WHO IN THE WORLD

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

PICKS OF THE WEEK

LYNN ANDERSON, "YOU'RE MY MAN" (Flagship, BMI). Phenomenal success of "Rose Garden" introduced this country lass to pop people in a big way. Hubby Glenn Sutton wrote and produced this bouncy tune. Will follow, B/w "I'm Gonna Write A Song" (Flagship, BMI). Columbia 445356.

Ringo Starr, "IT DON'T COME EASY" (Startling, BMI). Good old Richard Starkey has found his groove with this one, self-composed and produced by friend George Harrison. Ringo wrote and produced flip. Hit sounds. B/w "Early 1970" (Startling, BMI). Apple 1031.

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

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

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


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

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

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

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

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


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

**dynaflex**

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

RCA Records and Tapes
Stewart UA Records President; Picker Chairman of Board

Mike Stewart

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

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

Capitol Ups 45s to $1.19

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

(Created on page 50)

Record World Names Two VPs

West Coast Office Enlarged; Staff Is Expanded

*Hollywood — In a major expansion move, Record World’s West Coast offices have moved to new and larger quarters in the Sunset Vine Towers.

Sturdivant Also Producer of Country Music Who’s Who

*Hollywood — John Sturdivant, Southeastern Manager of Record World, has been named Vice-President of the company.

(Created on page 50)

GRT Raises Tape Prices

*New York — GRT raised its tapes price to manufacturers from $2.87 to $3.70 last week.

The hike, according to White Sonner, GRT’s Vice President of Marketing, is “one step toward profitability.”

Sonnerr told Record World the day of the hike that his firm, which had kept prices low for competition purposes and, he said, had begun to suffer from it, was “now strong enough”.

(Created on page 50)

‘Callely Battle Hymn’ A National Sensation

By Chuck Neese

*Nashville — A anybody who’s been listening to the radio or watching national TV news programs is aware of a recording by Terry Nelson called “The Battle Hymn of L.L. Calley.” By the middle of last week, Plantation label owner Shelby Singleton passed on the word that he’d received orders to push Nelson’s release past the one million mark.

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

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

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

Local TV newsmen questioned Singleton about the

(Created on page 76)

Brown Apple Prez

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

Stones To Kinney

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

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

(Created on page 50)
The reaction against the FCC public notice on stations being supplied the lyrics to pop songs is growing.

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

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

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

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

(Continued on page 57)

Columbia Distsributs Monument Labels

■ Clive Davis, President of Columbia Records, and Fred Foster, President of Monument Records, announced an exclusive, long-term distribution deal covering all product of Monument Records and its subsidiary labels in the United States. First two albums under the new arrangement are by Kris Kristofferson and Boots Randolph.

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

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

(Continued on page 56)

World Turnout For VIDCA At Cannes

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

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

100 Companies

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

For the first time, the largest manufacturers of video cassette equipment, such as E.V.R., Sony and Philips, will be brought together and will be offering their newest methods.

VIDCA will present the world premiere of the Nivico video cassette system developed by the Victor Company of Japan and the first European demonstrations of the Ampex "Insta-video" and the Panasonic system from the Japanese firm Matsushita.

The VIDCA convention will not only be a meeting place for

(Continued on page 56)

Copyright Subcommittee OKs Anti-Piracy Bill

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

The bill, introduced by Senator John McClellan of Arkansas, Chairman of the Subcommittee, and co-sponsored by Senator Hugh Scott of Pennsylvania, a member of the subcommittee, would amend the 1960 copyright law by granting copyright owners to sound recordings to protect them from unauthorized duplication.

Modern Distribts Gets Vee Jay Masters

■ CHICAGO—A decision, rendered here April 6 in U.S. Federal Court, has awarded full right and title to all Vee Jay masters to Modern Distributors, Inc. in case no. 60C-1805, Modern Distributors, Inc. vs. Leonard Wolin and Consolidated Distributors.

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

Betty Chiappetta, President of Modern Distributors, stated that Modern Distributors has authorized and instructed their attorney to proceed with immediate action against all unauthorized persons or firms selling any derivative of material contained in the Vee Jay catalog.

Ginsberg Joins G+W Legal

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

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

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

AND NOW...

BE SURE YOU STOCK THIS
MOST SUCCESSFUL CONCEPT LINE.

SINGLE RECORD NO. 898
"Till Love Touches Your Life" b/w "I Can't Stop Loving You"

MORE COMING FROM

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

MGM Records' President Mike Curb has announced the formation of an in-house, yet corporately autonomous, advertising agency to be known as Grimalkin Advertising. According to Curb, the move emanated from a desire to "exercise closer economic and creative control over our own operations in this most important area which involves everything from ad buys to art layout. It is MGM's belief that the employing of outside agencies often results in restrictions and limitations which can best be eliminated by doing the job ourselves."

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

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

Thomas Cap Internat'l VP

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

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

Gortikov stated: "Mr. Thomas brings to Capitol wide-ranging experience in the international field, and we are genuinely proud to be the beneficiary of his experience. Already he is a 'friend of the family' inasmuch as he is well-known to many of Capitol's Eastern sister companies and other licensees around the world."

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

Clean Air Concert Sets Artists For May 10 Hunter College Benefit

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

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

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

Tickets are $6.50, $5.50 and $4.00, and are on sale April 20 — advanced orders accepted. Please send stamped, self-addressed envelope with check or money order payable to the Hunter College Concert Bureau, 695 Park Avenue, N. Y. 10021, Tel.: 535-3550. Tickets also available at Ticketron box offices. Tel.: 644-4400. In Riverside at "Everything Nice," 884-0600.

Commissioner Johnson Says Lyrics Banning Not FCC's Business

In reaction to the FCC's ruling on lyrics of pop songs being supplied to radio stations, FCC Commissioner Nicholas Johnson said recently in a dissenting statement: "I do not think it's the business of the FCC to be discouraging or banning any song lyrics. But if the commission is really interested in doing something about the drug problem in this country, and is not just striking out at the youth culture, why does it ignore songs like 'Day Drinking' ... And why has the commission chosen to focus on record lyrics and yet ignore commercials which use language 'tending to glorify the use of drugs generally?'"

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

CONCERT REVIEW

Santana Thrills Fillmore Crowd

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

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

Como Re-signs with RCA

(Continued on page 67)
GEORGE HARRISON
has written a new song especially for
RONNIE SPECTOR

Produced by
PHIL SPECTOR and GEORGE HARRISON

on Apple Records
Part II

Mickie Most Speaks Out
On the Evolution of Underground

(Editors Note: This concludes a two-part dialogue with English producer Mickie Most.)

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

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

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

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

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

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

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

Before it was a terrible scene to be on Top 40, but it's changed once again. You look at the top of the American hit parade, the English hit parade—it's very much like the late 1950s. The Drifters are being copied now. I'd like to copy the Fats Domino sound; I think it's a great sound.

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

Drugs and Their Significance

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

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

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

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

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

Record World: Are you a millionaire?

Mickie Most: In health, yes.

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

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

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

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

Record World: What American producer do you most admire?

Mickie Most: I admire all the ones who have hits. (Continued on page 61)
The people who won't like this album...

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

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

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

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

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

Dave Brubeck's "Summit Sessions."

It's music for people who like music.

On Columbia Records* and Tapes
Unique Merchandising Approach for 'Grass' LP

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

The album, based on the best-selling Simon & Schuster book written by Jack S. Margolis and Richard Clorfone, which has already sold well over 300,000 copies, was produced by Ron Jacobs, President of Increase Records, Jacobs has worked in many facets of the record business. In addition to having been Program Director of KHIJ in Los Angeles, Jacobs is famous for his production of the historic 48-hour "rockumentary," "The History of Rock and Roll," and of the recent "Cruisin' Series," a seven album panorama of the history of rock and roll radio. The 'Child's & Garden of Grass' LP," Harvey declared, "is a most unusual album, and we intend to treat it in a wholly novel fashion. Our advertising campaign will include not only a national schedule of FM radio spots, but also an extensive series of coupon advertisements in a vast array of print media, many of which have never before had record advertising."

Visual Tools

In order to create point-of-purchase interest, Elektra has also created a fleet of in-store visual merchandising tools, including fliers, stickers and posters. "Our merchandising approach," Harvey went on, "will make extensive use of the unusual and striking album cover for 'A Child's Garden of Grass.'"

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

Nightingale Productions Formed For Production, Promotion

HOLLYWOOD—Nightingale Productions has been formed to offer new views and services for the entertainment industry. Inception by an inspired man of affairs Pancho Makzoume, Nightingale was created with a specific viewpoint: to present a new approach to a basis of production and promotion in which product concept is geared directly to merchandising and promotion potential.

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

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

Nightingale is a partnership operation. Other members with General Partner Makzoume are attorney Phillip Nadler, publicist Emile Amemiya, and legal adviser Richard Allison. Artists signed to the company will share in profits, benefits, long-range business planning and possible partnership. The first artist signed to Nightingale, and given partnership in the company, is singer Danny Lawyer, formerly of the San Francisco company of "Hair." Lawyer's first recording, arranged and conducted by Gene Page, was taped on April 6.

(Continued on page 39)

First Karshner Firm Push For Heads, Hands and Feet

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

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

Heads, Hands & Feet was brought to Capitol by Vice-President Artists and Repertoire Artie Mogull. Karshner, meanwhile, has announced a new name for his company, from JaldiKaro to Chart Impact, explaining, "It leaves no question where we're at or what we are doing for clients."

Chart Impact is now headquartered here at 9229 W. Sunset Blvd., Suite 710, Los Angeles 90068; with a new phone (213) 276-7263.

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

Music Biz Uses Phone Tatch II

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

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

'Friends' LP Certified

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

RECORD WORLD April 17, 1971
You just had a great year. Too bad you didn’t know about it.

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

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

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

Because the more you get, the less they keep. And the more they keep, the less you get. (We’ll let you decide who wins in that case.)

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

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

So come to us.

We have no axe to grind but yours.

If you keep on going the way you are, you may not be able to afford many more successful years.
RAY STEVENS—Barnaby Z57 2029 (CBS)
A MAMA AND A PAPA (Ahab, BMI)
Ray has run the gamut from "Ahab the Arab" to "Everything is Beautiful" during a very successful career. This one ranks with his best. Beautifully produced by the artist.  

EDWIN STARR—Gordy G 7107
FUNK MUSIC SHuffles TURNS ME ON (Jubote, BMI)
CLOUD NINE (Jubote, BMI)
Trouble to funky music itself is the essence of this material. Should return artist to "War" type chart activity. Warning: dynamite!  

WILSON PICKETT—Atlantic 45-2797
DON'T KNOCK MY LOVE (Evo, BMI)
The Wicked Mr. Pickett returned to the charts with a vengeance last time out with "Don't Let The Green Grass Fool You." Will repeat with this one. Energetic.  

CAL TAJDAR—Fantasy 659
EVAL WAYS (Eva, BMI)
FIRST THEY SPOKE (Peer International, BMI)
Last year's Santana smash is this year's Tajdar hit. Cal's return to label has been across the board appeal. Flip is the Donovan tune.  

JOHN LEE HOOKER—ABG
DON'T THE SHOUT (Trousdale, BMI)
KICK HIT 4 HIT KIX U (Trousdale, BMI)
Very fine shuffle-boogie from the legendary bluesman. Oddly spelled flip is subtitled "Blues For Jimi and Janis" might be of more topical concern.  

OLLIE NIGHTINGALE—Memphis 45-104
IT'S A BAD THING (Grits, ASCAP)
STANDING ON YOUR PROMISE (Grits, ASCAP)
This one's already happening regionally and one listen will tell why. Dynamic hunk of funk is an R&B natural that everybody will dig.  

BLUE MINK—Philips 40697 (Mercury)
GASOLINE ALLEY (CBS, BMI)
COUNTRY BOUND (CBS, BMI)
Group impressed with "Our World" a while back. This time out with nice Greenaway-Cook-McCauley tune that Hollies have also done.  

VERNON BROWN—Spring SPR 112 (Polydor)
I'M A LOVER (Gaucho/Belinda, BMI)
OF YOUR LIFE (New Approach, BMI)
Artist calls Otis Redding to mind in this upbeat funk number. Not to be missed. The stuff of which R&B hits are made. Check it out.  

DEAN MARTIN—Reprise 1004
SHE'S A LITTLE BIT COUNTRY (Wilderness, BMI)
PLAYING IN MY HEART (House of Bryant, BMI)
Crooner continues his winning pop ways with country stuff. Flip, the one Buddy Holly did so well with ten years back, is even better for Dino.  

COUNT BASIE AND HIS ORCHESTRA—Brunswick 55451
GREEN ONIONS (East-Bas, BMI)
The real thing in this era of pseudo big bands. The Count lends himself special grace and elegance to the Booker T. & the MG's standard.  

LT. CALLEY

JOHN DEER—Royal American RA-34
THE BATTLE HYMN OF LT. CALLEY
(Sheboy Singleten & Quick-St, BMI)
SITTIN' IN ATLANTA STATION (Atlanta, ASCAP)
From the front page to the record charts, this song is attracting attention and causing controversy. Did anybody ask Lt. Calley his thoughts on the matter?  

BILL BAILEY—Westark 6580
INDICTMENT OF A NATION (Soundville, BMI)
MY FRIEND — A MAN (Soundville, BMI)
Again, on the subject of Lt. Calley but this time with a difference. Here, guilt is not denied but instead placed on the nation as a whole.  

THE YOUNGBLOODS—RCA 74-0465
SUNLIGHT (Pigfoot, ASCAP)
REASON TO BELIEVE (Faithful Virtue, BMI)
Label continues to release LP cuts by group, and why not? Jesse Colin Young and the guys have one of the nicest sounds ever. Beautiful song.  

TOM RUSH—Columbia 4 45364
WON'T END OF THE RAINBOW (Oyster, ASCAP)
Long-time folkster has been on the verge of a hit last few times out. This one deserves a real shot. Pop material.  

PARLIAMENT—Invictus 9091
RED HOT MAMA (Gold Forever, BMI)
LITTLE ODE COUNTRY BOY (Gold Forever, BMI)
Super heavy, intense progressive R&B entry was produced by George Clinton and Ruth Copeland. Energetic, exhausting, and out of sight!  

LESLEY DUNCAN—Columbia 4-45354
LOVE SONG (Blue seas & Jas ASCAP)
Original by the writer of the only non-original Elton John has recorded. Lovely song would seem a pop automatic. Deserves airplay.  

LOU CHRISTIE—Buddah BDA 231
WACO (Pocket Full of Tunes /Wherefore, BMI)
Softer sound from the old hitmaker here. Nice material, nicely written and produced by Tony Romeo, with artist on top of the vocal. Real good.  

NEW HORIZONS—Bell 892
ONE BAD THING (Casseroole, BMI)
CIDER ROSE (Winsak, BMI)
Group gives this Barry Gibb-penned tune an updated Four Seasons-type reading. Great sound, but is it for today's market? Maybe.  

GENERAL CROOK—Down To Earth DTE 105
WHAT I'M GETTING NOW & WHAT I'M USED TO GETTING THE SAME (Lammar, ASCAP)
Chicago-based artist impressed R&B last time out with "Do It for Me." Another good one, this record features parts one and two on same side. Unique.  

SATYRICON—MGK K14245
HOT PANTS (First & Admiration, BMI)
RAUNCHY 71 (Hi-Lo, BMI)
It had to happen. Ode to this year's fashion craze to the tune of the Royal Teens' "Short Shorts." All in good fun.  

DAVE EDMUNDS—MAM 45-3608 (London)
I'M COMIN' HOME (Duchess, BMI)
COUNTRY ROLL (Duchess, BMI)
Singer hit jackpot with revival of Smiley Lewis' "I Hear You Knocking." This one too is in that rock & roll vein and will click.  

KATE TAYLOR—Cataline 45-44112
YOU CAN CLOSE YOUR EYES (Country Road Blackwood, BMI)
Sister Kate in a lovely reading of brother James beautiful tune. Family has the magic touch. Produced by Peter Asher, who's done well by James.  

SANDY POCEY—Columbia 4 45360
YOU SAY BEAUTIFUL THINGS TO ME (Nona & S.P.R, BMI)
Sonnetress' debut for label is nicely produced by Nashville's Billy Sherrill. Truly outstanding vocal matched with real good material spells hit!  

NORMAN GREENBAUM—Reprise 1008
CALIFORNIA EARTHQUAKE (Great Honesty, BMI)
"Spirit in the Sky" man deserves letter of commendation from state's chamber of commerce for this one. Vocal departure for Norman.  

GARY PUCKETT—Columbia 4-45358
LIFE HAS ITS LITTLE UPS AND DOWNS (Quill, ASCAP)
Singer, sans Union Gap, has had several near misses of late. Should click this time with excellent material! Charles Rich wrote country-wise with Jimmy Bowen produced.  

MONGO SANTAMARIA—Atlantic 45-2794
TELL IT (Marmoney, BMI)
HIPPO WALK (Marmoney, BMI)
Watermelon Man returns with an instrumental sound that deserves to happen. Funky, Latin crossover should win a place in the hearts of the Santana crowd.  

PHILIP GOODHAND-TAIT—DJM 70,023 (Bell)
OH ROSANNA (Dick James, BMI)
FANNIE (Dick James, BMI)
Newcomer from Great Britain comes up with a rocker in the tradition of Ronnie Hawkins. Singer will develop devoted following.  

LETTA—Chis C 8012 (Motown)
I WON'T WEEP NO MORE (Semena, BMI)
YOU TOUCHED ME (Semena, BMI)
African-born songstress has come up with a really strong soul sound for Hugh Masekela's label. R&B stations shouldn't be without one of these.  

STEVE TUDANGER—Mercury 73179
EVERYBODY'S TALKIN' 'BOUT YOU (Pinewood, BMI)
THIS IS THE BEGINNING OF MY LOVE (Pinewood BMI)
Produced by Ellie Greenwich and Mike Rashkow, this one has that ideal pop teen appeal. Catchy, simple stuff written by the singer.  

THE MIKE CURB CONGREGATION—MGM K14243
I WAS BORN IN LOVE WITH YOU (Dijon, BMI)
Follow to ensemble's "Burning Bridges" easy listener is Michel Legrand's theme from new "Wuthering Heights." Even easier.  

(Continued on page 68)
We didn’t pick Bobby Sherman’s new single...

'THE DRUM'

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

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

KHJ, Los Angeles  WDGY, Minneapolis
WPOP, Hartford  KINT, El Paso
WKBW, Buffalo  WIXY, Cleveland

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

WE THANK YOU ALL!

Bobby’s New Album contains...

“The Drum” and “Cried Like A Baby”

Produced by Ward Sylvester for Phase One Productions—arranged by Harry Betts and Bobby Sherman
SINATRA & COMPANY
FRANK SINATRA—Reprise FS 1033.
Frank Sinatra, ret., in what will evidently be his last new album. Never in better voice, Sinatra joins with Antonio Carlos Jobim for one side and Don Costa for another. The Jobim tunes are all terrific, and there are some goodies on side two also—like “Close to You” and “Leavin’ on a Jet Plane.”

CHEAPO-CHEAP PRODUCTIONS PRESENTS
REAL LIVE JOHN SEBASTIAN
Reprise MS 2036.
John Sebastian of the wide grin and the tie-dyed body does some oldies—his and others—on this “cheapo-cheapo” production. The oldie-oldies are “In the Still of the Night” and “Blue Suede Shoes” and the oldies are “Lovin’ You,” “Younger Generation,” “Darlin’ Be Home Soon.” Lots of fun.

REDWING
Fantasy 8409.
The songs with the heavy beat will turn the listeners on and turn them into buyers. Ralph Gleason, in his liner notes, says that he hasn’t been affected by a group so much since first hearing the Band. Maybe because Redwing is reminiscent of the Band. Group is undeniable funky, craggly and good.

THIS IS LOVE
THE ARCHIES—Kirshner KES 110.
Don Kirshner’s golden ear hasn’t let him down. There are a dozen winning bubblegum tunes here of which “Should Anybody Ask” is the best. The question is “Has time passed the Archies by?” The answer should be “no.” All writers in good form.

SONGS OF LOVE AND HATE
LEONARD COHEN—Columbia C 30103.
Unlike most songwriters, Leonard Cohen is not the best interpreter of his own songs. Frequently his drone drowns out the call of the siren in his melodies and lyrics. The album includes eight songs, and “Dress Rehearsal Rag” is among them. Classics under dust.

SERGIO MENDES PRESENTS LOBO
EDU LOBO—A&M SP 3035.
Some beautiful Brazilian music from Edu Lobo. Well, it must be in the air and the water down there. Fresh, green melodies with Portuguese and English lyrics that also seem verdant. Album may take a while to catch on, but it will catch on.

STREET CORNER PREACHER
G..ENE MACLELLAN—Capitol ST 660.
Canadian country music sometimes seems more country than Nashville country. Gene MacLellan proves that with his songs, not the least of which is “Snowbird,” that new country standard. He sings that one and “Pages of Time” and others but not “Put Your Hand.”

SHILOH
Amos AAS 7015.
So maybe this group wouldn’t have come along if the Band hadn’t started it all, but it’s good they did. “Simple Little Down Home Rock & Roll Love Song for Rosie” could introduce them to a large public. Fellows are concerned with simple things like farm life and railroad life and mountain living. Kenny Rodgers production.

THE YES ALBUM
YES—Atlantic SD 8283.
Yes fans will say a fervent yes to this album, and increasing crowds will find their way to the group. The five Yes members try out a few new tricks and just about every one of them works. The two-art “I’ve Seen All Good People” is the stand-out inclusion.

PEPPER’S POWWOW
JIM PEPPER—Embryo SD 731.
Here’s an interesting marriage of white/black American traditions and Indian American traditions. Jim Pepper leads a group of Indian chants and then improvises on them with his saxophone. This is definitely a different, novel and musical package. Will be heard from.

S. O. U. L. WHAT IS IT?
S. O. U. L.—Musicor MS 3195.
Very funky explication of what soul is by four guys who have it and spread it around. The specialty is Rhythm and Blues and the market can always absorb more of that. There is a live audience that behaves very inconsistently on the package. Are they really there?

THE ESTABLISHMENT
King KS 1123.
The Establishment is a very tasty vanilla ice cream cone of a group. Spawn of the sounds of Burt Bacharach and Tom Jones, they glide through a number of top 40-type ditties. The lead singing is split up among four of the 10 members. If a single can really be found, then they’ll golden.

A SPECIAL KIND OF MAN
ROGER WHITTAKER—RCA LSP 4505.
Roger Whittaker specializes in big, sentimental ballads, which he is highly capable of bringing off. One of these days one of his songs is going to break here and he’s going to have his state-side day. Any of the songs on this album could do it. The ingredients are all there.

THE WEAVERS GREATEST HITS
Vanguard VSD 15/16.
These two records contain all the songs that made the Weavers legend, which it continues unflaggingly to be. “When the Saints,” “Tzena, Tzena,” “Wimoweh,” “This Land is Your Land,” “Got-to Travel,” “Goodnight Irene,” “So Long It’s Been Good to Know You.” This is essential.

(Continued on page 68)
First, it is not customary for us to run simple, plain-type ads, but due to the urgency of this message, we have no choice.

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

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

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

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

“INDICTMENT OF A NATION”

By

BILL BAILEY
Entertainment Corp. Buys Into Allen-Martin Productions

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

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

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

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

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

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

Esposito Shayne Professional Mgr.

Bob Esposito

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

The position involves representing the music catalogues of Henry Mancini, Bobby Gentry, Joseph E. Launder films, Pat Williams, Gordon Jenkins and Livingston & Evans.

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

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

Represented Bacharach, David

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

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

Arnold Party Planned

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

(Continued on page 50)

Station Check List

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<th>Station</th>
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<tr>
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<td>Rock</td>
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<td>KIMK/Denver</td>
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<td>Country</td>
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<tr>
<td>WIRT/Worcester</td>
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<td>WKY/Louisville</td>
<td>Louisville, KY</td>
<td>Country</td>
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Bettye’s new hit single is produced by Rick Hall (who produced Clarence Carter’s *Patches* and the Osmonds’ *One Bad Apple*) and Phil Wright.

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

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

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

By RON BARON

LOS ANGELES — A look at the music scene and its people in Los Angeles reveals a myriad of influences. The city evolved from Bohemian to the bourgeois.

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

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

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

Witnessed Many Lifestyles

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

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

Risa says of L. A., “Every-thing in Los Angeles is much slower and it is not as appointment-oriented. People tend to drop in more without being announced.” She continued with “Here in L. A., a close friend is very important. When I go home after work, I leave it and everything else behind.” Whereas in New York, West Coast-based manager Peter Asher contends, “The apartment isn’t as important since one generally regards it as a landing point. You only sleep in it.” It appears then that the night life in New York is far more compelling.

Commenting on her first LP for National General, Risa had this to say, “I’m happy with it though I’m not a craftsman. My tunes are not particularly structured and if they appear to be it’s accident. This kind of product includes West Coast people like Bill Yarian of Fantasy, Liza Williams of Island, Mike Ochs of Columbia, Pete Senoff of Atlantic. Like Sherman, MacKenzie, Bob Garcia of A&M and Norma Whittaker, just to name a few.

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

One Step Further

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

So far most of the new Hollywood PR is in agreement over Risa’s debut LP and they are advising the press accordingly while Risa is in turn advising the press to listen to various A&M Records. Honesty in PR?

It sounds like something Ray Bradbury concocted. But it does exist in L. A.

Manager Peter Asher, formerly of Peter and Gordon, knows the problems an artist faces and what best eliminates them. He’s managed to do a good job for his client James Taylor.

Asher lives in the manorly Hancock Park area of Los Angeles. He takes him (Taylor) on 30 seconds to walk from his house to his office; a guest house adjacent to the main structure. He noted, “When I came to live in the U.S. I knew I would choose between New York or Los Angeles. Los Angeles won out because I had always wanted a home with a swimming pool.”

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

Peter feels that in L.A. “Everyone worries about their worries.” Everyone goes to their psychiatrist, a thing everyone has to leave their houses, and afterwards they worry about their psychiatrist.

Abides by Organization

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

Asher’s only real worries manifest during concerts. He then worries whether all the musicians will get to the gig on time. Peter Asher, is very re- serving yet at the same time very cordial type of person. He is the type of person that the layman seeks as a friend and that an artist seeks for a manager. His own lifestyle has more to do with his inner serenity then any of the scenery about him, which included the free-flowing water bed (symbolic of L.A. lifestyle) on which the interview took place. He announced some additional responsibilities he has undertaken: the representation of Cat Stevens in the United States, the management and production of Kate Taylor, as well as the further producing of John Stewart, Jo Mama and Tony Joe White.

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

The harmony of home and office is also shared by Jay Senter and his Nix Novo Productions. Perched at the top of Laurel Canyon is a creative complex which operates from a very nice home which, yes, also has a swimming pool. It was by the pool that Jay lounged, his feet propped in purple crocheted slippers, and told Record World, “I left New York and the shoe retail business to settle in Los Angeles to concentrate on record production.”

Giving a rundown of the business for show business was a smart move for a very methodical entrepreneur. Since the inception of his Nix Novo banner a little over a year ago, Senter and his associates, wife Charis, promotion man Len Chapman and graphic designer Stanley Moss, have become an important company based here on the Coast.

Everything Customized

Senter loves the L. A. lifestyle, and, to prefer commuting only from house to studio and back home again. His entire organization is comprised of a free-flowing production concept to its advertising campaign right down to the Stanley Moss-designed Nix Novo logo.

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

Jay is aware of the fact that nobody in L. A. can give you a quick decision, as one can usu-
West Coast Excitement on Atlantic-Atco-Cotillion

Crosby, Stills, Nash & Young
Delaney & Bonnie
Les McCann, Ltd.
Dr. John, The Night Tripper
Blues Image
Iron Butterfly
Danny O'Keefe
Black Oak Arkansas
R. B. Greaves
Jessie Davis
Sam Samudio
Jerome
Cold Blood [San Francisco]
Tower Of Power [San Francisco]
Victoria [San Francisco]
John & Mack

On Records & Tapes
(Tapes Distributed By Ampex)
RCA, Pioneer on Calif. Recording Scene

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

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

Stars Gravitated, So Did Industry

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

Fine Musical Education Center

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

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

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

Maintains Leadership In Soundtracks

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

Became Headquarters

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

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

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

Elektra on Coast: By Their Works They Are Known

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

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

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

Wired to East Coast

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

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

Holzman, Harvey Overseer

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

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

On Second Album

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

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

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

Jack Jacobsen
Revolutionizing Keyboard

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

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

Artists Blossoming Around the Corner

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

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

ON COLUMBIA AND EPIC RECORDS AND TAPES
Columbia in Expansion To San Francisco

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

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

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

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

Most Recent Artist

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

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

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

Davis Forsaw Importance

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

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

Some Changes

In the past year, the complexion of the A&R department has undergone some changes. Most recently added to the staff was Paul Baratta, former manager of the Fillmore West and a concert promoter in his own right. Baratta, serving as administrative assistant to Gold, will be calling upon his past relationships with artists, managers and agents to help bring both promising new and established old acts into the Columbia fold. Allan Rinde, who displayed a sensitive ear to creative trends during his tenure as West Coast Editor of Cash Box and contributor to Rock, joined the label last July as Director of Contemporary to bring new indie producers into the fold. Marc Foreman, another graduate of the A&R training program, in addition to completing his first sessions, has also been active in scouting new talent for the label, Soile staff producer on the Coast with a goodly number of hits (Continued on page 26)

Individuality Atlantic Key on West Coast

Atlantic Records Executive VP Jerry Wexler and West Coast Office Manager Dick Krizman are shown flanked by members of San Francisco club,出てing group Tower of Power during an recent headline stint at the Whisky A Go Go.

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

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

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

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

Jam Session Highlight

The resultant recording, including some of the most spectacular audience interaction ever taped, was highlighted by a closing jam session that included the great Ray Charles. The engagement was du-higlighted by a live-at-Fillmore-West recording by the King Curtis Band, which accompanied Miss Franklin both at the Fillmore and at the recent NARM convention in Los Angeles.

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

Prophesy Product

The distribution of San Francisco Records was the first of several independent distribution deals Atlantic made with new labels. The most recent signing was the Los Angeles-based Prophesy Records, headed by Mickey Shapiro and Don Altfeld. First product to be released under the agreement will be by rock groups Pollution and Shotgun, blind-guitarist Charlie Starr and singer Nancy Vale. Miss Vale's single and album, incidentally, were produced in Muscle Shoals by Ahmet Ertegun. Future product includes a new album from P. F. Sloan and the soundtrack (Continued on page 26)
FANTASY'S ORIGINAL SUPERIOR HIT OF THE WEEK

BOBBY RUSH
GALAXY 778
CHICKEN HEADS

PAST WEEKS' HITS:

REDWING
CALIFORNIA BLUES c/w
DARK THURSDAY
Fantasy 657

BILL CODAY
GET YOUR LIE STRAIGHT
Galaxy 777

BETTY EVERETT
AIN'T NOTHING GONNA CHANGE ME
Fantasy 658

All chart records!
All on the air coast-to-coast.
In addition, CALIFORNIA BLUES is a Bill Gavin pick.
And Hitbound on KHJ.
Fantasy Label: You Ain’t Seen Nothing Yet

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

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

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

Remarkably Visible

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

Fantasy President Saul Zaentz first joined the company in 1965. In those days of long overhead even the executives doubled as janitors. For years Fantasy didn’t have any promotion men but used direct-mail to sell discs jockies instead. Once they even sent out a recipe for cheese cake with a record with 12 people or five disc jockies.

In 1967 Zaentz and 14 investors raised $235,000 to buy Fantasy from the Weiss brothers. The first artists signed were a group called the Golliwogs who had recorded several unsuccessful singles for Weiss before their contract lapsed. Zaentz encouraged them to change their name and Creedence Clearwater Revival emerged.

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

Includes Three Studios

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

The company now has a staff of 32. Working closely with Zaentz are Ralph Kaffel, Executive VP; and VP, Ted Poutsi. Marketing: Frank Noonan, Controller: Albert Bendich, (Continued on page 27)

Tangerine, The Color Of Hit Records

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

Just as Tangerine top dog Ron Granger.

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

The hot Tangerine numbers Granger is referring to include Ray Charles’ fastest climbing single in over a year, “Don’t Change On Me” from his “Love Country Style” LP; “Bad” Watson by the Rachels, which is one of the top five selling R&B singles across the nation; and the instrumental “Bootsy Batt” pull from “My Kind of Jazz” with Ray Charles and the Ray Charles Orchestra.

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

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

Sparking Campaign

Sparking Tangerine’s largest campaign to date will be Horr. J. Coombs, who joined TEC—April 12 as National Field Representative.

Most recently with Capitol Records as that company’s East Coast Regional R&B Promotion Manager, Coombs feels that Tangerine is the “new” place to be.

“Tangerine interested me,” he told Record World, “because I’ve always admired the talent of the man who heads up the label. When I spoke to Ray, I got good vibrations about his company. I feel that this is a relatively young, independent company which appears to be heading in the right direction. It has a solid growth pattern, and it also appears to be a total company in the complete sense of that phrase, encompassing not only the records and the other multiple facets that make Tangerine a self-contained entity.

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

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

“We looked around and interviewed a great many qualified people for the job, both in terms of background, and personality. When we’ve talked with Harry Coombs, we knew he was our man. Harry’s experience in the field gives him expertise in the broad field of really knowing (Continued on page 27)

Atlantic on Coast

(Continued from page 24) to the upcoming movie, “The Hot Rock.”

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

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

Record World April 17, 1971
MCA Where the Action Is

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

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

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

Fantasy Expands

(Continued from page 26)

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

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

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

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

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

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

Climate Appealing

"In the past," adds Regan, "many artists would make a flying trip to the Coast, cut their material and then head back home. Now it seems that a lot of them are finding the psychological climate in the industry here very appealing and are settling here on a more or less permanent basis." Uni artists such as Neil Diamond and Brian Hyland record exclusively in Los Angeles, while newer members of the Uni family such as Colorado and Society of Seven also record on the West Coast.

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

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

Tangerine, Color of Hits

(Continued from page 20)

the record business — promotion, sales, market analysis.

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

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

Following release of Ray Charles' "Volcanic Action of My Soul," TRC will be releasing a new Raeletts LP to follow on the heels of their biggie, "Bad Water."

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

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

"We've proved our "juicy" slices from Tangerine are hot numbers," smiled Granger.

"Next on the agenda is to paint those charts in solid Tangerine!"
A&M: It All Came True

By GIL FRIESEN

Vice-President Administration
Creative Services, A&M Records

A year ago Jerry Moss predicted a very successful 1970/71 for A&M. It's all come about. We are now just dealing with the biggest selling groups who hope to sell records for us, but with artists who have become big record sellers in the course of the year. And what we are trying to do now is not only to maintain them, but to guide their careers, but continue to sign new artists and expand. And not necessarily just in the rock area. All you have to do is look at the trade charts and A&M's sales and see that we are more than just rock and roll-oriented. 1971 has seen artists like Joe Cocker emerge as a superstar. In fact, 1971 has seen groups emerge as a movie star after his exposure in the A&M film, "Mad Dogs & Englishmen.

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

Stevens Emerged in 1970

1970 also saw Cat Stevens emerge as one of A&M's most promising new rock stars, along with Lee Michaels, Marc Benno, Humble Pie, Free, Priscilla Harris, and the new group, "It's A Matter of Time."

What has made us a success in 1971 is the combination of many factors. The talent of our acts, and our taste in whom we are signing and promoting, which is the primary responsibility of Chuck Baye, A & R Vice-President. The success of our publishing company, Irving Almos, has also been closely related with that of A&M. We will be releasing soon six smash albums: the Carpenters; Herb Alpert and the Tijuana Brass; "Wings." by Michel Colombier; Priscilla Harris; Humble Pie; and Burt Bacharach. These acts don't represent our total catalog, by any means, but they certainly represent an incredible amount of not only billing, but are important contributors to the future of the company. This album release is the latest in the diversity of where A&M's talent sources come from.

Except for Ode artists, these artists come to us from Island Records and Chrysalis in England; Burt Bacharach and the Carpenters, A&M artists; Herb Alpert, one of the owners of the company; and Michel Colombier, a French artist. So A&M's acquisition of talent has been diversified, and has been a talent that has been exciting. Island Records in England also gave us Fairport Convention, Sandy Denny, Cat Stevens, Free, Penthouse and Jimmy Cliff.

Expenditure Trend

I think there is a tendency, which I am assuming now that we are a great band together, for a tremendous expenditure on first albums and then waiting for them to sell 700 albums. But this doesn't always happen. Not only are FM and AM radio stations becoming more discerning, but so is the public. Everyone has become more critically aware even though the industry may continue to grind out artists they always have a reason or a design behind it.

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

A&M's newly signed artists include Rita Coolidge, Marc Benno, Booker T. and Priscilla. Also the groups, James Burton, Seemor & Marjorie, Geyer Mulligan, and Thee Christians, Sandy Denny, Sandy and Humble Pie.

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

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

I started talking about A&M in the success story. Well, it is just one big happy family. Everybody is doing a great job, everybody is working well together, and there are only minor problems and setbacks. I think that the music industry is always in a state of flux. And it is important to recognize that, I feel sorry for people who do not recognize this, and who think that today is going to be like yesterday or that tomorrow is going to be like today. A&M has shown a remarkable ability to be flexible and to change with the times. A&M and its management have been able to keep abreast of all the changes in our society, and in the world. We can exist, maybe even more comfortably today than we do in the past, as a record company, so we are better equipped to understand what will happen in the future. We are proud to be one of the first companies installing video tape equipment in our studios. We are not just spending a lot of money on a new technology for its sake, but we have a pretty good idea of what we are doing with this. One of the strengths that has enabled A&M to continue to thrive, is the ability of its executives.

Our executives are record people and human beings. A&M does not merely have a group of specialists who don't understand the whole. Everybody understands the whole - the business side, the artistic side - and each person in the company takes advantage of each other's experience and knowledge.
MCA Records Where the Action Is
(Continued from page 27)

the fact that "there is a large

colony of excellent musicians,

writers and producers which in-

dividual artists and groups can
draw upon when needed." Shain
also believes that Los Angeles
and San Francisco boast the

finest production facilities

available for recording "on ab-
solutely any scale one could
desire."

Shain also points out that

California itself, because of its

large population, numerous
cities and ease of movement
among them, is a boon to nu-

merous young, relatively un-
established artists. "The West

Coast is a great place for a new
group or single performer to
get it together before recording
or to simply keep the wolf away
from the door while waiting for
a record to break. There are
literally hundreds of medium
sized and small clubs where
they can play without really
having to stray too far from Los

Angeles."

Kapp Records has, for some
time, been a strong presence in
the West Coast pop-rock scene
with such artists as El Chicano,
Charles Lloyd and Jellyroll.
Noting that Kapp is committed
to "recording and releasing
good music no matter where it
may emanate from," General
Manager Johnny Musso adds
that "we have always been
aware of the vast amount of
superior talent to be found on
the West Coast and we are con-
tinually signing and developing
new artists. Two young groups
we are particularly excited
about at this point in time are
Jake Jones and Ruddy Merry." Kapp also recently signed
Sonny & Cher to an exclusive,
long-term contract. The dy-
namic duo has long been a
major creative force on the
West Coast and Musso firmly
believes that "they are about
to shake things up."

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

Record Plant West Celebrates

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

Having grown within the
past year into a 15-man staff
headed by Gary Keligren, with
Engineer Bob Hughes, Business
Manager Margie Slasco and Re-
search and Development man
Tom Hidley, the West Coast
studio, with its recently added
modern electronic consoles
and tape machines capable of re-
cording 24 tracks simultane-
ously, now boasts of being the
only L.A. recording complex to
offer such a capability.

The 24-track system was de-
signed and assembled by the
Record Plant, incorporating
the firm's own deck design and
cabinet, and enables artists
and producers to begin work
in the New York studio and
wrap up in Los Angeles, or vice
versa, using the same 16-24
track sound mixing systems.
The new studio, which is be-
ing added to their current two,
will be built on their sound
stage with a 30 ft. ceiling and
dimensions of 43' by 55'. It will
have quadraphonic mixing, re-
cording and editing capabili-
ties, a SpectraSonic console
with the latest acoustical de-
sign plus new MCI-RP tape
machines and Record Plant-
Hidley custom monitoring sys-
tems.

Major Artists There
In Past Year

Another reason for the Rec-
dord Plant to celebrate on its
birthday is its success in serv-
ing so many major artists in
the past year. Among those to
record there were the Associa-
tion, the Jackson 5, Captain
Beefheart, 3 Dog Night, Jimmy
Witherspoon, Smokey Robin-
son, Diana Ross, Frank Zappa,
R. E. King, Jimi Hendrix, Coun-
try Funk, Steppenwolf, James
Gang, Sioux City Zoo, Crosby,
Stills & Nash, Salvation, John-
ny Rivers, Hedge & Donna, the
Rolling Stones, Delaney & Bon-
ie, Eric Clapton, Love, Tim
Buckley, Country Joe & the
Fish, Jesse Davis, Dave Mason,
Butch Miles, Ike & Tim Turner
and Turley Richards.

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MASTERING FACILITY
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IMPROVE RECORDING
TECHNIQUES AND AS
A RESULT, OUR MAS-
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THE FINEST AND
MOST MODERN OF
ANY CURRENTLY IN
OPERATION. THIS IS
THE SAME FACILITY
ON WHICH MANY OF
ELEKTRA'S RECENT
HITS HAVE BEEN
LACQUERED. NOW
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LOS ANGELES, CALIFORNIA
(213) 655-8280

RECORD WORLD April 17, 1971
**Exposure Significant At Warners West**

BURBANK, CALIF.—There is a population explosion within the record industry which proportionately dwarfs anything that has been happening in the real world. What this means is that it is tougher than ever to get exposure for a new artist. There are just so many weekends for concerts and just so many occasions on which radio stations, most of which are occupied by people you already know.

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

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

**The Point: Exposure**

The company recently had success with this program in presenting three Warner Bros. acts—The Electric Circus, Civic Auditorium on a single bill—Captain Beefheart, Ry Cooder and Little Feat. The concert was promoted on the air by Los Angeles’ KPPC. Tickets were sold for $1.00, with the idea prevailing that the nearly 3,000-capacity Civic was easily sold out. Obviously, Warner Bros. did not make money on the venture, but that was not the point. The point was to get exposure for lesser-known artists by giving an inexpensive, quality concert before a satisfied audience.

This program will continue with other Warner/Reprise acts, with ticket prices rising to $2.50, which is still cheaper than going to the movies, and considerably more reasonable than the majority of pop concerts. Warner Reprise has faith in its artists as performers—they aren’t studio-bred hot-house plants—and believes that getting them seen is the best way to sell a record. The company presently is arranging a tour for two new acts, Mother Earth and the Doobie Brothers, placing them in halls with 3,000 or better capacity with tickets selling at around $3. Local FM stations hopefully can contribute air time and assist in ticket sales. Warner Bros. is not booking the agency, and has no wish to become one. The label is however, experimenting with new ways of exposing artists that will be beneficial both to them and to their audience, so they can be booked in the routine way.

Another tasty tour in the offing which hands two new acts would combine Stoneground, the folk and woman-phonomenon that has already left England stuttering with superlatives, and Ron Nagle, the San Francisco ceramics teacher who invariably impresses people when they get around his album. (His album is called “Bad Rios”: the rice is bad but the music’s fine.) Both Stoneground and Nagle are managed by L.A. radio personality Tom Donahue, who believes the two acts are particularly compatible in a concert situation.

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

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

**No Worries**

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

And the new English pretties, Curved Air, which features the world’s only clear plastic violin, plus a reputed female Jagger, T. Rex, who are more elfin than human and who are at the crest of the rash British singles, “Ride

(Continued on page 31)

**Soundtracks Of Paramount Importance**

What’s new at Paramount Records?

According to Ed Mathews, the label’s West Coast head of A&R, a group of last year’s Paramount successes with soundtracks has made important industry news because of the way it has opened the doors for the label to move briskly and with prestige into the picture business.

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

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

**Position of Prominence**

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

“For instance,” reports Mathews, “we have been able to set up multiple albums whereby Artie Ripp is now producing his artists for our label. I am completely convinced that one of them, Kyle, will shortly have the status of a supergroup. His first album, ‘These Are The Times That Try Men’s Souls,’ looks like a giant smash.

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

**Ready Ear**

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

By the end of 1971, according to Mathews’ prediction, Paramount will have three gold soundtrack albums for the above-mentioned product. No longer can any with a soundtrack picture base has had such recent success in soundtracks,” he noted.

Mathews points out that in the case of “Love Story,” Paramount has been able to utilize the music in many diverse ways. In addition to the Lai single, we have also issued a single by E. Felix Mathews, who is under another name, containing material from the ‘Love Story’ music. We are also re-releasing a two-record set of integrated dialogue and music from the soundtrack, which could be a real sleeper.”

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

O’Brien has taken T. C. Atlantic, rocker and real junk man, who has been helping them rewrite their songs, restructure their styles, and develop studio recording techniques. It is all part of our effort to build supergroups from within, as well as to work with outside producers to help them develop superstars.

**Works with TV, Films**

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

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

Mendes Studio Product Out

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

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

WB Exposure Significant

(Continued from page 30)

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

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

UA Swinging in Many Areas

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

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

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

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

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

Upcoming Soundtracks

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

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

Lu Fields Moves

Lu Fields, veteran record man, has moved his West Coast independent promotion operation to 6330 Sunset Blvd., Suite 1125, Hollywood, Calif. 90028. The new telephone number is (213) 369-7101.

Grammy Nomination - Top Comedy Artist!

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RECORD WORLD April 17, 1971
It's a Walt Disney World in 1971!

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

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

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

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

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

From "Bedknobs and Broomsticks," Disneyland Records will produce a soundtrack album, a storyteller record and book, a LP, a 7" LP with 21-page book and two 7" singles. "Scandalous John," starring Brian Keith, boasts a score and songs composed by Rod McKuen, which will be released as a soundtrack album in June on the Vista label.

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

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

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

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

Disneyland Records catalog lists many records based on productions that have been shown on "The Wonderful World of Disney." Some of these programs will be rescheduled from time to time for future viewing by the youngest audience that each week enjoys Disney on television.

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

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

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

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

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

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

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

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

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

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

Bihari Operation

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

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

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

Moore's Brainchild

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

Cream of the Crop

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

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

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

Artists to Date

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

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

Roe to Sahara

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

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

Before you select a studio for your next project, LEND US YOUR

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

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

—Stephen Goldman
Producer for

BAJA MARIMBA BAND / GERRY MULLIGAN
ROGER KELLAWAY CELLO QUARTET / DARY PUCKET

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

—Bruce Botnick
Producer, Engineer

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

—Robert A. Krasnow, President
BLUE THUMB RECORDS

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

—Ernie Freeman
Producer

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

—Dick Glasser
Producer for

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

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

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

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

—Stewart Levine, President & Producer
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Allied Continues Coast Pressing Innovations

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

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

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

Balance Savings

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

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

New production demands will present no problems for companies like Allied. There is, however, an area which could develop into a distinct problem for both the custom plant and other manufacturers. Jack Broadhead, President of Allied, calls it the "profit squeeze. Costs on labor, equipment and raw materials continue to climb but the price of the records themselves hasn’t been able to do the same. It is a real question of exactly how long manufacturers can continue to absorb these rising costs without passing them on. Certainly, the product we put out today is better than ever. But the costs for those disks are higher than ever as well. And that’s one problem that both manufacturers and the industry will have to face in the near future."

Axelrod: Ahead Of His Time

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

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

During his tenure at Capitol, Axelrod in addition to producing Cannonball Adderley and Lou Rawls was responsible for the David McCallum album and composed and performed his own "Songs of Experience" and "Songs of Innocence" LPs. He left Capitol to devote his time to writing while continuing to produce Cannonball for the label. Adderley commissioned him to write a piece for quartet and orchestra titled "Tension" which received a standing ovation when Axelrod conducted the Adderley Quintet and the Oakland Youth Symphony in a performance at the Monterey Jazz Festival last year. As a direct result, he was commissioned by Dr. Denis deCoteau, Music Director, to compose a work for the Oakland Youth Symphony. Titled "Fugitive Pieces," it is a rock-jazz symphony which will receive its world premiere in Oakland May 23.

Shortly after forming Heavy Axe, Axelrod temporarily retired after the tragic death of his son Scott. He credits good friends Lester Sill and Cannonball for helping him to become active again and re-open his Heavy Axe offices. At the present, he is signed as a writer with Colgems Music and is writing and producing a new jazz-rock concept LP for release by a major label which, judging from his past record, will undoubtedly be ahead of its time.

Cherokee: What’s in a Name?

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

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

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

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

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

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

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

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

Benson Firm Formed In Los Angeles

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

The firm is Los Angeles-based.

'Sit on Satie' Cheeky Promo Idea from Angel

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

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

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

In January, 1968, Angel released Volume One of a collection of piano music written by the avant-garde French impressionist composer Erik Satie. Played by a largely unknown-this-country Satie specialist Aldo Ciccolini, this first volume has quietly gone on to sell an astounding number of copies for largely unknown-this-country music and has been responsible for a national interest, especially on campuses, in the life and work of this fascinating composer.

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

"Satie Tush Patches," as (Continued on page 30)

Webb Sues Paramount Re 'Love Story' Tune

LOS ANGELES—Jim Webb is suing Paramount Pictures in Superior Court here for damages of $1,000,000 over a title song for "Love Story." Also suing are Canopy Productions and Canopy Music, Webb's two firms.

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

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

Double-Shot Master

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

Coming Soon on Prophesy Records

Pollution

Charlie Starr

Nancy Vale

Shotgun, Ltd.

Distributed by Atco Records

PROPHESY RECORDS

8899 Beverly Blvd., Los Angeles, Calif. 90048
You're Right!!!

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

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

"Help Me Make It Through The Night" (SPR-113)
from The Sounds Of Simon L.P. (SPR-4701) by Joe Simon.
(We may repack this album and call it Joe Simon's Greatest Hits.)

Spring Records Cassettes and 8-Track Cartridges are distributed in the U.S.A. by Polydor Incorporated.
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<td>JOY TO THE WORLD</td>
<td>THREE DOG NIGHT</td>
<td>Dunhill 4272 (ABC)</td>
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<td>WHAT'S GOING ON</td>
<td>MARVIN GAYE/Tamla 45201</td>
<td>Big Tree 112 (Ampex)</td>
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<td>SHE'S A LADY</td>
<td>TOM JONES/Parrot 40058</td>
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<td>LOVE STORY</td>
<td>ANDY WILLIAMS/Columbia 4-45317</td>
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<td>ANOTHER DAY/OH WOMAN, OH WHY?</td>
<td>PAUL McCARTNEY/Apple 1829</td>
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<td>DOES ANYBODY WANT TO BE</td>
<td>PARTED FRIENDS</td>
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<td>NEVER CAN SAY GOODBYE</td>
<td>JACKSON 5/Motown 1179</td>
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<td>PUT YOUR HAND IN THE HAND</td>
<td>OCEAN/Kama Sutra 519 (Buddah)</td>
<td>(Dunhill)</td>
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<td>ONE TOKE OVER THE LINE BREWER</td>
<td>&amp; SHIPLEY/Kama Sutra 516 (Buddah)</td>
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<td>I AM . . . I SAID NEL DIAMOND</td>
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<td>BLUE MONEY</td>
<td>MORRISON/Warner Brothers 7462</td>
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<td>IKE &amp; TINA TURNER/Liberty 56126</td>
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<td>WILD WORLD</td>
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<td>DREAM BABY</td>
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<td>LOVE'S LINES, ANGLES AND RHYMES</td>
<td>5TH DIMENSION Bell 965</td>
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<td>NO LOVE AT ALL</td>
<td>B. J. THOMAS/Atlantic 12307</td>
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<td>IF BREAD</td>
<td>Elektra 45720</td>
<td>(Atlantic)</td>
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<tr>
<td>I LOVE YOU FOR ALL SEASONS</td>
<td>FUZZ/Calla 174 (Roulette)</td>
<td>(Atlantic)</td>
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<td>FOR ALL WE KNOW</td>
<td>CARPENTERS &amp;M &amp; 1231</td>
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<tr>
<td>POWER TO THE PEOPLE</td>
<td>JOHN LENNON/PLASTIC ONO BAND /Apple</td>
<td>(Atlantic)</td>
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<tr>
<td>BABY LET ME KISS YOU</td>
<td>KING FLOYD/Chimneyville 437 (Atlantic)</td>
<td>(Atlantic)</td>
<td>6</td>
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<tr>
<td>HEAVY MAKES YOU HAPPY STAPLER</td>
<td>SINGERS/Stax 0083</td>
<td>(Atlantic)</td>
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**CHARTMAKER OF THE WEEK**

- **BATTLE HYMN OF LT. CALLEY**
  - C COMPANY FEATURING TERRY NELSON / Plantation PL 73 (SSS)
  - 1

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

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**PRODUCERS & PUBLISHERS ON PAGE 54**
WMRR-FM/PHILADELPHIA
BEST OF THE GUESS WHO—RCA
BRING ME HOME—MOTHER EARTH—Reprise
BRITISH ARCHIVE SERIES VOL. III—RCA
EMPTY SKY (import)—ELTON JOHN—DJK
FLY ON STRANGE WINGS—MARIAN SEGAL
WITH SILVER JADE—DIM
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—Atlantic
OHIO KNOX—Reprise
REAL LIVE—JOHN SEBASTIAN—Reprise
SONGS OF LOVE AND HATE—LEONARD COHEN—Columbia
STONEGROUND—Warner Bros.

WMC-FM/MEMPHIS
BACK TO THE ROOTS—JOHN MAYALL—Polydor
BALLAD OF MAD DOGS AND ENGLISHMEN (Single)—LEON RUSSELL—A&M
BRING ME HOME—MOTHER EARTH—Warner Bros.
ELECTRIC TOMMY—Viva
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—Atlantic
FRASER AND DEBOLT—Columbia
HUNGRY AND LANDO—Doce
LAY IT DOWN (Single)—LONNIE MACK—Elektra
Machine (Single)—NING—London
MOVIN TOWARD HAPPINESS—MASON PROFIT—Happy Tiger

WKDA-FM/NASHVILLE
BACK TO THE ROOTS—JOHN MAYALL—Polydor
BONES TO BONES (Single)—PAST, PRESENT AND FUTURE—Mecca
CARLY SIMON—Electra
CLASSIFIED IA (Single)—SHER—Kapp
FUNK TRASH—SHOF FOX—Columbia
EDWIN STARR—I-Spy
JACK JOHNSON—MILES DAVIS—Columbia
LOVE IT TO DEATH—ALICE COOPER—Straight
MOMENTS—BOZ SCAGGS—Columbia
"THIRDS"—THE JAMES GANG—ABC
WHEN MY LOVE HAND COMES TUMBLIN' DOWN—JIMMY & DAVE RUFFIN—Motown

WPLO-FM/ALTIMA
CELEBRATION—VARIOUS ARTISTS—Ode 70
CRAYZ HORSE—Reprise
MARRY—MARY TRAVERS—Warner Bros.
MOMENTS—BOZ SCAGGS—Columbia
MYTHICAL KINGS AND IGUANA—DORY PREVIN—Mediarts
POEMS, PRAYERS AND PROMISES—JOHN DENVER—RCA
ROAD TO RUIN—JOHN AND BEVERLY MARTYN—Warner Bros.
SECOND CONTRIBUTION—SHAWN PHILLIPS—A&M
WELCOME TO GOOSE CREEK—GOOSE CREEK SYMPHONY—Capitol

WEBF-FM/MIAMIA
BACK TO THE ROOTS—JOHN MAYALL—Polydor
BEST OF THE GUESS WHO—RCA
ENCORE—JOSE FELICIANO—RCA
4 WAY STREET—CROSBY, STILLS, NASH AND YOUNG—Atlantic
FRIENDS OF MINE—BOB MORRISON—Capitol
HOG HEAVEN—Roulette
J A K E H O L M E S—Kapp
PEPPER'S POW WOW—JIM PEPPER—EMITO
SHO IS FUNKY DOWN HERE—JAMES BROWN—King
WILDFIRE—MOTT THE HOOPLE—Atlantic

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

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

WRLJ-FM/DETROIT
AQUALUNG—IMPORT—JETHRO TULL—Chrysalis
JACK JOHNSON—MILES DAVIS—Columbia
MIDNIGHT CONCERT—LENNY BRUCE—UA
STRANGE LOCOMOTION—SIREN—Elektra
SWEET SWEET BACKS—MELVIN VAN PEOPLE'S—Stax
TITUS GROAN (Import)—Dawn
WARRIORS (Import)—Verdine
WILDFIRE—MOTT THE HOOPLE—Atlantic
EDGAR WINTER'S WHITE TRASH—Columbia
WHISBONE ASH—Capitol

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

KSHE-FM/ST. LOUIS
AQUALUNG—IMPORT—JETHRO TULL—Chrysalis
BACK TO THE ROOTS—JOHN MAYALL—Polydor
CELEBRATION—VARIOUS ARTISTS—Ode 70
GOOD TASTE IS TIMELESS—HOLLY MODAL ROUNDERS—Metromedia
MOVIN TOWARD HAPPINESS—MASON PROFIT—Happy Tiger
ROCK ON—HUMBLE PIE—A&M
TAPESTRY—CAROLE KING—Ode 70
THE YES ALBUM—Yes—Atlantic
"THIRDS"—THE JAMES GANG—ABC
WILDFIRE—MOTT THE HOOPLE—Atlantic

KLOS-FM/LOS ANGELES
CLIMAX CHICAGO BLUES BAND (Import)
DESPITE IT ALL—BRINSLEY SCHWARZ—Capitol
J. GILES BAND—Tallulah
HEAD, HANDS AND FEET—Capitol
LITTLE FEET—Reprise
LOOKING ON (Import)—THE MOVE—Fly
MARK—ALMUND—Blue Thumb
JERRY ROPPELLE—Capitol
ROCK ON—HUMBLE PIE—A&M
TOWN AND COUNTRY (Import)—HUMBLE PIE—Immediate

KSFX-FM/SAN FRANCISCO
A MESSAGE TO THE PEOPLE—BUDDY MILES—Mercury
BACK TO TRACK—JOHN MAYALL—Polydor
BRING ME HOME—MOTHER EARTH—Reprise
DONNIE HATHAWAY—Atlantic
HOLD ON TO THE COUNTRY—JOE McCOMLOUGHLIN—Columbia
PEPPER'S POW WOW—JIM PEPPER—EMITO
STONEGROUND—Warner Bros
WOODSTOCK TWO—VARIOUS ARTISTS—Columbia
"YOU'RE SO BEAUTIFUL"—WATTS 103RD STREET BAND—Warner Bros.
Cathy Lynn Scores Films

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

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

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

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

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

Klein, AA's Wolf 'Come Together'

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

John Andrew Tartaglia

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

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

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

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

Hand-picked Musicians

"I hand-picked the musicians and specifically built a 50-piece orchestra, twice the normal number," he told Record World.

"My score, a synthesis of symphonic, pop and rock elements, calls for a specific sound, and I put together my musicians accordingly.

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

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

Rivers Plans Film

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

The film, to be made through his New Age Productions, "will hopefully involve most of the contemporary figures who are respected by young people today." Rivers states, Rivers said he has already elicited interest from such varied figures as John Lennon, Muhammad Ali, U-Thant, Donovan, Buckminster Fuller, George Harrison and Ralph Nader, and hopes to have all of these and others appear in the film.
The Second Smash Single
"SNOW FROLIC"
(For Me Alone)
from The #1 Album

By popular demand from the "Original Soundtrack Album of Love Story..." Francis Lai's "Snow Frolic"—

Another memorable tune from the score of "Love Story".

Paramount keeps on truckin'
Bell in California: Success Feeds on Success

L. A. Lifestyle
(Continued from page 20)
ally get in New York. Perhaps it's because of the lifestyle where people take advantage of the time afforded them. Mind you, not everybody in L.A. operates his business from their home but still the informality even in offices permits one to have a few extra hours to mull things over.

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

New Nose

Speaking of new labels there is one whose very philosophy is based on various lifestyles. The company started by Paul Massa

California: Success Feeds on Success

Records is Amos. Carousel. Los Angeles and Wes Farrell jets in to produce the Partridge Family.

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

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

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

Coast Major Source

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

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

‘Everyone Feels the Tremendous Enthusiasm’

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

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

Rain, and TA along with the product of producers Bob Merri and Michael Perriich Delvy, Bill Justin and Ron Townsen (of the Fifth Dimension).

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

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

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

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

Sundt Moves To Los Angeles, Hub of Industry

Gil Cubot has moved his Sundt Records operation to Los Angeles, as he put it, “The hub of the industry is certainly on the Coast.”

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

Walker Joins Company

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

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

Beri Reps Lee on Coast

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

Record World April 17, 1971
Witherspoon And the 'West Coast Blues'

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

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

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

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

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

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

Joined Merchant Marine

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

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

In 1952, Witherspoon had his first hit, a unique reading of Bessie Smith's "Ain't Nobody's Business." The million-selling 78 was followed by other hits—"Big Fine Girl," "The Wind is Blowing," and other songs. But Spoon was in trouble:

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

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

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

Has Hit Album

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

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

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

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

Kilmartin Joins Fantasy Promo

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

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

London Records has opened a
new fiscal year, following a rec-
ord-shattering 1970-71 sales lev-
el, with six new albums, accord-
ing to Herb Goldfarb, VP, Sales,
and Marketing.

The release kicks off with the
soundtrack LP to the new film
“Flight of the Doves,” which pre-
miere in New York and Los
Angeles last week. The picture
stars Ron Moody and Jack Wild.
The release also brings a new
LP of John Mayall material ne-
ever before released. The tracks,
cut in Europe live some
time ago, mark the return of
Mayall and the Bluesbreakers,
on the London label, which first
brought the British blues star
to this country. Also in the re-
lease is the second album on De-
ram by the jazz-rock group Ezr.
“The Polite Force.”

Beyond this, the HI label, also
distributed through London
channels, is represented with an-
other set by the Bill Black Com-
bo, “More Bill Black Magic.”

Another Deram release expec-
ted to garner attention is the
second in the series initiated
last year of material by the late
contemporary American compos-
er, Erik Satie, “Through a Look-
ing Glass,” by Tutti Camaruta.
A full-color, two-foot square
poster has been issued to tie-in
with the all-out album promo on
the book-fold package.

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

Stanyan: Rod McKuen’s
Personal Commitment

Los Angeles — Stanyan
Records is Rod McKuen’s per-
sonal commitment to the Amer-
ican record industry. The com-
pany is the post-composer’s
attempt to preserve diversity
in music by recording artists
and material which might not
find exposure on larger labels.

The history of Stanyan Rec-
ords is based on such a philo-
osophy. Several years ago, Mc-
Kuen found that despite his
proven sales dependability, ma-
JOR labels would not release
certain McKuen material con-
sidered to be less commercial
than his better-known songs
and poems. Convinced that
there was an audience for this
material, McKuen offered by
mail several albums of new,
un-released works. By doing so,
he duplicated in the recording
field the success he had achieved
in selling his first poetry book
trough his own mail order
operation.

These first Stanyan albums
with McKuen as the only art-
ist were available on a limited
basis only by mail and in a
few selected retail outlets.

Despite competition from other
McKuen albums on major la-
BELS, the Stanyan releases
found their own following, sold
briskly and introduced selec-
tions which were later to be
come standards in the McKuen
catalogue—a prime example
being the McKuen-Brel hit, “Sea-
songs in the Sun.”

Outgrew Origin

As the career of Rod McKuen
skyrocketed, Stanyan Records
outgrew correspondingly. A
year ago McKuen was ready to pro-
duce albums featuring other
Performers. With rock domi-
inating the charts, Stanyan sought
to prove that alternate types
of music will always find pub-
lic acceptance. The company had
outgrown its origin as a
mail order concern as well, and
began to add independent dis-
tributors on a national basis.

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

New releases include: Rock
Hudson’s “Rock Gently,” his
first album as a vocalist; Syl-
via Syms, “Lovely Lady”; the
Stanyan Strings, playing music
from McKuen’s best-selling
book of poetry; “Listen to Be
Warm” and “Lonesome Cities”; The
Orchestra of Two Worlds,
playing medleys of McKuen’s
best-known songs; Ondine,
“Oceans of Beautiful Electric
Music” and “The electronic
instrument featured in the film
scores of “Ryan’s Daughter,”
“The Prime of Miss Jean
Brodie” and “Scandalous John.”
A second album, “The Boyfriend”
distributed later in the year,
was a new performer-composer
discovered by McKuen last year.

Stanyan is distributing in the
United States British original
class show albums leased from
EMI. Launching this series
are “The Boyfriend” and the
1955 pre-Broadway recording
of “No, No, Nanette.”

The Academy Award-nomi-
ated score from “A Boy
Named Charlie Brown” as com-
ducted and played by Rod
McKuen was released by
Stanyan last fall and was
followed by McKuen’s first
three classical compositions:
“Concerto No. 1 for Four Harp-
sichords” (London Arte
Orchestra), “Concerto No. 2 for
Guitar” (Symphonie de
Madrid) and “Symphony No. 1”
(Westminster Symphony Or-
chestra).

Coming: Connor, Coward,
Colbert

Other newly signed artists
with releases scheduled for the
next few months include Chris
Connor, Vera Lynn, Noel Cow-
ard and Jessie Pearson (the
voice of the San Sebastian Sinfon-
ita ’Sea’ series), Ellis Larkins,
Claudette Colbert, Phyllis Dill-
er and Arthur Greenslade.

Soon to be announced on Stan-
yan’s sister label, Discus Rec-
ords, is a series of spoken-word
albums by some of the most
prominent names in the enter-
tainment industry.

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

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

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

Rich Ward, ex-New York po-
liceman with a Hit label single
comprising “For Once in My
Life” b/w “Billy Willy,” is cur-
tently doubling between the
Chesterfield and King’s Lounges
in Brooklyn.

A & L Handles
Wollensack Recorders

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

This mark will be the first
Wollensack products have been
handled through a local dis-
tributor. Previously, they had
been distributed directly from
factory outlets.
Florez to Bell

Bell Records President Larry Uttal announces the signing of John Florez to an exclusive contract for special production projects on the West Coast. Originally from Phoenix, 21-year-old Florez spent two years in RCA's L.A. offices guiding the Friends of Distinction. Subsequently, he spent a year in independent production, working with a number of acts, including Five Flights Up on TA Records (distributed by Bell) which he'll continue to produce under his new contract. Florez' major responsibilities, however, will be in the area of developing new recording artists for Bell.

Baratta to Col A&R

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

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

The Many Hats Of Bill Graham

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

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

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

Working with long-time producer David Rubinson and recording engineer Fred Catero, Graham's talent roster for both labels is impressive. The Elvin Bishop Group, a band combining comedy with rock for a good-time result, record for Fillmore Records as does Sunbear, which Rubinson produces outside of the Catero Sound Co., in San Francisco. Their new single is "Friends" and "Anywhere at All." San Francisco Records features the eight-member Cold Blood with a new album, Sisyphus. With only three songs per side, Cold Blood was formed by Lydia Pense and Larry Field, vocalist and lead guitarist, respectively. Other artists on the label are Tower of Power, Victoria, Hammer and David Lannan.

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

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

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

Conveying an image of a contemporary Arthur Tracy, David Lannan (at 35) will have his first album, "David Lannan: Street Singer," out this September. It was recorded live in New York at such locations as the F.B.I. Building, the Stock Exchange and City Hall. Among his own songs are three by Bob Dylan and one by Woody Guthrie.

Credit Young Awareness

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

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

Name talent now heads for places like the Inglewood Forum and Madison Square Garden. In a full-page ad in music trades last summer, Graham proclaimed: "There are not enough new acts coming along to replace the attractions who have gone on to bigger and sometimes better things. Who, or what, has replaced the superstars in the ballrooms or concert halls? How can we be asked to expose the new talents, the potential headliners of tomorrow if we are not given the opportunity to do so on shows supported by top quality 'draw' musicians?"

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

Television has, to date, not been effectively explored in terms of successful rock presentations, he feels. Traditionally rock and roll has been subjected to little rehearsal time, poor cutting and numerous sound and technical difficulties. Graham expects that with his staff and knowledge he can open the medium up more. One of his primary goals is to offer both new and established talent wide exposure in shorter periods of time, giving increased opportunities to more acts all the way around.
Capitol Names 5 District Sales Mgrs.

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

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

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

CLUB REVIEWS

Feeling Absent In Jan Performance At Bitter End

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

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

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

Mitchell Fink

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

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

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

GRT Raises Tapes (Continued from page 3)

financially to take the lead in the market. We’ve had some difficulty, but few of our troubles have been in the music end. We’re now making a lot of moves to get rid of losses. For instance, we’re selling our contract.

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

MONEY MUSIC

(Continued from page 18)

Honey Cones #8 WAYS, #13 KILT, #18 WTIX, #22 WDQX, On: WIXY, WQXI, KYA, WHBQ. Mathew’s Southern Comfort #16 WAYS, #20 WEAM, #22 KYA, #12 WCFL. On: KJH, KFRC, WHDQ, WDQX, WCOI.

Nitty Gritty Dirt Band went on WBBQ.

John Denver on: KRWB & WAYS.

Fortunes on: KLIF.

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

Arlene Harden on: WOKY.

Delaney & Bonnie on: WOKY.

Dave Edmunds on: WIXY, & KRLA.

Henry Clay Riley #28 KLIT.

Lilou, Colley on SSS is a smash.

Athera Franklin #11, WKNR, #19 CKWL. On: WIXY, KJRR, WPDQ, KILT, KLIF, WRKO, WAPE, KJRR, WOKY.

Stones/Kinney

(Continued from page 3)

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

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

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

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

Jonali Inks Hawkins

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

Devaney VP

(Continued from page 3)

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

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

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

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

Capitol Ups 45s

(Continued from page 3)

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

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

Deep Purple at AT1

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

Angel Promotion

(Continued from page 35)

cheeky an idea as any music by the equally unpredictable composer, could prove to be the classical merchandising idea of the season—especially if consumers don’t let their interest get in arrears.
"Flash: Ed Sullivan: Lon Ritchie's 'God Bless the Child' a hit!"

Mr. EMOTION himself, singing one of the greatest songs of all time!

Lon Ritchie sings every song as if his life depended on it. Magnetism flows from him like water gushing from a fountain. Undoubtedly he is the most wonderful different new star to appear in the musical galaxy since Streisand.

INTERNATIONAL MUSIC REVIEW

Arranged & Conducted by Don Sebesky

Lon Ritchie scores brilliantly with his powerful reading of the Billie Holiday classic "GOD BLESS THE CHILD." What he does with a lyric is nothing short of miraculous! This kid could sing the bible!

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

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

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

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

(Continued on page 53)
Uttal to Europe

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

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

GERMANY'S TOP 10

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

GERMANY'S TOP 10

SINGLE TIPS:
1. DOMESTIC: "EIN TAG VOLLLHAPPINESS"
   RINGO SAUER-Singer
2. INTERNATIONAL: "PROUD MARY"
   IKE & TINA TURNER—London
3. HIT TONIGHT
   CRESCENT CLEARWATER—Bellaphon
4. MY SWEET LORD
   GEORGE HARRISON—Electrola GERG
5. ROSE GARDEN
   LYNN ANDERSON—CBS/Publ. Cappelli
6. MADE FOR ME INN
   PETE ORLOFF—Decapo Nero
7. KNOCK THREE TIMES
   DEAN ANDERSON—CBS Publ. Abbrach
8. WE HAVEN'T LIED ZESTWORT, MA!
   DALI MARY—Polydor Publ. Abbrach
9. ME & BOBBY BLUE
   T. JONES—Decapo
10. ROBERTO BLANCO
    CBS Publ. Global

RADIO LUXEMBOURG TIPS
1. ET TUBLIER
   ADAMO—Columbia
2. DIE SIEHE SCHON WIE WIR IN AUFGE-...JACO WHITE—Telefunken
3. DRE CUP OF HAPPINESS
   DEAN MARTIN—Reprise
   (Through the courtesy of RADIO LUXEM-..."Franz," "Jorg")

Ten Years Here

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

FRANCE'S TOP 10

SINGLE TIPS:
1. "BABYSITTER"
   FRANK POURCEL—Pathé Marconi
2. SAD LISA
   CAT STEVENS
3. NOS MOTS D'AMOUR
   MICHEL POLNAREFF
4. SHE'S A LADY
   TOM JONES
5. TOI ET MOI
   HERVE MOUZY
6. MOUVRIR D'AIMER
   CHARLES AIZAVOUR
7. PROUD MARY
   IKE ET TINA TURNER
8. MERCI PATRON
   LES CHARLOTS
9. GOD
   JOHN LENNON
10. NINE BY NINE
    J. DUNGER
11. JAI BIEN MANGE, JAI BIEN BU
    PATRICK TAPOLOFF
   (Through courtesy of Europe No. 1, PARIS—Hit Parade)

Polydor Distributes Canada's MWC Label

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

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

By GILLES PETARD

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

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

England

(Conginued from page 52)

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

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

Tony played with some of the all-time greats before he reached 21; names including Coleman Hawkins, John Coltrane, Stan Getz, Bill Evans, Jackie McLean and Eric Dolphy. He's been doing his own thing as leader for Lifetime for the last two years or so. The usual recording time for his group has been four or five days, but bringing the new package to completion took close to five weeks.

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

Wells Opens N.Y. Record & Tape Distributors

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

Wells has opened his new venture as President of New York Record & Tape Distributors, Inc.,
 Uriah Together
In Heep

NEW YORK — Uriah Heep, in the midst of their first tour of the United States, stopped here long enough for a two-day engagement at Ungano's. The group, together for about one year, has been gigging in Great Britain and Germany primarily. They were astounded by the size of the halls they've been playing here (they're billed with Three Dog Night) and seemed to enjoy the smaller confines of Ungano's.

Energetic Space Music

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

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

AGAC Pamphlet

NEW YORK—The American Guild of Authors and Composers (AGAC) has published a pamphlet outlining the organization's purposes.

Book is available from AGAC's local offices or from the Hollywood or Nashville offices.

Vonda Kay Active

Vonda Kay Van Dyke, the former Miss America whose latest album on Word Records is "Here's Vonda Kay," has been set for a series of major appearances during the next few months.

Polydor Burmese Production Pact

As part of Polydor Incorporated's broad expansion program, Jerry Schoenbaum, President, has announced the signing of a production pact between Peter Siegel of Burmese Records, Inc., and Polydor. The two artists are involved in the initial agreement, Gary Kuper and Ellen McElwaine, but according to Siegel, "This is only a beginning. Kuper is a singer/writer/musician who is equally at home with a guitar or seated at a piano. He writes his own material and has become well known in the Woodstock area of New York. Ruckied in live performance by bass, piano and drums, he has added a lead guitar, organ and gospel vocals to the track of his forthcoming Polydor LP, to be entitled simply Gary Kuper. The album was recorded at the new Reavers Studios in Woodstock and is one of the first LPs to be recorded there.

Ellen McElwaine has also been working the coffee house circuit in the Woodstock area. She sings, plays guitar and writes all her own material. She is backed by electric bass, drums and piano and her first Polydor single is due next month.

VIDCA Meet

(video continued from page 4)

Vonda Kay Van Dyke, the former Miss America whose latest album on Word Records is "Here's Vonda Kay," has been set for a series of major appearances during the next few months.

Columbia Distribs Monument

(Continued from page 4)
of operation. Foster produced four hit singles in a row and five best-selling LPs with Roy Orbison. Joe Simon and Jeanne Seely received Grammy Awards for their Monument recordings.

Based in Hendersonville, Tenn., just a few miles outside of Nashville, the Monument group of labels includes Sound Stage 7, Rising Songs, Magic Carpet and 440 Plus. John Richbourg, who produced Joe Simon's many hits, will remain as executive producer for Sound Stage 7 Records.

Foster has helmed Monument Records since its inception exactly 13 years ago this month. In that time, virtually all creative activity was done by Foster or under his aegis. He has been responsible for finding and developing at least one major talent every year.

Among the names associated with Monument Records and Foster are Roy Orbison, Ray Stevens, Tony Joe White, Joe Simon, Rusty Draper, Dolly Parton, Jeannie Seely, Grandpa Jones, Charles Aznavour, Billy Walker, Chris Gantry, Boots Randolph and Kris Kristofferson. Foster was involved with these artists not only in the studio but frequently in designing album covers, working with them on their acts and often counseling them on major career decisions.

Launched in 1958

Foster launched Monument Records in 1958. The label's first release, "Gotta Travel On" by Billy Grammer, sold 900,000 copies in four months. Originally based in Washington, D.C., Foster moved his family and offices to Nashville in July, 1960.

As Foster discovered and developed new talent and as the number of hits increased, new labels were added — Sounds Stage 7 for soul artists, including Joe Simon, Ivory Joe Hunter and Ella Washington, Rising Songs for songwriters Bobby Russell and Buzz Cason, Magic Carpet for underground artists, such as singer/songwriter Chris Gantry.

Boots Randolph, whose appeal spans the pop, jazz, country, R&B and easy-listening markets, has sold between half a million to a million copies of almost every LP he's recorded for Monument. Boots has a large international audience in the 88 countries around the world where monument releases records under its own logo.

"Columbia Records has the best overall record operation in the business, as well as the best corporate taste. Everything they do is characterized by a feeling of exceptional quality. We have always regarded taste and quality as the two essentials in everything we do. This similarity in concept will be a key factor in our functioning together. It is with regret that Monument leaves the area of independent distribution, and we are grateful for all the support we've received from our distributors during the past nine years, but Monument must keep abreast of the changes the record industry today," Foster noted.

“Our association with Columbia will permit a greater creative expansion for Monument. Kris Kristofferson represents the whole new generation of Nashville singers and composers who will become increasingly important in the ‘70s,” said Foster. “But we won’t restrict our talent search to Nashville alone. Monument has always been an international label and we will remain alert for new artists wherever they may be.”

3-Sided Single

Reprise Records has just released a single by T Rex which includes three complete songs. The "A" side, "Hot Love," is currently the Number One single in Britain. The "B" sides are "One Inch Rock" and "Sea Gull Woman."

Collins on Tour

Elektra artist Judy Collins will soon embark on her annual spring concert tour which will include appearances all over the country.

At the Board

Gathered around the board in Steve Cropper's new $500,000 Memphis studio are Harry Warner, BMI Nashville; Steve Cropper; Ron Anton, BMI Los Angeles; and John Sturdvant, Record World, Nashville.
CONCERT REVIEW

Elton John Puts On Fillmore

**NEW YORK** — “Can I put you on,” Uni’s (and Paramount’s, too) Elton John sang in his standing ovation (of course) return to the Fillmore East, and I think not only could he, but he did. Only some of the time, however. The rest was feverish, galvanic music.

When he came out and for his first few numbers, I worried that John, whose songs I dote on, had been transformed into a rock Liberace. There he was in lavish hobo clothes—many-colored jacket and pedal pushers to mismatch, white mercury shoes with leather wings, a black fedora trimmed in red and an out-sized gold-decked bow tie—and it became a question of what’s he wearing rather than what he’s playing. What he was playing was loud, and only loud one of the ear-splitters was “Empty Sky” from his first album, which Uni is about to release here.

But then about the fourth song, John became his better self and began dispensing songs with that cornucopia of subtleties he’s capable of. There was a little something new about a couple of the familiar songs, signs that he is interested in advancing his art. For instance, to give new flavor to a couple of tunes he introduced them with new (improvised on the spot, I suppose) riffs. He started “Take Me to the Pilot” (I still say that’s a hit single for somebody) with a skittish version of “God Save the Queen” (“My Country, ’Tis of Thee,” if you will).

Feisty, Eccentric Feisty, eccentric, what-me-worry-ish from there on, John had the Fillmore crowd giving him standing ovations for individual songs, not the least of which was “Your Song,” the love song he and Bernie Taupin have put in the standard catalogs (one hopes).

Bernie Taupin, by the way, was lured onto the stage to play maracas for the final two numbers. Hashful as lyricists aren’t meant to be, he didn’t miss his shot at the audience, for the most part.

Capitol’s Seintraun preceded John on the bill and also got the standing ovations going. A highly-skillful quintet, but I sometimes felt that the audience was rewarding them for stamina rather than inspiration.

But there’s no denying that the fellows can play and frequently give their repertoire, which threatens to sound like one long high-decibel country song color.

(Continued from page 67)
TRUMPETER, ARRANGER, COMPOSER AND THE MAN!

ARTHUR J. WILSON

It has often been said, “Big Things Come In Small Packages”, and slender, 5'5" Arthur J. Wilson is a classic example. Art Wilson is an Aquarian, Trumpeter, Arranger, Composer and Assistant Vice President of Stone Lady Productions. Art’s current arrangements of “I Should Have Listened” SL003 were recorded by David Sheffield on the Stone Lady label. Wilson began his career at the early age of nine playing trumpet for a local high school band in Fort Lauderdale, Florida.

How did Art manage to play with a high school band at such an early age? Well, as Art explained, it all came about one day while passing the Dillard’s high school’s gymnasium. He heard the band rehearsing. He stopped to listen and was invited inside by Rufus Curry, the Music Director. Art became a regular at all the band’s rehearsals and eventually began to play trumpet with them at practice.

Mr. Curry did not let young Art play with the band when they actually performed because of his age and the fact he wasn’t a pupil of the high school. When the school approved new uniforms for the band, Mr. Curry ordered an extra one for Art so he would be able to perform without anyone noticing that he wasn’t a member of the school. Unfortunately, the Principal discovered the masquerade and put little Art out of the band.

Despite this set-back Mr. Curry did not give up and finally talked the Principal into letting him make young Wilson the band mascot. Art was the mascot until he entered the High School when he automatically became a full-fledged member of the band.

After graduating from High School, Art left Fort Lauderdale and joined the Otis Redding Band. He played trumpet behind Otis Redding for three years. Also during those years he recorded “Same Thing All Over” with another of Otis’s artists, Billy Young. Before the death of Otis, Art returned to Fort Lauderdale and entered Florida’s A&M University for two and 1/2 years majoring in music. He left A&M because he wanted to execute the talents he had developed.

In 1967 he joined a band in Fort Lauderdale called Freddy Scott & the Five Steps, with which he played for six months. He left Fort Lauderdale and came to Newark where he played with a band called Al Joyce and the Tray of Diamonds until he received a call from Ben Little who was the band leader for Sam and Dave’s Band. Ben asked Art to play behind Sam & Dave as their trombone player. So, off Art went, later becoming the duo’s bandleader. But, as the old saying goes “all good things must come to an end”, and so did Sam & Dave. The duo breakup was a tremendous blow to Art. The band stayed with Sam Moore working four months straight at the Cheetah and eventually the members began drifting off with other bands. Art was left jobless and nowhere to go until an old buddy, Curtis Lee, referred him to David Sheffield as an arranger.

David had written a song that he wanted to record someone on but he needed an arranger and Art was the man. He became a team, writing and arranging. Art convinced David to record the song he had written “I Should Have Listened”, which is racing up the charts. Along with Mr. Chesley Holmes they formed the company Stone Lady Productions.

Since these three have been together, they haven’t failed in any of their ventures. Things seem to be looking good for Stone Lady Productions, Art J. Wilson, David Sheffield, and Chesley Holmes.

Other Artists on Stone label are, lovely Val Hollomon, Bill & Tony.

STONE LADY PRODUCTIONS
55 Cranford Place, Newark, New Jersey
Phone: 263-3644
The Chilites Powerful New Hit

(For God's Sake)

GIVE MORE POWER TO THE PEOPLE

55450
Smash Instrumental in Chicago: Pharaohs "Is That Black Enough For You."
Jerry Butler took a long time but it sure exploded.
Aretha Franklin is heading for a million.
King Floyd is a solid top ten smash.
Chi-Lites is a giant, going all the way.
Paul Humphrey is going all the way pop now.
Brenda and the Tabulations looks like it is going all the way pop now.
"Booty Butt" is now looking to go pop.
Whatnauts is a solid smash. It'll be a big one.
Honey Cone is going all the way.
Tyrone Davis is selling big.
Booker T & MG's is breaking heavy.
Jesse James "I Need You" has exploded in Baltimore-Washington.
Hobby Womack has a monster in Memphis.
Chocolate Syrup is a smash in NYC.
Reggie Garner keeps spreading.
Terrible Tom is getting big airplay for A&M.
New Percy Sledge looks great.
Ernie Andrews got a big reception.
Luther Ingram is a stone monster.
News on Colossus is getting a lot of play.
Main Ingredient looks tremendous. Great sound.
Candi Staton is a solid winner. Giant in Chicago.
(Continued on page 70)

Dear B. B. King,
Congratulations on your Grammy Award for "The Thrill is Gone".
Thanks for letting me be part of its production.

Your Friend.
Bert de Coteaux
Arranger & Conductor

Muddy Waters
On Solid Ground

Muddy Waters, Gregg Geller

NEW YORK — That Muddy Waters, pioneer of the amplified guitar and patriarch of the Chicago blues, is not more widely known in the United States is inexplicable. Fortunately, it's not too late for the recognition he has long deserved. He was in New York last week, picking up some of that overdue exposure. There were interviews, radio appearances, a David Frost television taping and an engagement at the Gaslight in Greenwich Village.

Muddy found the Gaslight date an extremely satisfying one, comparing the club's intimate atmosphere to that of the South Side Chicago bars where he made his name. "It's so much easier to communicate in a smaller place," he explained.

Packed the House Every Performance
And communicate he did. Opening night, after his excellent group of backing musicians kicked off the set with three very clean and tight instrumentals (including the best "Honky Tonk" this side of Bill Doggett), Muddy contributed several of his best known numbers such as "Got My Mojo Working" and "Boochee Boochee Man." Word has it that he packed the house for every performance.

Muddy recently re-signed with Chess, renewing a long-term association with that legendary blues label. His current album, recently released, is "They Call Me Muddy Waters," which includes cuts dating from the earliest 1950s to the latest 1960s, some previously unreleased. A single, the dynamic "Making Friends," was pulled from the album.

But the big news is that Muddy plans to return to Ter-Mar recording studios in Chicago this spring. He has prepared some new material for the date and also plans to record "a couple of new Willie Dixon songs." While he enjoyed cutting his last album, "Fathers and Sons," with didjees Paul Butterfield and Mike Bloomfield, among others, this next one will feature his own band exclusively. Muddy emphasized that he had been given "free reign" on this session: none of the electronic gimmickry of "Electric Mud" this time out.

Muddy bears no grudge against the younger, white bluesmen who've cashed in on his innovations. He is appreciative when credit is given where credit is due, and believes those who are interested will find their way to the blues originals. Incidentally, his harp player, Paul Oscher, is young, white and incredibly talented. (Others who have played with Muddy at one time or another include Little Walter, Jimmy Rogers, Junior Wells, Buddy Guy, Otis Spann, Big Walter Horton, Jimmy Cotton, and S. P. Leary, to name only the best known.)

Extraordinary Musician
Born McKinley Morganfield in Rolling Fork, Miss., 56 years ago, Muddy started playing harp at age 13 and took up the guitar a couple of years later. He considers Charlie Patton and Son House to be his key influences, and recalls seeing the mythical Robert Johnson once, from the rear of a large crowd. Even from his distant vantage point, Muddy remembers Johnson as an extraordinary musician and performer.

Muddy was first recorded in the early 1940s by Alan Lomax, who had come to Mississippi in search of Robert Johnson, by then several years in his grave. At that time a bluesman in the Delta tradition, Muddy started to develop his own style after arriving in Chicago in 1943. One of his first records for Chess, later that decade, was of Johnson's "Walking Blues." A comparison of the two delineates the differences between the Delta and Chicago blues styles.

Muddy Waters is soon to appear at Mr. Kelly's in Chicago. A simple trip across town has taken far too long for this important American artist. Still, better late than never.
Hodes Joins Polydor Promo

Hodes will report to Charlie Johnson, National Director of Promotion, and will be responsible to him for obtaining maximum airplay for Polydor's underground, album and singles releases.

Chappell, Sullivan Ink Folio Pact

The Chappell Company and Ed Sullivan Productions have signed an agreement for Chappell to produce and distribute a series of "Ed Sullivan Folios," announces Bob Precht, head of Sullivan Productions, and Norman Weiser, VP of Chappell & Co.

Chappell on details of future folios in this series.

Ahmet Profiled

Ahmet Ertegun has been appointed Eastern Free-Form Promotion Manager, announces Polydor President Jerry Schoenbaum.

New Bassey LP


Enchanted Door Moves

Enchanted Door Management, formerly located at 111 W. 57th St. has moved to the C.T.A. complex located at 50 Locust Ave, New Rochelle, N. Y. They will also maintain a small office in the Brill Bldg. for their New York City-based artists.

Dirt Band in N. Y.

The Nitty Gritty Dirt Band plays a concert in New York Saturday evening, April 24, at St. John's University.

By PHYLLIS J. WICKHAM

Dropped by Universal and found Steve Stephanian mixing down some imaginative tracks cut by the Reason Why, That's a vocal group consisting of two guys, Willie Hill and Jim Gilstap, and two girls, Lani Groves and Karen Spruill, the sessions were produced by 21-year-old whiz Jerry Peters (writer of "Going in Circles"). We listened to several cuts... All so tasty we've got to believe that the Reason Why has the answer to big sales and a lot of radio play.

The "A" side is "Feel the Heat of Summer" b/w "Here," which has been cut by Rusty Taylor and has a single just about ready for distribution on M.O.C. Rusty has a distinctive voice just light enough to offer a pleasant contrast to the driving rhythm track. The "A" side is "Feel the Heat of Summer" b/w "Here.

We understand the disc will be released within the next two weeks. Watch for it... Zounds! Sounds of Memphis is alive and well on Rayner Street. After a couple of weeks of no-word-at-all, we at last heard from engineer Dale Smith. It seems Sounds is currently producing some new artist demos using the original material of staff writer Dan Grier. General Manager Bill Hoffman also seems to be doing well in the leased studio department.

The third full-timer at Sounds of Memphis is engineer Jack Muth. Although the studio has been in existence for about two years, the complete personnel change-over gives it all the characteristics of a new enterprise. We wish them well.

Enchanted Door Management, a subsidiary of Heather Management, has recently taken over the personal management of Steam from the parent company.

Nader Band Fest For Garden June 16

New YORK — An all-star lineup of famous bands and artists is set for the Richard Nader Big Band Festival at Madison Square Garden Wednesday night, June 16.

Duke Ellington, Lee Castle and the Jimmy Dorsey Orchestra, the Glenn Miller Orchestra conducted by Buddy De Franco, Vaughn Monroe, Bob Eberly, Helen O'Connell and a special added attraction Guy Lombardo will perform the songs that have given them a permanent place in popular music history.

ROULETTE

Great Music and Great Stations Get Together

"I LOVE YOU (FOR ALL SEASONS)"

is HIT BOUND on

WKEX Columbia, Ga.
JAY COOK—7:00
DEE DON ROY
DOW NASH
LORI O'BRIEN—9-12
DON DONOVAN—12-3
JIM JEFFREYS—3-6
MEL LEVI—6-9
TOM TAYLOR—10-12
DAVE PARKS—7-12

ARE YOU PLAYING OUR HEAVIES? SEND CHARTS.
LET US KNOW.

"HAPPY"
From The Hop Heaven LP
"Single on the way"

"ADRIENNE"
Tommy James—B-7100

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

ROCKY G.
Personaje de la Semana (VIP of Week)

Pedro Fuentes

Pedro Fuentes Estrada, es el nombre de uno de los ejecutivos más jóvenes de la industria fonográfica colombiana. Gerente General desde 1958, de la empresa Discos Fuentes, cuya sede se encuentra situada en la ciudad de Medellín. 34 años de edad y oriundo de la capital antioqueña. Casado con la dama mexicana María Guadalupe López de Fuentes. Son sus hijos Jorge (11 años), Alejandro (9) y Lupita (8).

Realizó estudios de Bachillerato y de Ingeniería Industrial, en los Estados Unidos.

Quizás su mayor satisfacción la constituye la imagen de la Compañía en el presente, ya que al asumir la máxima posición directiva en la empresa, ésta, estaba conformada modestamente por doce personas, entre empleados y obreros, y poseía 4 Prennas; hoy, el número de personas con que cuenta la planta llega a 150 y tiene un total de 22 Prennas.

Reflejo palpable del constante progreso y de la "agresividad" de sus colaboradores que en función positiva de equipo, han llevado a Discos Fuentes, a un lugar prominente dentro de las empresas del género en el 

(Continued on page 64)

By TOMAS FUNDORA

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

Son condiciones y características humanas las de agruparse los hombres en sus respectivos bandos. Generalmente se dividen en dos grupos, los que simulan y los que talan. Para los primeros la tarea es dura. Primero colocar la semilla y después cuidar de su desarrollo hasta poder disfrutar de su sombra como frondoso árbol o como pequeña planta que da su fruto. Siempre en toda siembra los enemigos y insectos de los resistentes han de ser combatidos.

No soporté nunca vivir, empoñzar o atentar contra el que siguiendo la pauta de la vida ... corría. Después, ese mismo sombra en nuestro ambiente todo genio de corrupción ... copias piratas de discos, disfrute de grabaciones sin pago de royalties a empresas grabadoras extranjeras, artistas o autores. Payolas infames por tocar o no tocar el disco propio o del competidor. Aceptación de créditos fantásticos y pedidos fantásticos para después devolver mercancía que sacaba a cualquiera de una economía floriente para llevarlo a una franca quiebra. Rebajas de precios en franca competencia desleal: unos por entrar en los mercados donde los diablotos no los dejaban y otros por sacar a los que creaban y querían seguir manteniendo a los mercados en los más bajos índices de cultura musical. He tenido que lanzarme a producir, dirigir distribuciones, trabajar arduamente con la radio, herir a muchos en protección siempre a los menos ... los creadores. He sido un derrotado y lo seguiré siendo hasta tanto descubra los propósitos malos de los que me puedan utilizar ... pero en todo esto hay algo bello. Cuando miro a mi alrededor veo el afecto y reconocimiento de los de los que simulan ... el odio profundo en todo cuanto me relaciole de los que talan. Muchas cosas se han arreglado por mi intervención periódica aún cuando en un momento determinado haya lesionado a algún buen amigo que después me apu perdónar, pero mis desafectos siguen siendo los mismos, lo mismo en el disco, que en la radio o en la distribución de discos. Pero (ojo)... los estoy viendo desaparecer lentamente, mientras mi ánimo sigue empiándose orgullosamente hacia el cielo, protegiendo con su sombra mi casa y la de los que sembraron un día conmigo y hoy cuidan esa siembra. Pero siempre habrá insectos en todo régimen de vida y de siembra ... y en ello no hay orgullo, ni hay satisfacción ni habrá fuerza suficientemente grande en ellos para poder destruir la base de la propia vida como la conocemos ... la creación!

Por cuarta vez consecutiva ha resultado ganadora del Disco de Oro de Hollywood la intérprete del folklore mexicano Lucha Villa (This column appears first in Spanish and then in English)

Robert Livi
"Nos Amamos"

CYS 1245

Caytronics Corp. 240 Madison Avenue, New York, N.Y.
Conozca a su DJ (Meet your DJ)

Art "Arturo" Kapper

Art "Arturo" Kapper has brought new life to the Latin music scene in Miami.

Arturo is from New York City and spent his youth around the famous Palladium. As a young man he traveled to Havana many times and discovered that the music he had been listening to for many years came from Cuba.

As A&R Director for Tico-Alegre Records, he had the opportunity of working with and producing records for Tito Puente, La Lupe, Eddie Palmieri, etc. Then on to radio where he assisted and filled in for Dick "Ricardo" Sugar, one of New York’s leading "up tempo" Latin disc jockeys. Kapper lived for five years in Puerto Rico as a successful musician.

Kapper has revitalized the Latin scene in Miami with his "Latin Soul Radio Show," heard Monday through Saturday from 8:30 to 10:30 p.m. over WHMS-FM. He is bringing the so-called "New York Sound" to the music-hungry youth of the area. Arturo insists it is only the prejudices of the other Spanish stations that has kept this music from becoming popular in Miami, and that his audience continues to grow at "an amazing rate" each day. And rightly so, for after all music is international and should be appreciated for its qualities, not its politics. The youth of Miami apparently agrees with Arturo.

Art is filling a void in the Latin music scene that has existed for many years in Miami. He plans on bringing some top New York bands down for dances.

Kapper would appreciate all dj copies mailed to: WHMS Radio, 478 W. 28 St., Hialeah, Fla. He can also be contacted at phone No. 888-2466-7, Monday through Saturday from 8:30 to 10:30. Area code 305.

Mio Signs Caribbean Rep

NEW YORK—Marty Wilson, President of Mio International Records, Inc., announces the signing of a licensing agreement between his label and Aro-Man- dy Record Distributors for exclusive representation in Puerto Rico and the Caribbean, effective May 1.

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VIP of the Week
(Continued from page 62)

Continente.

Conocedor como pocos, de los secretos múltiples que encierra la industria discográfica, indica el señor Fuentes, que la Fábrica es una de las más integradas de Latinoamerican, ya que posee dos calderas de vapor, con 220 Calabos de Fuerza cada una, equipos-completos de litografía, offsets, separación de colores, galvanoplastia, dos estudios de grabación (Medellín y Cartagena), cuarto de cortes, máxima calidad en sonido y organización contable, mediante computadoras IBM.

Para él, es muy satisfactorio referirse al incremento, difusión e importancia que la música colombiana ha logrado en el exterior, haciendo notar que buena parte del éxito alcanzado, se ha debido a la muy buena representación que de Discos Fuentes hacen, entre otras, las siguientes Compañías Discográficas: Peerless (México), Discos de Panamá (Panamá), Fadisa (Ecuador), La Guarchita (República Dominicana), Robert Gómez, R. (Venezuela), - Mi-ami Records (Estados Unidos y Puerto Rico), Dicessa (Centroamérica) y Virrey (Perú).

Discos Fuentes, es una empresa cuya permanente preocupación es la de valorar el talento artístico colombiano en el mundo, y de hacerlo de una manera que permita el éxito. Son pocas las marcas extranjeras que representan. Atencción especial ha merecido el "sello amarillo", cuyas ventas constituyen un 85% del total de ellas.

Agrega don Peredo Fuentes, que los artistas que más satisfacciones han brindado a La Compañía a través de los muchos años, unas veces difíciles y otras no, han sido, entre otros: Tono Fuentes, pionero de los discos en Colombia, con sus legendarias "Cuerdas del llorar", Los Corrales de Ma- jagual, Los Diplomaticos, Buitraguito, Pedro Laz, y más recientemente Los Colombianos y Rodolfo, hoy por hoy, figura de punta en el panorama nacional e internacional de la canción. El sello Fuentes tiene un histórico de 35 años. Ya propone como empresa fue fundada en 1944 en la ciudad de Cartagena, para ser trasladada finalmente, el año 1955 a la

(Continued from page 62)

un trofeo de oro en un popular programa de televisión en Buenos Aires, con los más prominentes artistas cantando sus canciones . . . Argentina estará presente en el Festival de la Canción de Puerto Rico del próximo Junio con Fedra y Maximiliano, Donald y Violeta Rivas. También competirá con canciones de Frances y Alberto Cortés, el nuevo talento de CBS, Patricia Dean . . . Fueron consagradas las Trillizas de Oro como "Revelación Infantil 1970" por la Asociación de Cronistas Cinematográficos de la Argentina" por su actuación en el "Un Elefante Color Ilusión" . . . Recibieron Los Graduados el "Congo de Oro" como el mejor conjunto de los Carnavales de Barranquilla. Gustavo Quintero aceptó el trofeo en nombre del popular grupo colombiano. El segundo curso fue ocupado por Johnny Veni en Republique Dominicana y el Tercer Lugar para el Gran Combo de Puerto Rico . . . Debutará Leonardo Favi el 4 de Junio en el Carnegie Hall de Nueva York. Será el inicio de una jira por todo Estados Unidos y Puerto Rico, propiciada por Joe C'aye, presidente de Cartronics Corp., distribuidora de las grabaciones CBS en estos territorios.


Lucha Villa will be awarded the "Disco de Oro" in Hollywood for the fourth consecutive year . . . Francis Smith had sold over a million records of his tunes in Buenos Aires. Buddy McCluskey, head of Melograf, his publisher, will present him with a gold award on a TV special with prominent artists singing his hits . . . Argentina will be present at Puerto Rico’s Song Festival next June. CBS artists Fedra & Maximiliano will sing their own songs, and Patricia Dean, CBS’ latest acquisition, with songs penned by Francis Smith and Alberto Cortez, will be competing. Guest stars will be RCA’s Donald and Violeta Rivas . . . Las Trillizas de Oro were honored by the Association of Film Critics of Argentina for their performances in the film “Un Elefante Color de Ilusión” as “Revelación Juvenil del Año” (Discovery of the Year). Los Graduados were awarded the “Congo de Oro” in Barranquilla for their performances at the Carnival there. Second prize went to Johnny Ventura from the Dominican Republic and third to Gran Combo from Puerto Rico.

Leonardo Favi will debut at Carnegie Hall on June 4. He will also tour Puerto Rico, Miami, Chicago and several other areas in the states where he is at the top. Joe C’aye, President of Cartronics Corp., distributor for CBS product in the states, is responsible for his presentations in this country.

Equipe released a song by Antonio Terceiro, a former member of the popular Brazilian trio Brazílio. His single contains "São" and "Lá Vai Ela" . . . Alfredo Gil, Jr., was named General Manager of Editorial RCA Victor, Mexico and Henry Campbell recorded "Más de Ti" (Polo Márquez) and "Era un

(Continued on page 65)
New York

DICK "Ricardo" SUGAR
WHBI-FM

1. I REGRET
   ORCH. CAPELO-Manana
2. PAZ
   ORCH. FLAMENCO—Colique
3. WHEN WE GET MARRIED
   J. BATAAN—Fanfoun
   MAKE IT WITH YOU
   J. PAGAN—Fanfoun
4. ABUELA
   W. COLOR—Fanfoun
5. OYE COMO VA
   F. PUENTE—Tico
6. FALLING STAR
   E. DAVID—ORC
7. CHANCHA
   W. COLOR—Fanfoun
8. REGRESA A MI
   LEBRON BROS.—Caribe
9. REVOLVER
   E. PALMIERI—Tico
   MOSKITOS
   SÖNADRA PONCIÑA—Inca
10. SALE BUBERON
    LA PROTESTA—Rico

Argentina

RICARDO KLEINMAN
1. MI CORAZON ES UN GITANO
   NICOLA DI BARI—RCA
2. TE QUIERO, TE QUIERO
   NINO BRAVO—Phonogram
3. QUE SERA
   JOSE FELICIANO—RCA
4. VUELVO A VIVIR VUELVO A CANTAR
   SABU—Music Hall
5. MI DULCE SENOR
   GEORGE HARRISON—Apple
6. TE AMO NOCHE TE EXTRANO DE DI
   DANTY—Music Hall
7. NENA TENGIO NOTICIAS PARA TI
   MARDI GRAS—Fanfoun
8. NEGRA NO TE VAYAS DE MI LAO
   BANANA—Music Hall
9. REGRESANDO A INDIA
   JACKSON and Tombo Malvoe
10. TE QUIERO MUCHO NENA
    ROMULO Y REMO—Phonogram

San Francisco

KBRG RADIO EXITOS

1. Y VOLVERÉ
   LOS ANGELES NEGROS—Odeon
2. LA BANDA DOMINGUERA
   IMELDA MILLER—RCA
3. BALADA PARA UN GORDO
   JUAN AND JUAN—RCA
4. FELIZ NAVIDAD
   JOSÉ FELICIANO—RCA
5. CARINO
   LOS BABYS—Peerless
6. CELOSO
   ROBERTO LUTI—Gemma
7. CASTELLOS DE ALGODON
   ROBERTO JORDAN—RCA
8. ARIRIA LA NOVIA
   SÖNADRA VERA CRUZ—Orfeon
9. ALQUIEN VENDRA
   JOSE JOSE—RCA
10. VEN A MI CASA ESTA NAVIDAD
    LUÍS AGUILÉ—Musiport

Argentina

Mio Signs Caribbean Rep
(Continued from page 63)

Wilson, accompanied by Vice President Pete Terrace, just returned from a visit to Puerto Rico where the agreement was finalized with Armand Gonzalez Pajardo, President of Aro-Mandy. The long-term pact includes the complete Mio International and Mio Universal Series catalog.

Additionally, Wilson advises that he made a stop in Miami prior to his return to New York and named Sonido and Discos of Miami as distributor for the Mio line throughout Florida and surrounding territory covered by their operation. Mio product will be available through Sonido and Discos by May 1.

Puerto Rico

WAEI RADIO

(Continued from page 63)

última “Rasguñando Una Sonrisa” ocupa ya los primeros lugares de la popularidad, tanto en el Distrito Federal como en el interior de la provincia.

Los Chicanos, rompiendo recor- rds de ventas, su “Puente de Piedra” con mucha justicia se mantiene en el primer lugar de la popularidad y creemos que la preferencia la man-

VIP of Week

(Continued from page 64)

ciudad de Medellin, su sede actual, en razón de su conveniencia comercial de toda índole.

Finalmente, señala que merced a la eficaz, estrencha y oportuna colaboración entre don Antonio Fuentes, Presidente de la Compañía, José María Fuente, subgerente y encargado de la Dirección Artística, se ha podido constituir una Empresa que por su organización e importancia ocupa lugar preferente en el Continente.

In Mexico

(Continued from page 63)

Dial significa ventas con:

"JURAMELO"
RAMON TORRES

Dial DLP-1020
Ramon Torres

Dial Record Corp.
750 10th Avenue
New York, N.Y. 10019

Nuevos releases

Lo Mejor de Los Chalchaleros

Volumen 1
RCA FSP 267 (e)

Donald

RCA Records

(Continued from page 64)

Violin” (Nestor di Leo). “Más de Ti” was Record World’s “Pick for Radio Promotion of the Month” several weeks ago. Polo climbed the charts in several areas with his own performance, released by CBS. Los Angeles Negros also just recorded this song this is climbing in other areas. A fine song! ... Los Baby’s became very popular in Mexico with their performance of “Cuando Los Huachinches se Acaben.” Now they will perform dressed with huaraches and smoking. Great idea! ... Mirthma’s interpretation of “Jardín de Rosas” (“Rose Garden”) on Polydor is superb ... Círculo de Lectores from Spain has now over a million members. They are distributing among their readers recordings released in Spain by most of the labels. Great promotion and better sales! ... Rolando La Serie was a success at “Gitantillos” (bottle) and on the TV show “Estudio Abierto” in Spain. Congratulations!
By LEE BARRY

Getting a new lease on music industry life these days is Atlanta's Red Rooster label. This past year, producer Jimbo Mathus, a former Mike Mitchell Band member, released his debut album, "His New Muscle," and was nominated for a Grammy. For his next project, Mathus is working with new Muscle Shoals label, Atlantic Records. The album is titled "The Muscle Shoals Sessions" and features guest appearances by such musicians as Robert Plant, Willie Nelson, and Sheryl Crow.

The label is planning a summer tour to promote the album, featuring Mathus and special guests. The tour will include stops in major cities across the country, including Los Angeles, Chicago, and New York. The tour is expected to last for several weeks, with dates scheduled from June 3 to July 15.

In addition to live performances, the label is also planning a series of video releases, featuring live footage from the tour. These videos will be distributed through online streaming platforms and are expected to generate significant buzz for the label.

The album, "The Muscle Shoals Sessions," is available for pre-order now, with the official release set for June 1. Fans can expect a mix of classic rock and blues, with Mathus's signature sound at the forefront.

The label is also planning a series of promotional events leading up to the album release, including exclusive meet-and-greets and in-store appearances. Fans can stay up-to-date with the latest news and events by following the label on social media and signing up for their mailing list.

Overall, the new lease on life for Atlanta's Red Rooster label is a promising development, with a talented producer at the helm and a strong lineup of new music on the horizon.
Santana Thrills
(Continued from page 6)

Carrabell, c ong as: newly added Neal Schon, guitar, and Coke Escovedo, timbales, who replaced Jose Arean, not with the group because of illness.

Santana performed magnificently while doing the easy "Black Magic Woman," "Evil Ways" and Tito Puente’s classic, "Oye Como Va." The audience was not to be denied when they began screaming for "Soul Sacrifice." The pounding beat and flawless timing makes one yearn for their next album. Their latest is "Abraxas" on Columbia.

Opening the bill was another San Francisco-based group, Tower of Power (San Francisco label). Their music is of the same Latin flavor that makes them a perfect warm-up for Santana.

There was another act on the bill, Raahsa Roland Kirk and His Vibration Society (Atlantic). This jazz-oriented group was good enough to make the evening complete; but their leader, Roland Kirk, spent too much time discussing racial matters.

Mitchell Finkle

Elton John In Fillmore Put-On
(Continued from page 57)

Preceding them were Decca’s Wishbone Ash. Before their final number, their spokesman noted tension in the air. It may have been that the crowd was just looking for something meaningfully abstract, like Ste-train’s polish or John’s genius to react to and weren’t finding it.

Dave Finkle
(Continued from page 12)

FLOYD CRAMER—RCA 47-9978
FLIGHT OF THE DOVES (Collins, ASCAP)
MARIN' UP (Cramar, BMI)

It's been a while since the Nashville piano master hit pop with "Last Date," but this pretty movie theme just could do it. Danny Davis produced.

THE FREE MOVEMENT—Decca 32818
I'VE FOUND SOMEONE OF MY OWN (Mango/Rus-A-Muck, BMI)
I CAN'T CONVINCE MY HEART (Mango/Rus-A-Muck, BMI)

Rumor has it that this group includes two former Heartbeats. Tune has traces of that old-time sound, but is essentially a very good, contemporary pop side.

FAITH, HOPE AND CHARITY—Shaw Sh HANDLE 216 (Buddah)
I WORSHIP THE VERY GROUND YOU WALK ON (Interior/Van McCoy, BMI)
COME BACK AND FINISH WHAT YOU STARTED (Interior/Van McCoy, BMI)

Soul ensemble with a highly commercial sound could break through with this Van McCoy-Joe Cobb tune. R&B, with pop crossover potential. Try some.

JOY—Kama Sutra KA 523
NEXT YEAR (Bashana Habana) (Blackwood, BMI)
TWO DIFFERENT THINGS (Kama Rippa, ASCAP)

From TV commercial to hit novelty record! Just could be in the case of this one. With exposure on the tube, catchy melody might do it.

(Continued from page 14)

BARRY ALLEN
Uni 73104.

Barry Allen needs a little bit of the old get-in-tousi tonic here. He has some good ideas and some good tunes, but many of them slip away in the slackness of the delivery. His style works on John Sebastian's tentative, plaintive "Martin' I Be Home Soon." Cult might find it.

BRASS MONKEY
Rare Earth RN 23.

Brass Monkey have a good album here, but it might not be good enough to buck the competition from similar and slightly more inventive groups. They do versions of "You Keep Me Hangin' On" "Proud Mary," and "Bang Bang," along with originals, "Keep a Little Bit Back."

FLY ON STRANGEWINGS
MANDAN SEAL WITH SILVER JADE—Hymn 9106.

Marian Segal sings a little like Buffy Sainte-Marie, but she writes songs like herself. The songs are all gentle and reflective and effective, if not more melodically involving. "Raven," "Five" are the best and "Reflections on a Harbour Wall" is the gratuitous one.

THE IMAGE OF MAN—SSS International 832
STAND UP FOR JESUS (Shebly Singleton/Falls City, BMI)
With religious rock all the rage this one stands a good shot. Strong lead vocal backed by together group sound adds up to successful side.

BARRY MANN—New Design ZST 1000 (CBS)
CARRY ME HOME (Screen Gems-Columbia, BMI)

Songwriter steps out front in debut of new Steve Tyrell label: Gigantic production of nice ballad rings true. Could hit.

BEN CRAMER—Polydor PD 2-14602
LADY OF THE NIGHT (Doraflo-Greyhound, BMI)
WORLD OF MUSIC (Goraffo, BMI)

Big voice, big production, this one has the feel of Elvis circa "Surrender." Today, it packs plenty of Tom Jones-type appeal. Richard Gotteher produced.

KAREN BETH—Decca 32816
HOLD TIGHT (Catacomb, ASCAP)
HARD LUCK MAMA (Catacomb, ASCAP)

Driving country-rock sound is somewhat of a departure for songstress. Features very tasty harmonica. Flip has a jazzy feel to it. Nice.

SERGIO MENDES & BRASIL '66—A&M 1257
AZA BRANCA (Berna, ASCAP)

Easy listening favorites return with their ever-popular sound. Latin-flavored, but solidly in the MOR mode. Why not Brasil '71?

CRAZY HORSE—Reprise 1007
DOWNTOWN (Broken Arrow/Crazy Horse, BMI)

Neil Young, who used to front this group, has assisted in the writing of their initial single pulled from their popular progressive album.

JON HALL—Paramount PAA-0085
EVERLOVIN' LADY (Young Ideas, ASCAP)
I BELIEVE IN LOVE (Young Ideas/Tea House, ASCAP)

Here's one with the sound of the early '60s written all over it. With Spector-sound enjoying a renaissance, could hit. Good pop stuff.

THE EXOTIC GUITARS—Rainwood R-898
TILL LOVE TOUCHES YOUR LIFE (MBP, ASCAP)

I CAN'T STOP LOVING YOU (Acuff-Rose, BMI)

Arranged and conducted by the former "Raunchy" man Bill Justis, this one is neither very raunchy nor very exotic, but is very pleasant.

EUPHORIA—Heritage HES-331
YOU MUST FORGET (Cale, ASCAP)

Very pretty folk-type from the pen of Tom Pacheco. From their album, will focus attention on same and merits airplay in its own right.

THE BARRYS—Surprise SP 3001
ANYTIME OF THE YEAR (Bashana Habana) (Blackwood, BMI)
WHEN YOU'RE GONE (Moonbeam, ASCAP)

The gals are back with a special for Passover. Again, this is a real possibility. Melody sticks with you. Paul Vanc produced.

THE MOMENTS LIVE AT THE NEW YORK STATE WOMAN'S PRISON—ST AVG ST 1006.

Fellows give silken R&B readings of recent standards in this live performance at the New York State Women's Prison (Belford Correction Facilities). Side two has some lesser known songs that could appeal to listeners who may feel they have already heard enough of the side one songs.

NO, NO, MANETTE
LAWRENCE WEK—Rainwood R 1087.

Lawrence Welk and the family do nine tunes from "No, No, Nanette." Just nine tunes? That's right. Seems a little chintzy, but the folks out in the market may be in the market anyway. "Too Many Kings Around Rosie" might be able to step out as a single.

THE BATTLE HYMN OF LT. CALLEY AND OTHER HITS
JOHN DEER AND VARIOUS ARTISTS—Royal American RN 1006.

Dick Heard has put together the first album with "The Battle Hymn of Lt. Calley" on it. His experience may pay off. Package is filled out with sundry singles the label has released over the past few years.

MUSIC FOR THE SENSUAL WOMAN
LUCENA—MCA 1002

Lugene sounds like middle period Joe Bushkin, and this collection of sumptuous melodies like "Angela Mia," "Di-ane," "Charmaine," "Ramona," "Falling in Love Again" might get nostalgia seekers right where they live. Dreamy, swoony music, or swoony dream music.
Atlantic Distsrib Flying Dutchman

- NEW YORK — Ahmet Ertegun, President of Atlantic Records, and Bob Thiele, President of Flying Dutchman Records, announce that Atlantic has taken over the distribution of Flying Dutchman, effective immediately.

The Flying Dutchman catalog, which specializes in jazz, pop, and spoken word, contains approximately 50 albums on its Flying Dutchman, BluesTime and Amsterdam labels. A highlight of the initial Atlantic-Flying Dutchman release will be a special taped interview of Angela Davis. The Davis interview was taped during June of last year, approximately two months before her apprehension by the FBI. The album will reveal a special all-out promotional and merchandising campaign.

Also to be featured in the release will be albums by Steve Allen, Oliver Nelson, Spyro T. Agnew, Count Basie, Larry Coryell, Mike Lipskin and Wil "The Lion" Smith and Leon Thomas.

Ampeg will continue to distribute flying Dutchman tapes in the U.S. Philips, Polydor-Canada and King in Japan will also continue as foreign licensees.

Vig Joins Kenton

- LOS ANGELES—Stan Kenton has signed vibraphonist-composer-conductor Tommy Vig as the first outside artist to his Creative World music complex.

Move is significant in that it augurs the start of an artist roster to Kenton's new-formed Creative World Records to be solely comprised of "the most accomplished performers in jazz." First product by the full-blown, 24-piece Vig band is an album titled "The Sound of the Seventies."
By CARL LaFONG

In terms of recordings, the late Jimi Hendrix wasn’t a perfectionist, but he was very particular about what he was releasing for public consumption. Barring aesthetic judgments on the material itself, it can’t be said that Hendrix let any slipshod, low-quality albums be released.

With his death, all matters of quality-control have gotten out of hand and the marketplace is suddenly deluged with Hendrix records, both official and “underground” (bootlegged).

The only “official” Hendrix album to surface since his death has been the recently-released Reprise album, “Cry of Love.” It was the record he was working on at his death and represents the last recording sessions of the guitarist. Reprise used its usual judgment in holding back the release of the album until several months after his untimely death.

Such good judgment, however, cannot be said for the people behind the spate of unofficia Hendrix albums that followed. Most represented very early recordings Hendrix made while he was a member of other groups—before the formulation of the Experience. They never came out when he was alive because the quality was so embarrassingly bad (since he was such a master, even Hendrix’ weaker moments come out way ahead of similar efforts by others).

Among the American releases that recently appeared in this genre was an album he cut while a member of the Isley Brothers backup band and a potpourri of tracks he cut at a session with reedman Lonnie Youngblood.

The foreign market, not to be outdone, has issued three albums of early Jimi Hendrix ... all done during the period he played with R&B singer Curtis Knight. One English album, “The Eternal Flame of Jimi Hendrix,” features a sort of best-of selection of tracks that originally appeared on the two original American Hendrix-Knight albums that were issued several years ago. The other two albums, appropriately entitled “Early Jimi Hendrix ... Vols. I & II,” are live performances he taped while playing with Knight in a small New Jersey nightclub. Cuts include such period standards as “I’m a Man,” “Land of 1000 Dances” and “Satisfaction.”

The most official looking non-official Jimi Hendrix album to be released is one called “Experience,” supposedly the soundtrack to a full-length movie on Hendrix. Aside from outstanding graphics, the album features outstanding recordings of Hendrix from tapes of his live performance at Royal Albert Hall in 1969. Until now, these tapes were thought to be the property of England’s Track Records, for whom the guitarist originally recorded (he later signed with Reprise, who in turn gave Track English distributing rights). All the material on this album is unavailable elsewhere; it includes a long version of the Cream’s “Sunshine of Your Love.” Now whether there is or there isn’t a forthcoming movie that this album is the soundtrack to raises an interesting legal question. In the future, what’s to stop somebody from filming an 8mm “home” movie of a major artist, at the same time illegally taping that artist’s audio performance? He could later package and release the album as a soundtrack record to “a” movie, thereby (presumably) having a legal leg to stand on when the artist’s recognized recording company tries to sue. This particular album, put out on the “International Entertainment” label, is currently being distributed independently in California with most of the major retail outlets staying clear of it.

There is a semi-official Hendrix movie coming out soon, however. Entitled “Rainbow Bridge,” it was made in Hawaii by an independent film maker and most likely will feature some kind of soundtrack album. Now as for the bootleg albums, they’re still around. And the key word there is “still.” There were several bootlegged Hendrix albums released in 1970 ... most notably a two-record set recorded live at the Los Angeles Forum. But these records were released before Hendrix died—not one new one has cropped up after his death. According to a prominent Los Angeles-based bootlegger, there’s plenty of bootleg material available to be released, but it may never be available to the public. He went on to call it a matter of “taste,” adding that similar live material on the late Janis Joplin could also be released, but probably never will be.

What about future releases from old Jimi Hendrix tapes? Well, aside from the recently-released tracks from the Woodstock II album, there’ll be more material available on the upcoming album from last year’s Isle of Wight Festival, which went down as the last artist’s last major public performance. Also, locked in corporate vaults somewhere, are literally hundreds of hours of tapes that Hendrix made after he formally split the Experience, sessions he did with his various Band of Gypsies and miscellaneous super-sessions he participated in.

Like the late Otis Redding, it seems that Jimi Hendrix is destined to have more album sales after his death than before.
think soft  think hard  think vidca

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Show Biz Packages
Emery Radio Show

A new hour daily radio syndie, "The Ralph Emery Show," bows on 150 stations coast to coast in April.

Announcement of the new strip which will feature Emery and big name country music stars co-hosts was made in Nashville by Jane Dowden, President of Show Biz, Inc., the producing company. Show is being bought for barter placement by Dancer-Fitzgerald-Sample, New York based advertising agency for their client, General Mills.

Featured with him on upcoming shows will be stars such as Johnny Cash, Merle Haggard, Loretta Lynn, Sonny James, Conway Twitty, Dolly Parton, Porter Wagoner, Faron Young, Charley Pride, Lynn Anderson, George Jones, Tammy Wynette, Waylon Jennings, Eddy Arnold and Jim Ed Brown.

Music on "The Ralph Emery Show" will be the chart hits, with some oldies when they fit into the interviews and such innovations as new, unreleased masters by major artists.

Mra. Dowden pointed out that the program is designed to appeal to major stations in all size markets. "The program will fill smoothly into the country format," she said. "And in so doing it will give a station something the competition cannot.

(Continued on page 74)

**Mull Merc Country Promo Mgr.**

• Frank Mull, Capitol Records Regional Country Promo Manager, has been named National Country Promotion Manager for Mercury Records.

Mull, who will headquarter out of Mercury's office/studio at 15112 Hawkins St. in Nashville, replaces Rory Burke, who has exited the company.

Mull, a former disc jockey on Virginia and North Carolina radio stations, joined Capitol in May, 1968, as a Territory Representative, covering Washington, Maryland, Virginia, West Virginia, and Pennsylvania. He later was named Territory Representative in South Carolina, and in May, 1969, became Territory Manager.

In October, 1969, Mull was appointed Capitol Regional Country Promotional Manager for the Southeast.

**Bares Awarded in Nashville**

New Mercury country promo man Frank Mull, left, and retiring promo man Rory Bourke, right, present SRAA and Mercury House Awards to Bobby Bare, Jr., and Sr. for Bobby Sr.'s #1 record, "Come Sundown."

**Monroe in 'Roots'**

• NEW YORK — Decca artist Bill Monroe will participate in a special performance at the New School for Social Research on April 18. Called "Tap Roots of American Music," the program will be the first of its kind at the New School.

Recently elected to the Country Music Association's Hall of Fame, Monroe has been a star of Grand Ole Opry for 30 years. His current Decca album is "Kentucky Bluegrass."

**COUNTRY PICKS OF THE WEEK**

HANK WILLIAMS, JR., "I'VE GOT A RIGHT TO CRY" Records, BMI. Junior becomes super singer this ouling. Hank sounds like his own man instead of a copy of the original. Some like the gospel side. Try both. MGM K 4283.

SLIM WHITMAN, "SOMETHING BEAUTIFUL TO REMEMBER" (Stallion Music, BMI). Great change of pace for country song ideas, truly a woman's song and why not? It was written by Miss Moneen Carpenter. Easy listening production by long-time C&W man, Bill Colie. Dig the tropical paradise feel of the bridge. Nice. United Artists S 5075.

JERRY REED, "WHEN YOU'RE HOT, YOU'RE HOT." The "Alabama Wildman" is hotter than a 12-gauge shotgun at a turkey shoot. "Amos Moses" was certified a million seller, and Jerry's regular status on the Glen Campbell show has advertised nationally as the "down home genius" of Jerry Reed. Strong cuts on title song "When You're Hot, You're Hot," "Don't Think Twice," "Big Daddy," "Ruby, Don't Take Your Love To Town." RCA LSP 4595.

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**COUNTRY HOT LINE**

By MARIE RATLIFF and CHUCK NEESE

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<th>STATION CHECK LIST</th>
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<td>WEXL, Detroit (David Carr)</td>
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<td>KJEM, Oklahoma City (Ken West)</td>
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<td>WHO, Des Moines (Mike Hoyer)</td>
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#1 Most Reported: Conway Twitty's "How Much More Can She Stand" hottest seller at WEXL, KFOX, KFDI, KJEM, WUNI, WKDA, WKDA, KHOS, WHO, WRCP.

Dave Dudley's "Comin' Down" pick at KFDI, WKDA; playing at WUNI, KJEM.

"Comin' for to Carry Me Home," Dolly Parton, smash (Continued on page 74)
Country Music Who's Who at Nashville

Scene above took place recently in Record World's Nashville office during the one-day trip there of Publisher Bob Austin (left) and Editor-in-Chief Sid Parnes (right) to sign the contract with Benson Printing Co., which brings the printing of Country Music Who's Who, owned by Record World, to Nashville. Also shown, from left: John Sturdivant, VP, Southeastern Manager; George Broadhead, Advertising Manager of Country Music Who's Who; Marie Ratliff, Editorial Assistant; and Chuck Neese, Southeastern Editor.
Scully Shows Product

■ NASHVILLE — David Nichols, Regional Manager for the Scully Recording Division of Dictaphone Corp., has announced that his company will sponsor a showing April 15 of the new Scully Series 100 16-track recorder.

Introduction of the Scully line will take place at the Ramada Inn from 4 to 8 p.m. Nichols labels the new series as revolutionary due to the fact that it has cut purchase costs in half. The Series 100 line of 16-track recorders is priced at $13,750 which offers nearly every recording studio an opportunity to install 16-track equipment. Dictaphone purchased Scully in 1965 and since that time has placed Scully equipment in numerous studios throughout the Southeast.

The machine to be shown and demonstrated at the April 15 cocktail party is to be delivered to the Nugget Sound Studios in suburban Nashville. Other 16-tracks on order include the Trans-Maximus operation in Memphis and the Ardent Studio in Memphis.

Davis, Jeannie C. Entertain At White House Banquet

■ NASHVILLE — Popular instrumental group Danny Davis & the Nashville Brass and Jeannie C. Riley have accepted invitations to entertain at the President's Annual White House Correspondents Association Banquet in Washington, D.C., May 8.

Confirmation of the engagement was made last week by Jack Horner, President of the White House Correspondents Association.

Davis and his Nashville Firm Adds Roy

■ Roy Clark, currently headlining at the Landmark Hotel in Las Vegas (March 25-April 15), has been named to the Board of Directors of Environmental Dynamics, Inc., Tulsa-based, publicly-held corporation.

The company engages in computer technology for service and educational purposes. Clark, recently honored for a second consecutive year as top comedy artist by the Academy of Country & Western Music, is the only entertainment industry figure on the board.

Emery Show

(Continued from page 72) duplicate. I hope those stations who are interested will get in touch with me, VP for Sales, Reg Dunlap, or our Exec VP, Neika Brewer, right away. We are going to be very careful in our station selection and intend to get the strongest outlet in each market area.

Air date for the new "Ralph Emery Show" is April 12 with Bobby Goldsboro as Ralph's special guest during this premiere week, followed by Marty Robbins the second week.

Williams Wedding In Nashville

Brass was the first country music act to headline one of Las Vegas' main showrooms recently, and their success paved the way for many other country music entertainers.

Miss Riley, whose rendition of "Harper Valley P.T.A."
won international acclaim, recently returned from a successful European tour. Her appearance at the Association Banquet also celebrates a first for the Texas Miss.

Davis and his Nashville Firm adds Roy

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"Tennessee Walker." The

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couple of weeks ago, and today she's in a race with Arlene

Harden to see who will have the hit.

PATTI PAGE—Mercury 73199.

MAKE ME YOUR KIND OF WOMAN (Al Gallico, BMI)

I WISH I WAS A LITTLE BOY AGAIN (Flagship, BMI)

Emily Mitchell and Noro Wilson wrote the “Singing Rage's” new

release. Looks like Patti has found a home in the country along

with Roy Rogers and Jerry Wallace.

CHARLIE WALKER—Epic 5-10722.

MY BABY USED TO BE THAT WAY (Green Grass, BMI)

BEFORE I FOUND THE WINE (Moss-Rose, BMI)

Strange stereo mix. Johnny Carver wrote; Billy Sherrill pro-

duced. Good listening for the Charlie Walker fans. Be daring—try

the flip!

BILLY WALKER—MGM K14239.

IT'S TIME TO LOVE HER (Forrest Hills, BMI)

SHE'S FEELING LIKE A NEW MAN TONIGHT (Matamoros, BMI)

Producer Jim Vienneau has a medium tempo ballad from the

“Tennessee Walker.” The song is featured in the flick “Looking

Good.” “B” side is worth a listen also!

JO ANNA FEE—Decca 32817.

TOUCH ME LIKE A MAN (4-Star, BMI)

LET'S MAKE IT A LONG NIGHT (4-Star, BMI)

The English artist requests some rather physical doings of her

male companion. Doubtful that the Saturday Courthouse Square

whittlers are ready for this one.

PORTER WAGONER—RCA 47-9979.

CHARLEY'S PICTURE (Window Music, BMI)

SIMPLE AS I AM (Owepar, BMI)

Guaranteed good sales from this Dycus-Kingston recitation. Not

as strong as earlier Wagoner releases but in keeping with RCA's

interest in God and Country recordings, this on tap.

LARRY EADES—Trace TR-4001.

I FEEL THE WIND (Purple Rooster, BMI)

WHAT ELSE CAN YOU EXPECT OF ME (Purple Rooster, BMI)

New Tupelo, Miss., label has come up with a different country

sound. Deep South influence is easily detected in the instrumen-

tation.

FLOYD CRAMER—RCA 47-9978.

FLIGHT OF THE DOVES (Colgems, ASCAP)

MAKIN' UP (Cramart, BMI)

Pretty movie theme sound that will interest only the MOR sta-

tions. Hard country outlets won't find anything here. Beautiful

instrumental was produced by Danny Davis.

JERRY SMITH—Decca 32814.

BY SPECIAL REQUEST (Papa Joe's, ASCAP)

OPEN ALL NIGHT (Papa Joe's, ASCAP)

"Special Request" is a slow, very Nashville-sounding piano in-

strumental that'll be good for airplay. "Open All Nite" is rinky-

tink, uptempo juke box item.
Scaife Calley's conviction named joined the Nashville Music Who's Who, (Continued front page)

Acutt-Rose to move to the Coast.
Glen Snody was elected to replace McCluskey as a national trustee.

Sturdivant Named VP
(Continued on page 3)

production of the 1972 Country Music Who's Who, an annual Record World publication.

Prior to joining Record World, Sturdivant worked in the music business as a manager, booker and performing musician, working with several R&B, pop and rock groups throughout the South. He joined the Nashville office of Record World in 1965 and was named Southem Manager in 1969.

The Nashville office of Record World has seen four expansions and moves in the last five years. It is the only trade magazine that does its country reviews and charts in Nashville, covering the fast-moving country music industry. The entire Southeast is covered from the Nashville office, including Atlantic, Muscle Shoals and Memphis.

The most recent expansion at the Southeastern office of Record World was the move of the Country Music Who's Who to Nashville, where all its functions including the compilation, production, distribution and advertising co-ordination will come under the direction of Sturdivant, its producer.

Sturdivant, 29, is married to the former Carol Sue Wright and has two sons, John Edward and David Allen. He is on the Board of Directors of the Gospel Music Association and the Nashville Chapter of NARAS and is Chairman of the Country Record Sales Council.

Calley Battle Hymn' Sensation
(Continued from page 3)

ethics of capitalizing on Lt. Calley's conviction as a means of selling records. Shelby quickly retracted the fact that his pressing was released 10 days prior to the Calley verdict and was written several months before its release. When further questioned about the Calley decision and its effect on record sales, Shelby told newsmen that he felt the record would have been a "bom" if Calley had been acquitted.

George Richey, A&R man at Nashville's Capitol Records office, covered the Singleton record the Friday following the military tribunal's guilty conviction. Tex Ritter was the featured artist on the Capitol cover but as the presses were about to toop up, Capitol nixed the release saying it didn't want to be a part of a record that, Capital felt, would stand against the due process of law.

Dick Heard's Royal American Records released its version of "The Battle Hymn Of Lt. Calley" by John Deer and at press time Heard's office claimed 300,000 sales. RA also has an album including the single on the market.

Several other records have popped up as contenders for the "Calley Rally" money. Among them is the Bill Bailey release, "Indictment of a Nation," on Westpark Records. MGM picked up a Nashville master, "Morning at My LaI," by Nelson True heart and the Sound Seventy Singers. The master was purchased from Fred Carter's Nugget Records.

At press time Singleton publicist Bobby Hinson told Record World that "National charts have fallen into line; sales have exceeded a million and one half. The Nelson album entitled 'Wake Up America' is being reissued for shipment. Songs in the LP are based on wartime tunes from the War of 1812 through the Civil War and finally to Viet Nam.

The writer of "The Battle Hymn of Lt. Calley" are Muscle Shoals residents James Smith, a lawyer; and Julian Wilson, an electronic engineer. It is the duo's first song. The artist featured on the recording is Terry Nelson, a 27-year-old dj at W W R, Russelville, Ala. Neither Nelson or his friends Wilson and Smith have been involved in the business of making records prior to the "Battle Hymn" master purchase.

Chappell Hosts Springfield Party

Chappell Publishing's Nashville office hosted a cocktail party for artist-writer Tom Springfield last weekend. From left: Light'in Chance, Chappell; Al Altman, Chappell; Springfield; Scott Turner, United Artists; Glenn Sutton, Epic; Laurie Mansfield, Springfield's manager, and Bill Collie of United Artists.

A GOOD MAN Johnny Cash (Blue Crest, BMI) 55
A SIMPLE THING I'VE LOVED You Love Allison (Site Satellite, ASCAP) 71
A STRANGER IN MY PLACE Brian Ahern (Toro-First, BMI) 31
AFTER THE FIRE IS GONE Owen Bradley (Twitty Bird, BMI) 17
ALL I NEED IS YOU Joe E. Johnson (Ocean Music, BMI) 65
ALWAYS REMEMBER Owen Bradley (Forest Hills, BMI) 48
ANGEL Owen Bradley (Varis, BMI) 48
ANGEL, SUNDAY Ron Ferguson (Mass, Rose, BMI) 48
AT LEAST PART OF THE WAY Tommy Allison (Pal, BMI, ASCAP) 49
BEETLE MOVE IT ON Home Bob Ferguson (CIGNA, BMI) 49
BIG MABLE Runyon Light (Blue Crest, BMI) 43
BIG 'TASTY' Mountain Owen Bradley (Warner-Tamerlane, BMI) 50
BRIDGE OVER TRROUGHP' WATER Ken Nelson (Capitol, BMI) 17
BUT TAE TO KENTUCKY Runyon Light 26
CARELESS HANDS Jerry Bradley 57
CARELESS HANDS Black Harris Wilson (Alone/Al Gallico, BMI) 53
CITY LIGHTS Phil Travis (Tall, BMI) 63
COMIN' FOR TO CARRY ME Home Ferguson (Decca BMI) 54
CORPS CHRISTINE WINPS Bob McPherson (Pasadena, BMI) 32
DID YOU EVER George Richey (Tree, BMI) 29
DIDN'T YOU KEEP THE MOLE Frank Trees (Acuff-Rose, BMI) 19
DREAM AWAY At Sunny (Combine, BMI) 12
EMPTY ARMS George Richey 1
FEEL FREE Y' Go Glenn Sutton (Chattanooga, BMI) 72
GEORGIA PINEYWOODS Owen Bradley (Moses of Dream, BMI) 62
GOODYOE, JERSEY Owen Bradley (Blue Crest, BMI) 64
GUSSAWAY THAT' BS Wesley Rose (Acuff-Rose, BMI) 38
GYPSET FEET Jerry Bradley (Open Road, BMI) 60
I CAN'T COME THE RAILROADERS Marvin Harris (Cassandraland, BMI) 48
I'M NOT A COWBOY Cat Stewart (Acuff-Rose, BMI) 75
I TOOK TO LOVE TONIGHT Olin Williams (Gold Dust, BMI) 47
I LOVE THE WAY (THAT YOU'VE BEEN LOVING ME Jerry Kennedy (Music City, BMI) 9
I WANNA BE FREE OWEN BRADLEY (Sure-Fire, BMI) 14
I'VE FOUND IT AGAIN Dan Lowe Prod. (Staxov, BMI) 5
I'VE JOINED THE JINES (Nashville, BMI) 63
IF YOU WANT ME I'LL GO OWEN Bradley (Acuff-Rose, BMI) 56
I'M A MEMORY Felton Jarvis (Willie Nelson, BMI) 33
IS IT ANY WONDER THAT I LOVE YOU Love Allison (Site Satellite, ASCAP) 53
IT COULD BE ME George Richey (Chris Carter, BMI) 40
IT WOULDN'T GOD HAVE HAD ME KNOX ANGELS CLUB Williamions (Dear Me, BMI) 25
I'VE GOTT TO HAVE YOU Harry Hart (Shoals BMI) 73
KICK THREE TIMES Ron Chitty (Philet Full of Teaes, Starday, BMI) 8
L.A. INTERNATIONAL AIRPORT Sammy Jack (Gold Oust, BMI) 6
MAMÁ'S SONG Jim Maloy (Low Sal, BMI) 68
MAN IN BLACK Ferguson (Acuff-Rose, BMI) 81
MONA LISA Home Ferguson (Acuff-Rose, BMI) 81
NEXT TIME I FALL LOVE Jim Allison (Central Songs, BMI) 19
OMA THE HONEY PIE (Leigh Jones (Terry, BMI) 61
ON A HALF HOUND GROUND Round Jerry Kennedy (Newtown, BMI) 44
ON A LONG PINE Ken Nelson (Central, BMI) 37
ON SINGER Buddy Singleton (Rhino, BMI) 10
ONE MORE TIME Olen (Chattanooga, BMI) 45
POOR FOLK STICK 'TILL East Ball 67
SHULL REMEMBER Joe E. Johnson (Omi BMI) 16
SOLDIER'S LAST LETTER Ken Nelson (BMI) 19
SOMETHING YOU CAN'T WIN Bobby Love (Gold Oust, BMI) 15
SO THIS IS LOVE Glen Sutton (BMI) 24
STEP ASIDE, Jerry Kennedy (Blue Echo, BMI) 23
STEP ASIDE, Christian R. Carver Jr. & Don Davis (Wissinred, BMI) 66
TILL HULL YOU WEEM Him Owen Bradley (Terry, BMI) 35
TODAY I'M GOING Home Bradley (Terry, BMI) 27
THERE'S SOMETHING ABOUT A LADY Bob Montgomery & Bobby Goldsher (Blue Crest, BMI) 56
THERES STANDING ALL OVER MY HEART Owen Bradley (Mercury, BMI) 59
THERE'S A WHOLE LOT ABOUT A WOMAN Owen Bradley (Garvil Hills, BMI) 72
TOMORROW NIGHT IN BALTIMORE Jerry Kennedy (Terry, BMI) 78
TOOK MY HULL To Him Owen Bradley (Terry, BMI) 79
TRAVELLING MINSTREL Man Larry Butler (John & Big. ASCAP) 36
WE SURE CAN LOVE EACH OTHER Dale Sharkey (Love & Others, BMI) 37
WHAT DO YOU DO Jerry Crutchfield (Champion, BMI) 38
WHERE DID THEY GO, Lord Felton Jarvis (Alfa Publishing, BMI) 67
WITH HIS HAND IN MINE Larry Butler (Blue Crest, BMI) 74
WORKIN' LIKE THE DEVIL Scott Turner (4-Star, BMI) 69
YOU MAKE ME FEEL LIKE A MAN Owen Bradley (Page Sey, Starday, BMI) 23
Lamar Morris is hot! 'If You Love Me' (Really Love Me) MGM K4236

these stations are hot on it too!

| WKKN | Youngstown, Ohio |
| WMMI | Columbus, Ohio |
| WUBE | Cincinnati, Ohio |
| WBAP | Fort Worth, Texas |
| KPMX | Booker, Cali |
| WTWI | Birmingham, Ala. |
| WYOH | Columbus, Ga. |
| WWOX | Tampa, Fla. |
| WQNN | Jacksonvich, Fla. |
| WJZ | Jacksonville, Fla. |
| WPXK | Miami, Fla. |
| WYKO | Atlanta, Ga. |
| WWGH | Orlando, Fla. |
| WKY | Tampa, Fla. |
| WPLD | Atlanta, Ga. |
| WJAX | Albany, Ga. |
| WKNR | Monroe, Ga. |
| WLSM | Columbus, Ga. |
| WEAQ | Savannah, Ga. |
| WDIA | Nashville, Tenn. |
| WMTS | Murfreesboro, Tenn. |
| WUOC | Chattanooga, Tenn. |
| WHEE | Indianapolis, Ind. |
| WROZ | Evansville, Ind. |
| WIL | St. Louis, Mo. |
| WDSO | New Orleans, La. |
| WITI | Chicago, Ill. |
| WREX | Milwaukee, Wis. |
| WREX | Nashville, Tenn. |
| WLLS | Wilmington, Del. |
| WNCI | Wollaston, Pa. |
| WWHU | Buffalo, N.Y. |
| WEEP | Pittsburgh, Pa. |
| WINE | Dayton, Ohio |
| WNNM | Bowling Green, Ohio |
| WORC | Columbus, Ohio |
| WAG | Detroit, Michigan |
| WGBX | Detroit, Michigan |
| WAK | Pittsburgh, Pa. |
| WATT | Atlanta, Ga. |
| WLSM | Phoenix, Arizona |
| WONE | Tucson, Arizona |
| WGED | Las Vegas, Nev. |
| KTBX | Burbank, California |
| KFOX | Long Beach, California |
| WBKB | Champaign, Pa. |

22 HOW MUCH MORE CAN YOU STAND?
23 DREAM BABY
24 I WANNA BE FREE
25 SOMETIME YOU JUST CAN'T WIN!
26 NEXT TIME I FALL IN LOVE
27 BRIDGE OVER TROUBLED WATER
28 TOUCHING HOME
29 YOU MAKE ME FEEL LIKE A MAN
30 THIS IS THE LOVE
31 IT WASN'T GOD WHO MADE HONKY TONK ANGELS
32 BUS FARE TO KENTUCKY SKEETER DAVIS
33 THERE'S SOMETHING ABOUT A LADY
34 ANGEL
35 AM I A STRANGER IN MY PLACE
36 ANNE MURRAY
37 WITH HIS HAND IN MINE
38 I'M A MEMORY
39 STEP ASIDE
40 TELL HIM YOU WANT HIM
41 TRAVELIN' MINSTREL MAN
42 BILL RICE
43 OH LOVE OF MINE
44 ANYWAY
45 GEORGE HAMILTON IV
46 DON'T WORRY ABOUT THE MULE
47 CARL SMITH
48 I COULDN'T HAVE BEEN A MAN
49 GEORGE PINETOWN

52 MISSISSIPPI WOMAN
53 WOLOW NY
54 BIG MABEL MURPHY
55 GUEO TO A HALF POUND
56 BILL PERRY
57 ANGEL
58 CHADIE GRAY
59 AT LEAST PART OF THE WAY
60 SPITTING ON MY FACE
61 LADY
62 CHIP 'N DAVE'S PLACE
63 CLAUDE KING
64 COMIN' FOR TO CARRY
65 A GOOD MAN
66 JUNE CARTER
67 CARELESS HANDS
68 LITTLE SILK
69 A WHOLE LOT ABOUT A WOMAN
70 JACK GRISSON
71 THEY'RE STANDING ALL OVER MY HEART
72 KITTY WELLS
73 GYPSY FEET
74 JUNE CARTER
75 POOR FOLKS STICK TOGETHER
76 STORY EDDIE
77 IF YOU LOVE ME
78 LAMAR MORRIS
79 COUNTRY LIGHTS
80 JOHNNY BUSH
81 BOBBY LORD
82 ALL I NEED IS YOU
83 BILL ELBIE
84 BUKA RAILCHILD
85 MAMA'S SONG
86 BOBBY HARDIN
87 A SIMPLE THING AS LOVE
88 ROY CLARK
89 FREE TO GO
90 SUE RICHARDS
91 I'VE GOT TO HAVE YOU
92 LIBBY DOLL
93 WHERE DO THEY GO, LORD
94 I FORGOT TO LOVE TODAY
95 ANTHONY ARMSTRONG JONES
SUSAN RAYE/WILLY JONES

When Susan Raye cut her single of Willy Jones, the fact that it was hit material was obvious. Not too many people were surprised when it climbed to the top of the national charts. Now Susan’s released her Willy Jones album and on the new release is a cut of a song that is currently climbing to the top for her again, L.A. INTERNATIONAL AIRPORT. Two hit singles and a package of 8 other fine song treatments by Susan Raye make the Willy Jones album one of the hottest pieces of country product going right now. Pick up on it on record or on tape. It’s on Capitol now.

Featuring her new hit single release
L.A. INTERNATIONAL AIRPORT
Capitol “ST-331”
Also available on tape.