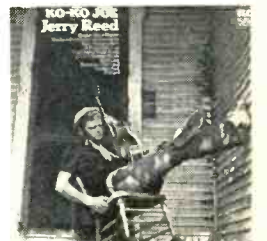
(Continued on page 66)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **RCA** **KENNY PRICE**, "CHARLOTTE FEVER" (Window Music, BMI). Kenny sings what he does best; an uptempo self-penned Ronny Light production. Excellent lead and steel work. Kenny's lyrics and melody should prove a winner. RCA 48-1015.

**SLEEPER** **MURRAY KELLUM**, "TRAIN, TRAIN (CARRY ME AWAY)" (Glen Campbell/Young World, BMI). Fellow Columbia-Epic artist Freddy Weller co-wrote Murray's follow-up to his "Joy to the World." A solid set of lyrics. Epic 5-10784.

**ALBUM** **JERRY REED**, "KO-KO JOE." As always, Jerry's albums are a delight. There are the bright self-penned things like "Ko Ko Joe" and "Love is a Stranger to Me" plus the Reed stylizations of standards like "Early Morning Rain" and "You'll Never Walk Alone." For kicks, try airplay on the Earl Jarrett-Jerry Reed anti-smoking novelty, "Another Puff." (Cut 2, side 1). RCA LSP 4596.



# RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

|  |    |   |    |
|--|----|---|----|
| A SONG TO MAMA Billy Sherrill<br>(House of Cash/Oak Valley, BMI)                     | 42 | LEAVIN' AND SAYIN' GOODBYE Jerry Kennedy<br>(Tree, BMI)   | 7  |
| AFTER ALL, SHE USED TO BELONG TO ME<br>Jim Vienneau (Hank Williams, Jr., BMI)        | 26 | LOVE'S OLD SONG Jerry Crutchfield<br>(Duchess, BMI)   | 31 |
| ALL I WANT TO DO Billy Carr<br>(Jack & Bill, ASCAP)                                  | 59 | LOVIN' HER WAS EASIER Jerry Fuller<br>(Combine, BMI)  | 24 |
| ANOTHER NIGHT OF LOVE Billy Sherrill<br>(Young World/Center Star & Equinox, BMI)     | 72 | MAY OLD ACQUAINTANCES BE FORGOT<br>Henry Hurt (Brothers Two, ASCAP)                                     | 53 |
| ARE YOU REALLY LEAVIN' BABY Jerry Bradley<br>(Green Grass, BMI)                      | 65 | MOUNTAIN WOMAN Bob Millsap<br>(Wheel, ASCAP)  | 67 |
| BACK THEN Larry Butler (Duchess, BMI)  | 30 | MUDDY BOTTOM Owen Bradley<br>(ouse of Bryant, BMI)  | 58 |
| BE A LITTLE QUIETER Bob Ferguson<br>(Owepar, BMI)                                    | 23 | MY BLUE TEARS Bob Ferguson (Owepar, BMI)  | 28 |
| BRAND NEW MISTER ME Jim Vienneau<br>(Sawgrass Music, BMI)                            | 10 | NEVER ENDING SONG OF LOVE<br>Lee & Reynolds (Metric, BMI)   | 54 |
| CEDARTOWN, GEORGIA Danny Davis<br>& Chet Atkins (Tree, BMI)                          | 14 | NO NEED TO WORRY Johnny Cash<br>(Henson, SESAC)   | 29 |
| CHARLOTTE FEVER Ronny Light (Window, BMI)  | 70 | ONE NIGHT OF LOVE Bob Montgomery &<br>Bob Goldsboro (Pi-Gem, BMI)                                       | 47 |
| COUNTRY GIRL WITH HOT PANTS ON<br>Don Gant (Milene, ASCAP)                           | 36 | OPEN UP THE BOOK Ken Nelson (Lowery, BMI)   | 15 |
| DON'T HANG NO HALOS ON ME<br>Cliff Williamson (Rose Bridge, BMI)                     | 60 | PICTURES Jerry Kennedy (House of Cash, BMI)   | 15 |
| DREAM LOVER Ron Chancey (Hudson Bay Music,<br>Hill & Range/Sreen Gems-Columbia, BMI) | 50 | PITTY PITTY PATTERN Earl Ball<br>(Blue Book, BMI)   | 4  |
| EASY LOVIN' George Richey (Blue Book, BMI)   | 66 | PLEDGING MY LOVE Owen Bradley<br>(Lion/Wemar, BMI)  | 41 |
| EVERYTHING BUT LOVE Billy Sherrill<br>(Algee, BMI)                                   | 75 | QUITS Owen Bradley (Stallion, BMI)  | 56 |
| FLY AWAY AGAIN Jerry Kennedy (Adel, BMI)   | 16 | RED DOOR Don Law Prod. (Acuff-Rose, BMI)  | 1  |
| GOOD ENOUGH TO BE YOUR WIFE Shelby S.<br>Singleton, Jr. (Belwin/Mills, ASCAP)        | 37 | RINGS Jim Glaser (Unart, BMI)   | 27 |
| GODD LOVIN' Billy Sherrill (Algee, BMI)  | 21 | ROLLIN' IN MY SWEET BABY'S ARMS<br>Ken Nelson (Blue Book, BMI)  | 17 |
| HANGING OVER ME Owen Bradley (Tree, BMI)   | 46 | SATURDAY MORNING CONFUSION Snuff Garrett<br>(Pix-Rus, ASCAP)  | 38 |
| HELLO LITTLE ROCK Earl Ball (Sawgrass, BMI)  | 51 | SIX WEEKS EVERY SUMMER Jerry Bradley<br>(Con Brio, BMI)   | 61 |
| HERE COMES MONEY AGAIN George Richey<br>(Marson, BMI)                                | 49 | SHE'S LEAVIN' Bob Ferguson (Tree, BMI)  | 64 |
| HERE I GO AGAIN Owen Bradley<br>(Contention, SESAC)                                  | 9  | SWEETIE Owen Bradley (Page Boy, SESAC)  | 6  |
| HITCHIN' A RIDE Glori-B. Prod. (Intune, BMI)   | 73 | TALK IT OVER IN THE MORNING<br>Brian Aherne (Almo, ASCAP)   | 69 |
| HOLD TO MY UNCHANGING LOVE Walt Haynes<br>(Moss-Rose, BMI)                           | 63 | TELL ME NOT TO BREWER PROD.<br>(Red Coach, BMI)   | 62 |
| HONKY TONK STARDUST COWBOY Larry Butler<br>(Jack & Bill, ASCAP)                      | 42 | THE CHOKIN' KIND Buddy Killen<br>(Wilderness, BMI)  | 34 |
| HOW CAN I UNLOVE YOU Glenn Sutton<br>(Lowery, BMI)                                   | 8  | THE LAST TIME I SAW HER Al DeLory<br>(Warner-Tamerlane, BMI)  | 22 |
| I DON'T KNOW YOU (ANY MORE) Ricci Moreno<br>(Shenandoah/Terrace, ASCAP)              | 11 | THE MARK OF THE HEEL Joe Allison<br>(Central Songs, BMI)  | 18 |
| I GET LONELY WHEN IT RAINS Harold Bradley<br>(Jack & Bill, ASCAP)                    | 74 | THE MORNING AFTER Joe Johnson<br>(4-Star, BMI)  | 35 |
| I WANNA BE LOVED COMPLETELY<br>Owen Bradley (Page Boy, SESAC)                        | 57 | THERE MUST BE MORE TO LIFE Jack Blanchard<br>(Hall-Cement/Birdwalk, BMI)                                | 19 |
| I WILL DRINK YOUR WINE (Blue Book, BMI)  | 45 | THE NIGHT MISS NANCY ANN'S HOTEL FOR<br>SINGLE GIRLS BURNED DOWN<br>Ray Pennington (House of Cash, BMI) | 39 |
| I WONDER WHAT SHE'LL THINK ABOUT MY<br>LEAVING Owen Bradley (Blue Book, BMI)         | 13 | THE TWO OF US TOGETHER Wesley Rose &<br>Don Gant (Acuff-Rose, BMI)                                      | 55 |
| I'D RATHER BE SORRY Don Law Prod.<br>(Buckhorn, BMI)                                 | 2  | THE YEAR THAT CLAYTON DELANEY DIED<br>Jerry Kennedy (Newkeys, BMI)                                      | 6  |
| IF I HAD YOU Scott Turner (Passkey, BMI)   | 43 | WHAT A DREAM Jim Vienneau (Berkshire, BMI)  | 68 |
| IF THIS IS OUR LAST TIME Owen Bradley<br>(Blue Crest, BMI)                           | 20 | WEST TEXAS HIGHWAY Bob Ferguson<br>(Wren/Heavy, BMI)  | 48 |
| IF YOU THINK THAT IT'S ALL RIGHT<br>Glenn Sutton (Green Grass, BMI)                  | 40 | WHEN HE WALKS ON YOU Jerry Kennedy<br>(Blue Crest/Hill & Range, BMI)                                    | 12 |
| I'M GONNA ACT RIGHT Jerry Bradley<br>(Cedarwood, BMI)                                | 33 | WHEN YOU'RE TWENTY-ONE Norro Wilson<br>(Dejab, BMI)   | 52 |
| IT'S A SIM TO TELL A LIE Biff Collie<br>(Bregman, Vocca & Conn, ASCAP)               | 25 | YOU'RE LOOKING AT COUNTRY Owen Bradley<br>(Sure-Fire, BMI)  | 3  |
| JUST AS SDON AS I GET OVER LOVING YOU<br>Larry Butler (Al Gallico, BMI)              | 71 |   |    |
| KO-KO JOE Chet Atkins Vector, BMI)   | 32 |   |    |

## CMA Elects

(Continued from page 64)

One will pay tribute to bluegrass music and will feature Bill Monroe, Earl Scruggs, the Stonemans and Ben Smathers and the Stoney Mountain Cloggers. Porter Wagoner and Dolly Parton, Bill Anderson and Jan Howard and Conway Twitty and Loretta Lynn will perform in a special number highlighting famous vocal duos.

The third and final ballot in the elections will be mailed by the accounting firm of Ernst & Ernst on Sept. 23.

Jack Stapp, President of Tree International, and Irving Waugh, President of WSM, Inc., are Co-chairmen of CMA's Awards Show Committee. Joe Cates is Executive Producer, Walter Miller will direct the show and Chet Hagan will write the script.

## Ovation Sets New Albums

Dick Schory, President of Ovation Records, has announced that the label has released the following albums for national distribution:

"Paul Horn and the Concert Ensemble"; "Another Step Forward" by Joe Morello; "Dick Schory at Carnegie Hall"; "Laura," produced by Kenneth Handler; "The Don Tweedy Chorus and Orchestra"; "Possum River," produced by Lenny Kerley; "Sidewalks Talking" by Hollins and Starr and produced by Norm Christian; "Vibe - Brations" by Bobby Christian; "Dick Schory-Movin' On With His Percussion Pops Orchestra"; "The Jazz Violin of Joe Venuti-Once More With Feeling," produced by

(Continued on page 66)

## Fan Fair Plans Announced

Two important announcements concerning the First International Fan Fair have been made by the Fan Fair Co-sponsors WSM, Inc., and the Country Music Association.

The Committee has issued the statement that space will be provided free of charge to fan club groups for their use in displaying promotional items. Also, the decision to set aside an afternoon for fan club groups to hold business meetings was made in the joint meeting of CMA and WSM officials.

The space to be provided to the fan club groups will be used at their discretion for displaying pictures, posters and other promotional material related to their favorite artists.

These two additions to the

Fan Fair plans are the result of efforts by the Committee to encourage fan club groups to participate in the fair, thus making it a beneficial and entertaining event for all fans and boosters of country music. Some of the outstanding events already scheduled for the three-day program are LP tapings, numerous live presentations by the biggest names in country music, syndicated TV show tapings and a bluegrass spectacular.

The site for the first annual event which will be held on April 12, 13, and 14, 1972 will be the Nashville Municipal Auditorium. Inquiries regarding space for display items should be directed to Fan Fair, Attention Bud Wendell, P.O. Box 100, Nashville, Tenn. 37202.

## RCA Console to Hall of Fame

(Continued from page 64)

has played an instrumental role in the development of country music and the Nashville Sound."

Frank Jones, on behalf of the Foundation, thanked the officials and RCA Records. Jones also pointed out that RCA's associates have always supported

and continue to support the cause of country music and the Museum. During the summer months the label has participated in an all-out campaign to promote the Museum by purchasing 24 billboards around the city containing a picture of the Hall of Fame.

## UA Audio-Visual Presentation Hit

HOLLYWOOD—The audio-visual presentation shown at the United Artists Records national sales meet on Friday, Sept. 10, proved to be one of the best and most effective yet seen.

Instead of showing the stock still photo of the artist or album cover as a track was played, the film pulsated with abstract impressions and psychedelic effects. Produced by Dick Hendler, UA's Creative Director of Advertising, with the aid of two young Hollywood film makers, James Parks and Bob Hammer, the presentation also contained a few out-of-context shots guaranteed to keep the audience alert.

After the showing, VP Mike Lipton introduced Eli Bird, Product Manager, who stressed UA's selectivity in developing new artists and cited the facts that the label had dropped over 200 artists in the past year and had released 73 albums in the first six months of 1971 in contrast to 200 issued in the same

(Continued on page 66)



## GLENN SNOW

and The COUNTRY AMERICANS  
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... a left field smash!  
(Cash Box—Sept. 4, 1971)

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# ATI: Another Arm of Record Company

■ NEW YORK—Jeff Franklin, President of American Talent International, and Ira Blacker, Vice President (with Sol Saffian) of the firm, talked to **Record World** recently about their growing multi-facteted agency, putting a stress on breaking new talent.

Blacker explained that when the agency supplies a headliner on a rock bill of three acts, they demand the right to place one of their new acts in the opening spot.

"What promoters have to understand," he said, "is that each new act we take on—and we're very selective — means losing money. Putting a new act on tour costs us about \$5,000. It's an investment for us. So if we're going to lose money, you can bet that we want to lose it in the best way possible. If we put an act on a bill, it's because we think it belongs on that bill. After all, we have to act in the best interest of building an act. We're not just commission-mongers. The only duty an agent has, according to agency contracts with artists, is to act in the best interest of the artist. We feel we want to do that."

"One thing we're always ready to do," Franklin appended, "is to find a second line act if we don't think we have one that is right for the bill. We'll go to another agency for an act of we have to. We always make sure we have approval of the act, however, no matter who selects it. If a promoter asks us who we're putting an opening act for, we always tell him, 'We're putting the act on the bill for you. We're building you an opening act.'"

ATI, according to Franklin and Blacker, adhere to a number of other practices as well—both for new and old artists. For instance, they believe that no act should be booked 52 weeks of the year. "You can kill an act that way," Franklin said, "What we do is find them work to keep them busy when they're not being exposed. We get a number of our artists producing jobs, for one thing."

Right now ATI is taking care of business for Rod Stewart, Small Faces, Savoy Brown, Buddy Miles, Deep Purple, Fleetwood Mac, John Baldry, the Doors, Atomic Rooster, Michael Gateley and Al Kooper, among others.

## Don't Neglect Grass Roots

Franklin and Blacker also make sure that their artists

don't play the same markets over and over again. "We don't neglect the grass roots states, which most agencies have forgotten," Blacker said. "Albums break in secondary markets and so do acts."

"Also," Franklin said, "if you put an act back into the same market, in a hurry, you don't sell any new albums. Follow the sales pattern on the new Rod Stewart album and you follow his tour. On Stewart's new tour, 80% of the markets were new."

"We also go in for personal contact," Blacker said. "We're not departmentalized. Many of us are personal friends of the acts we handle. We want every act—whether big or small—to feel that they can come up here and see us whenever they want. And everybody here right down to the secretaries sees every act we sign."

"We feel that we have to service acts," Franklin said. "We're funny that way. We'll go out on the road and see any act. It gives us a chance to critique an act, and we'll tell them the truth. If we think they're staying too long, we'll tell them so. If we think they can't do a 70-minute set, we'll tell them so. We don't just see an act when they get to New York."

"What makes us different from other agencies," Blacker said, "is that we're interested in direction, not just commission-mongering. We look to tour, to get publicity, to be another arm of the record company."



■ Gary McFarland, composer of "America the Beautiful—An Account of Its Disappearance," which won a Grammy, has been signed by Cannon to write the musical score to their new film "Who Killed Mary Whats'er-name?" starring Red Buttons, Sylvia Miles and Alice Playten.

Aarons Management has added Steve Alsberg to the staff as a personal manager.

A major campaign has gotten underway by State Farm Insurance with all music production going to Sid Woloshin of Sid

# NASHVILLE REPORT

(Continued from page 64)

lot of ups and downs along the way. But I have never regretted growing up in this business. If I had gotten into performing for the money, I probably would have quit during the 10 years that I nearly starved to death before I had a hit record, or before anyone knew who I was" . . . Gardner-Webb College of Boiling Springs, N.C., confers honorary Doctor of Humanities degree on Johnny Cash next Tuesday (28). Just call him Dr. John R. Cash!

**Birthdays:** Pearl Butler, Gwen Collins, Ott Stephens, Mike Hight, Lynn Anderson, Bob Jennings and Marty Robbins . . . Slim Whitman on tour of England and Ireland. (Avoid Belfast, Slimbo). Slim's "It's a Sin to Tell a Lie" on Dot label a winner. Written in 1936 by Billy Mayhew. (Who had the big pop record originally of the tune? The Mills Brothers or the Ink Spots?) . . . Asked if he had his life to live over would he make any changes, RCA's Chet Atkins said: "Sure, I think almost anybody would. There are a lot of dull spots and a lot of monotonous moments I'd like to erase. I'd definitely want to get a better formal education. There is no such thing as being overly educated, as far as I'm concerned. A person should never quit trying to learn. However, I'm sure I would want to be a musician; a guitarist" . . . Singer Marquerite Pizza will be in Nashville Monday (20) auditioning a pianist to appear with her in concerts . . . A producer, a song publisher, a talent agent and a promoter told me (separately and without my asking) that business in the music field appears to be on the upswing—after a long, hot, down summer . . . Reckon with whom Jennie C. Riley is going to team on her MGM duets? . . . LeRoy Van Dyke booked for Las Vegas' Fremont Hotel Oct. 22-Nov. 4 . . . Elvis Presley alleged to have his Hollywood home up for sale. He's asking \$450,000 . . . George Hamilton IV, who has been in England and Canada most of the summer, performs Wednesday (22) at Gregg County Exposition & Livestock Show, Longview, Texas . . . Jim Ed Brown officially opened his Jim Ed Brown Enterprises offices last week. New facilities house his music publishing business and fan club operation. Beckey Pritchett is his Gal Friday . . . Stan Hitchcock takes off in early October for two weeks tour of Hawaiian Islands.

Roy Clark, who has missed few dates during his career, recently almost kept two final dates with destiny on the same day. Booked to appear at the Loraine County (Ohio) Fair, Roy was about to leave his Maryland home to fly his Cessna 310 to the date, when lightning struck the house. Only Roy's instant action prevented it from burning to the ground. In the skies later that day, Clark's plane developed engine trouble, forcing him into an emergency landing at Erie, Pa.—unhurt. He finally managed to get to Loraine with only a slightly delayed curtain—and a sigh of relief.

Woloshin, Inc. Initial job was for 16 radio spots and one 30 second television commercial.

Lee Canaan Enterprises, a new talent agency, has opened at 2 Pennsylvania Plaza, New York. Canaan is also the proprietor of the Revelation Supper Club in Bay Ridge, Brooklyn.

The firm of Nancy Love Associates, Inc., has been retained by National Talent Service, Inc., a New York-based film, lecture and live arts organization. NTS, headed by John A. Friede, President and Chairman; John Lollos, VP-Production and Creative Director; and Frank Brunetto, Secretary-Treasurer, specializes in the production and distribution of entertainment material to the college market.

Jerry Ross of Malverne Distributors was married on Sept. 12.

## UA Audio-Visual Presentation

(Continued from page 65)

period of the previous year. Bird introduced other members of his Product Development Group; Marty Cerf, Bill Roberts and Dan Bourgoise who meet and evaluate reasons for signing new talent and explore areas of exposing them through advertising, merchandising and promotion.

## Ovation Albums

(Continued from page 65)

Dick Schory and Marty Gold; "The Songs and Singings of Okie Duke," produced by Dick Schory and Ron Steele; and "Get Off in Chicago," produced by Harvey Mandel.



**1971**  
**COUNTRY**

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By MARIE RATLIFF and CHUCK NEESE

### STATION CHECK LIST

|                                     |                                     |
|-------------------------------------|-------------------------------------|
| WINN, Louisville (Jim Miller)       | KRAK, Sacramento (Jay Hoffer)       |
| KFDI, Kichita (Don Powell)          | WMQM, Memphis (Art Scott)           |
| KBOX, Dallas (Art Keller)           | WQYK, Tampa (Don Dee)               |
| WUNI, Mobile (Johnny Barr)          | WMGS, Toledo (Jeff Rice)            |
| KJEM, Oklahoma City (Jay Perkey)    | WCNW, Fairfield (Fred Slezak)       |
| WGMA, Hollywood, Fla. (K. C. Jones) | WRFD, Columbus (Bill Preston)       |
| KFRD, Houston (Tom Miller)          | WXCL, Peoria (Dale Eichor)          |
| KLAK, Denver (Con Schader)          | WFCG, Franklinton, La. (Rick Diggs) |

Marty Robbins is racing toward a hit with "Early Morning Sunshine." It's the hottest of the new entries this week.

Running a close second is David Houston and Barbara Mandrell's "We've Got Everything But Love." It's a pick at KJEM and KFRD, strong at WCNW, WUNI, WXCL, KLAK, WGMA. David's single effort "Home Sweet Home" is heavy, too, but the flip "Maiden's Prayer" is this week's pick in Wichita.

Conway and Loretta predictably hot in all markets. Did you know that the voice singing the harmony part on the new Johnny Paycheck single is none other than the "Honky Tonk Stardust" Cowboy Bill Rice?

Sonny James is super-heavy everywhere.

Dick Curless is taking the lead with "Snap Your Fingers" at WINN, KFDI, WUNI, WQYK.

Newest pulse ratings show WXCL is the leading adult station in Peoria and seven counties.

WCNW pick: Becki Bluefield's "Saturday Town." George Jones' "I'll Follow You" leading up the charts in the South and Midwest.

Ben Peters and Don Tweedy have formed Jungle Corporation of America with offices at 812 16th Avenue South In Nashville.

O. B. McClinton's Enterprise release "Country Music, That's My Thing: is climbing in Louisiana. Jack Reno is "Hitchin' a Ride" on many charts, particularly in the Midwest.

Brian Collins heavy in the Wichita market. 1000-watt 100% country WDWD is getting lousy promo service. Add them to your mailing list-- 110 North Main, Dawson, Ga. 31742.

Connie Smith's "I'm Sorry If My Love Got in Your Way" breaking in Toledo.

Duane Dee coming on strong in Dallas and Peoria. Bobby Bare moving in Memphis.

Dr. Phillip Levitan in Music City last week looking for material to record a "middle of the road, modern country" album on Nashville club favorite Ronnie Prophet. Pacemaker Productions' Levitan has plans for a Nashville office opening soon but in the meantime material could be sent to 326 Edgewood Avenue, Smithtown, N.Y. 11787.

Bob Yarbrough has hit in Mobile.

Dickey Lee still building very strong in all areas with his version of "Never Ending Song of Love." KBOX is leaning heavily on Billy Mize's "Blowin' on Cold Ashes."

Ray Sanders attracting attention with his "All I Ever Need is You" at WUNI, KLAK.

### HE'S SO FINE

JODY MILLER—Epic 30659.

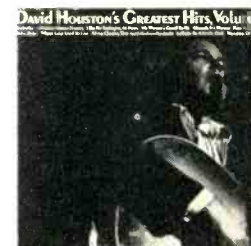
Jody Miller has both of her latest singles on this album, "He's So Fine" and the new one "Baby I'm Yours." Producer Billy Sherrill has assembled tunes like "Good Lovin'," "You've Got a Friend," "Don't Throw Your Love to the Wind," "A Woman Left Lonely," "Make Me Your Kind of Woman," "Don't Be Cruel" and "I'm Gonna Write a Song." So fine indeed.



### DAVID HOUSTON'S GREATEST HITS, Volume II

Epic 30602.

When they said "Hits," they meant it. Listen to this line-up: "Have a Little Faith," "Wonders of the Wine," "Baby, Baby," "I Do My Swining at Home," "Already It's Heaven," "Nashville" and "Where Love Used To Live."



## Sessioning In Nashville



Contention Music Prexy Ted Harris meets with SESAC's new man in Nashville Bob Thompson, Columbia artist Lynn Anderson and hubby producer Glenn Sutton. The scene was Lynn's album session at Columbia's million dollar Nashville studio complex.

## Cap Re-signs Merle To Long-Termer

Merle Haggard, whose "Okie from Muskogee" and "Fighting Side of Me" have been certified gold by the RIAA, has signed a new, long-term contract with Capitol Records.

Pact calls for five albums and six singles to be released in each two-year period, according to Ken Nelson, Division VP A&R.

## Interstate To Nashville

Bill Sizemore, Interstate Talent Agency Prexy, announces the establishment of the agency offices in Nashville. Interstate's roster boasts artists Ronnie Dove, Bobby Vee, Johnny Tillotson and Ray Peterson.

Soul singer Ruby Winters is represented by ITA as well as Gigi and Gerri Jackson, a sister act, which is a segment of the sophisticated Ronnie Dove Revue. Sizemore manages all of the acts excepting Johnny Tillotson.

Simultaneously, Sizemore stated that Bearpaw Music, which he also heads, will maintain Nashville offices. Frank Myers has been appointed professional manager.

ITA and Bearpaw Music were previously located in Baltimore, Md. The Nashville offices are located in Suite 216, 806 16th Avenue So. Building.

## New Neal Agent

NASHVILLE — The Neal Agency, Ltd., is developing a new agent to handle youthful attractions, R. Jason Neal, son of Sonny Neal, VP of the agency.

Jerry Smith's instrumental "Gear Jammer" playlisted in Denver.

James Allen's "Haven't You Heard?" being heard in Columbus.

Freddy Weller forging ahead on "Another night of Love" in Dallas, Toledo and Denver.

Red Lane picking up play at WQYK, WMGS.





# THE COUNTRY ALBUM CHART

SEPTEMBER 25, 1971

| THIS WK. | LAST WK. | ARTIST  | WKS. ON CHART |
|----------|----------|---|---------------|
| 1        | 1        | THE SENSATIONAL SONNY JAMES—Capitol 804                                       | 8             |
| 2        | 2        | YOU'RE MY MAN LYNN ANDERSON—Columbia 30793                                    | 9             |
| 3        | 3        | I'M JUST ME CHARLEY PRIDE—RCA LSP 4560  | 10            |
| 4        | 5        | I WON'T MENTION IT AGAIN RAY PRICE—Columbia 30510                             | 16            |
| 5        | 9        | SOMEDAY WE'LL LOOK BACK MERLE HAGGARD—Capitol ST 835                          | 5             |
| 6        | 7        | THE LAST TIME I SAW HER GLEN CAMPBELL—Capitol 733                             | 8             |
| 7        | 4        | BEST OF PORTER WAGONER & DOLLY PARTON—RCA LSP 4556                            | 9             |
| 8        | 8        | RUBY BUCK OWENS & THE BUCKAROOS—Capitol ST 795                                | 12            |
| 9        | 6        | MAN IN BLACK JOHNNY CASH—Columbia 30550                                       | 14            |
| 10       | 17       | I WONDER WHAT SHE'LL THINK ABOUT MY LEAVIN' CONWAY TWITTY—Decca DL 75292      | 5             |
| 11       | 13       | HE'S SO FINE JODY MILLER—Epic 30659   | 3             |
| 12       | 10       | POEMS, PRAYERS AND PROMISES JOHN DENVER—RCA LSP 4499                          | 11            |
| 13       | 24       | TAMMY'S GREATEST HITS, VOL. 2 TAMMY WYNETTE—Epic 30733                        | 3             |
| 14       | 15       | I'VE GOT A RIGHT TO CRY HANK WILLIAMS, JR.—MGM SE 4174                        | 7             |
| 15       | 18       | LONESOME SAMMI SMITH—Mega M31-1007  | 7             |
| 16       | 22       | PICTURES OF MOMENTS TO REMEMBER STATLER BROTHERS—Mercury 61349                | 6             |
| 17       | 16       | WHEN YOU'RE HOT, YOU'RE HOT JERRY REED—RCA LSP 4508                           | 23            |
| 18       | 11       | HAG MERLE HAGGARD—Capitol 735   | 25            |
| 19       | 20       | SILVER TONGUED DEVIL AND I KRIS KRISTOFFERSON—Monument 30679                  | 6             |
| 20       | 30       | TODAY MARTY ROBBINS—Columbia 30816  | 2             |
| 21       | 12       | THE INCREDIBLE ROY CLARK—Dot 25990  | 10            |
| 22       | 14       | I WANNA BE FREE LORETTA LYNN—Decca 75282                                      | 19            |
| 23       | 28       | PITTY, PITTY PATTY SUSAN RAYE—Capitol ST 807                                  | 5             |
| 24       | 19       | ROSE GARDEN LYNN ANDERSON—Columbia 30411                                      | 40            |
| 25       | 21       | LEAVIN' AND SAYIN' GOODBYE FARON YOUNG—Mercury 61354                          | 8             |
| 26       | 25       | GWEN (CONGRATULATIONS) TOMMY OVERSTREET—Dot 25992                             | 10            |
| 27       | 27       | CALIFORNIA GRAPEVINE FREDDIE HART—Capitol ST 593                              | 6             |
| 28       | 34       | GEORGE JONES SINGS THE SONGS OF LEON PAYNE—Muscor MS 3204                     | 3             |
| 29       | 29       | JERRY CLOWER FROM YAZOO CITY (Mississippi Talkin')—Decca DL 75286             | 18            |
| 30       | —        | KO KO JOE JERRY REED—RCA LSP 4596   | 1             |
| 31       | 31       | TOUCHING HOME JERRY LEE LEWIS—Mercury 61343                                   | 14            |
| 32       | 32       | HOW MUST MORE CAN SHE STAND CONWAY TWITTY—Decca DL 5276                       | 22            |
| 33       | 23       | WELCOME TO MY WORLD EDDY ARNOLD—RCA LSP 4570                                  | 9             |
| 34       | 33       | GLEN CAMPBELL'S GREATEST HITS—Capitol SW 752                                  | 24            |
| 35       | 26       | PATTI PAGE—Mercury SR 61344   | 9             |
| 36       | 39       | CEDARTOWN, GEORGIA WAYLON JENNINGS—RCA LSP 4567                               | 2             |
| 37       | 37       | ONLY A WOMAN LIKE YOU NAT STUCKEY—RCA LSP 4559                                | 6             |
| 38       | 36       | NEXT TIME I FALL IN LOVE HANK THOMPSON—Dot 25991                              | 12            |
| 39       | 35       | JEANNIE C. RILEY'S GREATEST HTIS—Plantation PLP 13                            | 12            |
| 40       | 45       | SUPER COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA LSP 4571                      | 4             |
| 41       | 50       | DAVID HOUSTON'S GREATEST HITS, VOL. 2—Epic 30602                              | 2             |
| 42       | —        | IN SEARCH OF A SONG TOM T. HALL—Mercury SR 61350                              | 1             |
| 43       | 44       | THE AWARD WINNERS TOMPALL & THE GLASER BROS.—MGM 4775                         | 4             |
| 44       | 38       | DID YOU THINK TO PRAY CHARLEY PRIDE—RCA LSP 4528                              | 23            |
| 45       | 57       | I NEED SOME GOOD NEWS BAD BOBBY BARE—Mercury 61342                            | 2             |
| 46       | 47       | BABY, YOU'VE GOT WHAT IT TAKES CHARLIE LOUVIN' & MELBA MONTGOMERY—Capitol 808 | 7             |
| 47       | 51       | ONE SWEET HELLO ERNEST TUBB—Decca 75201                                       | 4             |
| 48       | 41       | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000                   | 47            |
| 49       | 42       | FOR THE GOOD TIMES RAY PRICE—Columbia CS 39106                                | 55            |
| 50       | —        | LIVE AT SAM HOUSTON COLISEUM MEL TILLIS—MGM SE 4788                           | 1             |
| 51       | 53       | LAWANDA LINDSEY'S GREATEST HITS—Chart CHS 1048                                | 3             |
| 52       | 40       | WE SURE CAN LOVE EACH OTHER TAMMY WYNETTE—Epic 30658                          | 19            |
| 53       | 43       | HONKY TONKIN' MERLE HAGGARD'S STRANGERS—Capitol 796                           | 9             |
| 54       | 46       | MARTY ROBBINS' GREATEST HITS, VOL. III—Columbia 30571                         | 20            |
| 55       | 48       | COMIN' ON COUNTRY DICK CURLESS—Capitol ST 792                                 | 6             |
| 56       | 59       | THE WORLD NEEDS A MELODY RED LANE—RCA LSP 4576                                | 3             |
| 57       | 49       | SOMETHING SPECIAL JIM REEVES—RCA LSP 4528                                     | 15            |
| 58       | —        | WILL THE REAL DAVE DUDLEY PLEASE SING DAVE DUDLEY—Mercury 61351               | 1             |
| 59       | 52       | KNOCK THREE TIMES BILLY "CRASH" CRADDOCK—Cartwheel 193                        | 20            |
| 60       | 55       | LOVE LETTERS FROM ELVIS—RCA LSP 4530  | 11            |
| 61       | 54       | JUST ONE TIME CONNIE SMITH—RCA LSP 4534                                       | 13            |
| 62       | —        | THIS IS JERRY WALLACE—Decca DL 75294  | 1             |
| 63       | 60       | THIS, THAT AND THE OTHER WENDY BAGWELL—Canaan CAX 9789                        | 31            |
| 64       | 56       | MONSTERS JERRY LEE LEWIS—Sun 124  | 6             |
| 65       | —        | MY BABY PACKED UP MY MIND AND LEFT ME DALLAS FRAZIER—RAC LSP 4569             | 1             |
| 66       | 61       | WILLY JONES SUSAN RAYE—Capitol ST 736   | 26            |
| 67       | 58       | PARTS OF LOVE JUDY LYNN—Amaret 5011   | 7             |
| 68       | 63       | HOME COOKED JIMMY DEMPSEY—Plantation PLP 14                                   | 11            |
| 69       | 67       | FROM ME TO YOU CHARLEY PRIDE—RCA LSP 4391                                     | 35            |
| 70       | 62       | ALWAYS REMEMBER BILL ANDERSON—Decca DL 75272                                  | 21            |
| 71       | 64       | SIMPLE AS I AM PORTER WAGONER—RCA LSP 4508                                    | 22            |
| 72       | 66       | WE ONLY MAKE BELIEVE CONWAY TWITTY & LORETTA LYNN—Decca 75271                 | 32            |
| 73       | 68       | EMPTY ARMS SONNY JAMES—Capitol 734  | 24            |
| 74       | 70       | BEST OF ROY CLARK—Dot 25986   | 28            |
| 75       | 69       | THERE'S SOMETHING ABOUT A LADY JOHNNY DUNCAN—Columbia 30618                   | 8             |



# COUNTRY SINGLE PRODUCT

ROGER WAYNE SOVINE—Barnaby ZS7-2046

IT'S COLD IN TULSA (Cedarwood, BMI)

A TYPICAL AMERICAN BOY (Cedarwood, BMI)

Heavy uptempo hard country outing for "Sovie." Roger came close with "Cullman" some time back and if the label chooses releases carefully, he'll hit big.

JUNE STEARNS—Decca 32876

YOUR KIND OF LOVIN' (Wilderness Music, BMI)

ANOTHER (Moss-Rose Publ., BMI)

Vic McAlpin's protégée sounds really good on this Harlan Howard piece. Country shuffle with strings and voice make the Owen Bradley production a commercial item.

STONEY EDWARDS—Capitol 3191

ODD JOB DOLLAR-BILL MAN (Central Songs, BMI)

THE FISHIN' SONG (Central Songs, BMI)

This cut is from Stoney's "Down Home in the Country" album produced by Capitol's new man in Nashville Earl Ball. Good airplay contender.

BILL ANDERSON & JAN HOWARD—Decca 32877

DIS-SATISFIED (Stallion Music, BMI)

KNOWING YOU'RE MINE (Stallion, BMI)

It's been a while since we've heard from Bill and Jan. The duo wrote their own release with the help of Jan's son, Corky. Fancy steel work throughout.

RED LANE—RCA 74-0534

SET THE WORLD ON FIRE (Tree Publ. Co., BMI)

THEY DON'T MAKE LOVE LIKE THEY USED TO (Tree Publ., BMI)

From the same pens that produced "The World Needs A Melody," comes Lane's follow-up. Material is okay but doesn't have the impact of its predecessor.

JIM KANDY—Edsel G-922

THE POWER OF THE NEON (Jack Music, BMI)

YOU CAN'T TAKE IT WITH YOU (Passkey Music, BMI)

The label says "Every Record a Collectors Item." Production is nice on the Kent Westberry-Hall Harbour song. Bob Webster produced.

JOHN L. SULLIVAN—Shue Records 1975

A LITTLE PIECE AT A TIME (Central Songs, BMI)

SNAP YOUR FINGERS (Fred Rose Music, BMI)

Beautiful production work and Sullivan's vocal work is super pleasing. John L. produced and Hank Levine arranged.

BONNIE FERGUSON—Metro Country 2007

HOW CAN ANYTHING SO WONDERFUL BE SO WRONG

(Ensign/Aquila, BMI)

ANYONE'S ARMS BUT MINE (Famous Music, ASCAP)

Good vocalist with a fine Clyde Beavers song. Metro Country Records is distributed by Nashville's Starday-King complex.

HANK LOCKLIN—RCA 48-1014

LOVE THE DEVIL OUT OF ME (Sawgrass, BMI)

SOFTLY (Blue Echo Music, BMI)

Cute Lorene Allen/Jim Owens uptempo/Jerry Bradley production. Hank handles this material as well as he handles the ballads.



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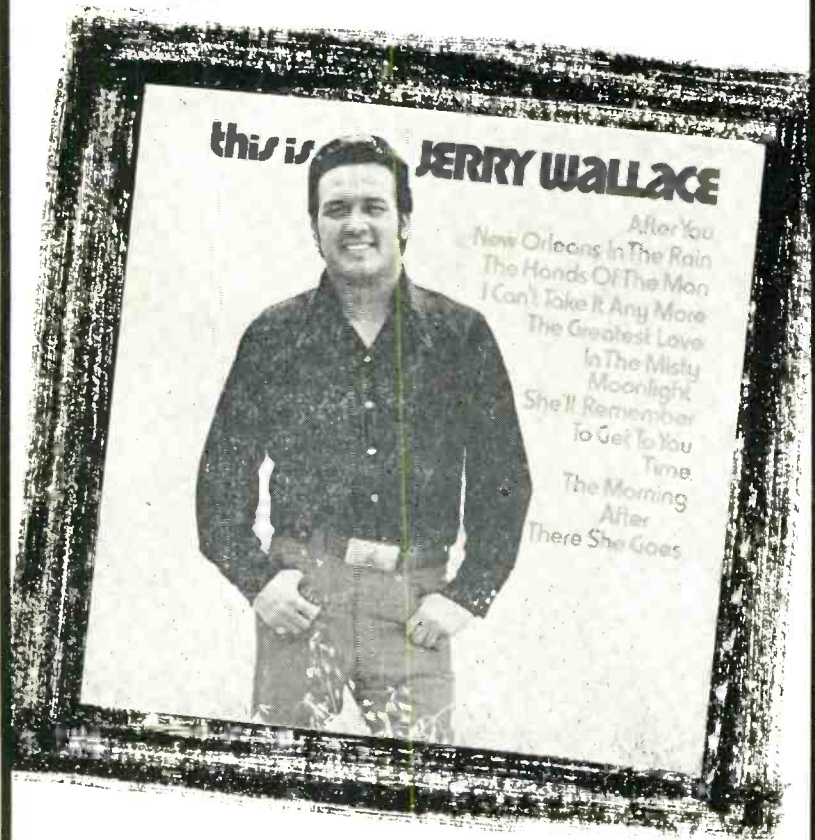
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# "THE MORNING AFTER"

32859



# THE COUNTRY SINGLES CHART

SEPTEMBER 25, 1971

THIS WK. LAST WK.

WKS. ON CHART

|    |       |  |    |
|----|-------|--|----|
| 3  | QUITS | BILL ANDERSON—Decca 32850  | 10 |
| 2  | 5     | I'D RATHER BE SORRY RAY PRICE—Columbia 4-45425   | 8  |
| 3  | 6     | YOU'RE LOOKING AT COUNTRY LORETTA LYNN—Decca 32851   | 9  |
| 4  | 4     | PITTY PITTY PATTY SUSAN RAYE—Capitol 3129  | 11 |
| 5  | 1     | EASY LOVIN' FREDDIE HART—Capitol 3115  | 14 |
| 6  | 2     | THE YEAR CLAYTON DELANEY DIED TOM T. HALL—Mercury 73221                                    | 12 |
| 7  | 10    | LEAVIN' AND SAYIN' GOODBYE FARON YOUNG—Mercury 73220                                       | 8  |
| 8  | 12    | HOW CAN I UNLOVE YOU LYNN ANDERSON—Columbia 4-45429  | 6  |
| 9  | 9     | HERE I GO AGAIN BOBBY WRIGHT—Decca 32839   | 12 |
| 10 | 11    | BRAND NEW MISTER ME MEL TILLIS—MGM K14275  | 9  |
| 11 | 17    | I DON'T KNOW YOU (ANYMORE) 7 TOMMY OVERSTREET—Dot 17387                                    |    |
| 12 | 8     | WHEN HE WALKS ON YOU 10 JERRY LEE LEWIS—Mercury 73227                                      |    |
| 13 | 7     | I WONDER WHAT SHE'LL THINK ABOUT MY LEAVIN' 12 CONWAY TWITTY—Decca 32842                   |    |
| 14 | 16    | CEDARTOWN, GEORGIA 8 WAYLON JENNINGS—RCA 48-1003   |    |
| 15 | 22    | PICTURES 6 STATLER BROTHERS—Mercury 73229  |    |
| 16 | 26    | FLY AWAY AGAIN 6 DAVE DUDLEY—Mercury 73225   |    |
| 17 | 27    | ROLLIN' IN MY SWEET BABY'S ARMS 4 BUCK OWENS—Capitol 3164                                  |    |
| 18 | 20    | THE MARK OF A HEEL 11 HANK THOMPSON—Dot 17385  |    |
| 19 | 21    | THERE MUST BE MORE TO LIFE/FIRE HYDRANT #79 9 JACK BLANCHARD & MISTY MORGAN—Mega 615-0031  |    |
| 20 | 25    | IF THIS IS OUR LAST TIME 8 BRENDA LEE—Decca 32848  |    |
| 21 | 15    | GOOD LOVIN' 12 TAMMY WYNETTE—Epic 10759  |    |
| 22 | 18    | THE LAST TIME I SAW HER 12 GLEN CAMPBELL—Capitol 3123                                      |    |
| 23 | 31    | BE A LITTLE QUIETER 6 PORTER WAGONER—RCA 48-1007   |    |
| 24 | 24    | LOVIN' HER WAS EASIER 7 ROGER MILLER—Mercury 73230   |    |
| 25 | 37    | IT'S A SIN TO TELL A LIE 7 SLIM WHITMAN—United Artists 50806                               |    |
| 26 | 32    | AFTER ALL, SHE USED TO BELONG TO ME 5 HANK WILLIAMS, JR.—MGM K14277                        |    |
| 27 | 40    | RINGS 3 GLASER BROTHERS—MGM K14291   |    |
| 28 | 13    | MY BLUE TEARS 11 DOLLY PARTON—RCA 47-9999  |    |
| 29 | 46    | NO NEED TO WORRY 4 JOHNNY CASH & JUNE CARTER—Columbia 4-45431                              |    |
| 30 | 30    | BACK THEN 8 WANDA JACKSON—Capitol 3143   |    |
| 31 | 33    | LOVE'S OLD SONG 8 BARBARA FAIRCHILD—Columbia 4-45322                                       |    |
| 32 | 47    | KO-KO JOE 3 JERRY REED—RCA 48-1011   |    |
| 33 | 42    | I'M GONNA ACT RIGHT 4 NAT STUCKEY—RCA 48-1010  |    |
| 34 | 34    | THE CHOKIN' KIND 9 DIANA TRASK—Dot 17384   |    |
| 35 | 43    | THE MORNING AFTER 6 JERRY WALLACE—Decca 32859  |    |
| 36 | 41    | COUNTRY GIRL WITH HOT PANTS ON 8 LEONA WILLIAMS—Hickory 45K1606                            |    |
| 37 | 14    | GOOD ENOUGH TO BE YOUR WIFE 13 JEANNIE C. RILEY—Plantation PL-75                           |    |
| 38 | 19    | SATURDAY MORNING CONFUSION 13 BOBBY RUSSELL—United Artists 50788                           |    |
| 39 | 44    | THE NIGHT MISS NANCY 5 ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN TEX WILLIAMS—Monument 8503 |    |
| 40 | 48    | IF YOU THINK THAT IT'S ALL RIGHT 7 JOHNNY CARVER—Epic 5-10760                              |    |
| 41 | 28    | PLEDGING MY LOVE 12 KITTY WELLS—Decca 32840  |    |
| 42 | 49    | A SONG TO MAMA 5 THE CARTER FAMILY—Columbia 4-45428  |    |
| 43 | 36    | IF I HAD YOU 10 BOBBY LEWIS—United Artists 50791   |    |
| 44 | 51    | HONKY TONK STARDUST 5 COWBOY BILL RICE—Capitol 3156  |    |
| 45 | 52    | I WILL DRINK YOUR WINE 6 BUDDY ALAN—Capitol 3146   |    |
| 46 | 53    | HANGING OVER ME 4 JACK GREENE—Decca 32863  |    |
| 47 | 54    | OPEN UP THE BOOK 4 FERLIN HUSKY—Capitol 3165   |    |
| 48 | 62    | WEST TEXAS HIGHWAY 2 GEORGE HAMILTON IV—RCA 45-276   |    |
| 49 | —     | HERE COMES HONEY AGAIN 1 SONNY JAMES—Capitol 3174  |    |
| 50 | 23    | DREAM LOVER 15 BILLY "CRASH" CRADDOCK—Cartwheel 196  |    |
| 51 | 71    | HELLO LITTLE ROCK 3 WYNN STEWART—Capitol 3137  |    |
| 52 | 73    | WHEN YOU'RE TWENTY-ONE 2 CLAUDE KING—Columbia 4-45441                                      |    |
| 53 | 60    | MAY OLD ACQUAINTANCES BE FORGOT 5 COMPTON BROS.—Dot 17391                                  |    |
| 54 | 61    | NEVER ENDING SONG OF LOVE 2 DICKEY LEE—RCA 48-1013   |    |
| 55 | 57    | THE TWO OF US TOGETHER 5 DON GIBSON & SUE THOMPSON—Hickory 45K1607                         |    |
| 56 | 63    | RED DOOR 3 CARL SMITH—Columbia 4-45436   |    |
| 57 | 59    | I WANNA BE LOVED COMPLETELY SWEETIE 5 WARNER MACK—Decca 32858                              |    |
| 58 | 65    | MUDDY BOTTOM 4 OSBORNE BROTHERS—Decca 32864  |    |
| 59 | 66    | ALL I WANT TO DO 2 BRIAN COLLINS—Mega 615-0038   |    |
| 60 | 67    | DON'T HANG NO HALOS ON ME 3 CONNIE EATON—Chart 5138  |    |
| 61 | 68    | SIX WEEKS EVERY SUMMER 2 DOTTIE WEST—RCA 48-1012   |    |
| 62 | 64    | TELL ME NOT TO BUD BREWER—RCA 48-1009  |    |
| 63 | 72    | HOLD TO MY UNCHANGING LOVE 2 JEANNIE PRUETT—Decca 32857                                    |    |
| 64 | —     | SHE'S LEAVIN' 1 JIM ED BROWN—RCA 45-272  |    |
| 65 | 70    | ARE YOU REALLY LEAVIN', BABY 2 PAT DAISY—RCA 48-1005                                       |    |
| 66 | 75    | FOR THE KIDS 2 SAMMI SMITH—Mega 615-0039   |    |
| 67 | 69    | MOUNTAIN WOMAN 3 HAROLD LEE—Cartwheel A198   |    |
| 68 | —     | WHAT A DREAM 1 CONWAY TWITTY—MGM K14274  |    |
| 69 | 74    | TALK IT OVER IN THE MORNING 2 ANNE MURRAY—Capitol 3159                                     |    |
| 70 | —     | CHARLOTTE FEVER 1 KENNY PRICE—RCA 48-1015  |    |
| 71 | —     | JUST AS SOON AS I GET OVER LOVING YOU 1 JEAN SHEPARD—Capitol 3153                          |    |
| 72 | —     | ANOTHER NIGHT OF LOVE 1 FREDDY WELLS—Columbia 4-45451                                      |    |
| 73 | —     | HITCHIN' A RIDE 1 JACK RENO—Target T13-0137  |    |
| 74 | —     | I GET LONELY WHEN IT RAINS 1 LEROY VAN DYKE—Decca 32866                                    |    |
| 75 | —     | EVERYTHING BUT LOVE 1 DAVID HOUSTON & BARBARA MANDRELL—Epic 5-10779                        |    |



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